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

Secondo

Henri Jérôme Bertini 1798–1876

Henri Jérôme Bertini was born in London on October 28, 1798, but his family returned to Paris six months later. He received his early musical education from his father and his brother, a pupil of Clementi. He was considered a child prodigy and at the age of 12 his father took him on a tour of England, Holland, Flanders, and Germany where he was enthusiastically received. After studies in composition in England and Scotland he was appointed professor of music in Brussels but returned to Paris in 1821. It is known that Bertini gave a concert with Franz Liszt in the Salons Pape on April 20, 1828. The program included a transcription by Bertini of Beethoven's Symphony No. 7 in A major for eight hands (the other pianists were Sowinsky and Schunke.) He was also admired as a chamber music performer, giving concerts with his friends Fontaine (violin) and Franchomme (cello). He remained active in and around Paris until around 1848 when he retired from the musical scene. In 1859 he moved to Meylan (near Grenoble) where he died on September 30, 1876.

Bertini concertized widely but was not as celebrated a virtuoso as either Kalkbrenner or Henri Herz. One of his contemporaries (Marmontel) described his playing as having Clementi's evenness and clarity in rapid passages as well as the quality of sound, the manner of phrasing, and the ability to make the instrument sing characteristic of the school of Hummel and Moschelès. Thomas Tapper, in the preface of his edition of the Études Op.100 published by Ditson, says:

He was in his time a shining example of the most admirable qualities of an artist. Living in an age of garish virtuosity, and hailed as a brilliant executant himself, he maintained nevertheless the most rigorous standards of musicianship in his playing, in his compositions, and in the music which he appeared before the public to interpret. This is the more remarkable when one considers that his manhood was reached during the luxuriant period of French romanticism and that the extravagances of the literary outburst were reflected in the musical movements of the time. Virtuosity was subjected to sore temptations and many succumbed. Bertini stood for the sounder qualities of the artist and gradually acquired an extended and remunerative *prestige*. His life was singularly devoid of incident and official distinction, but the legacy of pedagogic works which he has left to us and his honorable activity give it every right to be called a success.

Bertini was celebrated as a teacher. Antoine Marmontel, who devoted the second chapter of his work on celebrated pianists to Bertini, writes

He was unsurpassed as a teacher, giving his lessons with scrupulous care and the keenest interest in his pupils' progress. After he had given up teaching, a number of his pupils continued with me, and I recognized the soundness of the principles drawn from his instruction.

It is above all in the special class of studies and caprices, that Bertini's immense popularity is founded. It is here that he occupied a unique position and opened the path over which the next generation of composers was to rush after him. In each of his numerous collections of studies, embracing every degree of difficulty, he has insistently given to every piece, easy or difficult, brief or extended, a character of salient melody. The technical problem to be overcome presents itself as a song; even where the study is devoted to the problem of velocity the general contour falls into a melodic curve, and this is the first and transcendent cause of the universal success of these pieces, which are, furthermore, natural in respect to rhythm and carefully thought out harmonically.

Robert Schumann, in a review of a piano trio in the *Gesammelte Schriften*, comments that Bertini writes easily flowing harmony but that the movements are too long. He continues: "With the best will in the world, we find it difficult to be angry with Bertini, yet he drives us to distraction with his perfumed Parisian phrases; all his music is as smooth as silk and satin."¹ German sentimentality has never appreciated French elegance.

Bertini is best remembered today for his piano method *Le Rudiment du pianiste*, and his 20 books of approximately 500 studies.

For more information on the life of Bertini, see *Henri Bertini pianiste virtuose, compositeur de musique* (Grenoble, 1999) by Pascal Beyls (<http://perso.wanadoo.fr/pascal.beyls/bertini/bertini.html>).

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

Insert the Editorial Notes here.

1.^{re} en ut majeur

Prélude
Allegro.

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

2

1.^{re} en ut majeur

Prélude
Allegro.

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

1

p *legato.* *cres.*

2

pianiss. *f* *pianiss.*

3

pianiss. *f* *pianiss.*

4

pianiss. *f* *pianiss.*

5

pianiss. *f* *pianiss.*

6

pianiss. *f* *pianiss.*

7

f *pianiss.* *pianiss.* *pp*

8

pianiss. *pianiss.* *pianiss.*

9

pianiss. *pianiss.* *pianiss.*

10

pianiss. *pianiss.* *cres.*

11

pianiss. *pianiss.* *pianiss.*

12

pianiss. *pianiss.* *pianiss.*

13

pianiss. *dimin.*

14

pianiss. *pianiss.*

15

pianiss. *pp*

16

19

22

25

28

31

34

4

Fugue à 4 voix
Moderato mæstoso.

3

mf

3

6

8

10

f

12

15

18

20

22

25

2^e en ut mineur

Prélude
Allegro moderato.

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

1

f ben marcato.

4

p

7

f *p* *ff*

10

dim.

13

2 1 2 4 5

p *cres.*

4 2 1 2 1 2 1 4 1

16

19

22

25

Piu Presto

28

31

*Adagio.**Allegro*

34

Lento.

37

Fugue à 3 voix
Allegretto moderato.

6

10

13

16

19

22

24

Energico.

ff staccato.

27

4 3 2 2

rall.

fz

3^e en ut dièse majeur

Prélude
Allegretto leggiero.

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

The sheet music displays five systems of music. The top system starts at measure 10 with a dynamic of *p*. The second system begins at measure 9. The third system starts at measure 15 with a dynamic of *pp*. The fourth system begins at measure 23 with a dynamic of *f*. The fifth system starts at measure 29. The bassoon part (bottom staff) features continuous eighth-note patterns throughout. The piano part (top staff) includes harmonic bass notes and melodic patterns. Measure numbers 10, 9, 15, 23, and 29 are indicated on the left side of the page.

35

42

2

5

49

56

p

cres.

f

66

cres.

f

76

85

92

98

Fugue à 3 voix
Allegro moderato.

8

11

15

18

21

24

27

cres.

30

f

33

p

36

3 1 2

39

42

f

46

legato.

49

52

ff

f

rall.

ff

4^e en ut dièse mineur

Prélude

Andante. sostenuto.

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

Sheet music for J.S. Bach's 4^e prélude in ut dièse mineur (D-sharp major). The music is arranged for two staves: treble and bass. The key signature is D-sharp major (two sharps). The time signature starts at 6/4 and changes to 4/4. The tempo is Andante sostenuto. The dynamics include *p esp.*, *legato.*, *cres.*, *f*, *dim.*, *p*, *f*, and *p*. Measure numbers 1 through 17 are indicated on the left side of the staves.

20

24

28

32

36

Fugue à 5 voix
Moderato mæstoso.

Musical score for page 18, measures 1-7. The score consists of two staves in common time, A major (three sharps). Measure 1: "ben marcato." Measure 2: Dynamics include *p*, *xp*, *p*, *#p*, *cres.*. Measure 3: Dynamics include *p*, *>*, *p*, *p*, *p*, *p*. Measure 4: Dynamics include *p*, *p*, *p*, *p*, *p*, *p*. Measure 5: Dynamics include *p*, *p*, *p*, *p*, *p*, *p*. Measure 6: Dynamics include *p*, *p*, *p*, *p*, *p*, *p*. Measure 7: Dynamics include *p*, *p*, *p*, *p*, *p*, *p*.

8

Musical score for page 18, measures 8-13. The score consists of two staves in common time, A major (three sharps). Measure 8: Dynamics include *f*. Measure 9: Dynamics include *f*. Measure 10: Dynamics include *f*. Measure 11: Dynamics include *f*. Measure 12: Dynamics include *f*. Measure 13: Dynamics include *f*.

14

Musical score for page 18, measures 14-19. The score consists of two staves in common time, A major (three sharps). Measure 14: Dynamics include *dim.*. Measure 15: Dynamics include *dim.*. Measure 16: Dynamics include *dim.*. Measure 17: Dynamics include *dim.*. Measure 18: Dynamics include *dim.*. Measure 19: Dynamics include *dim.*.

21

Musical score for page 18, measures 21-26. The score consists of two staves in common time, A major (three sharps). Measure 21: Dynamics include *p*. Measure 22: Dynamics include *f*. Measure 23: Dynamics include *f*. Measure 24: Dynamics include *f*. Measure 25: Dynamics include *f*. Measure 26: Dynamics include *f*.

28

Musical score for page 18, measures 28-33. The score consists of two staves in common time, A major (three sharps). Measure 28: Dynamics include *ff*. Measure 29: Dynamics include *ff*. Measure 30: Dynamics include *ff*. Measure 31: Dynamics include *ff*. Measure 32: Dynamics include *ff*. Measure 33: Dynamics include *ff*.

35

p

poco - - - -

42

- - a - - - - - - - - *poco* - - - - - - - - *cres.*

47

52

56

f

61

67

72

77

81

87

ben marcato.

92

cres.

97

f

103

ff

109

p

dim. e rall.

ten.

5^e en ré majeur

Prélude
Allegretto.

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

p leggiero.

4

7

10

13

16

17

18

p

21

24

27

f

29

32

Fugue à 4 voix
Allegro moderato.

ff ben marcato.

3

6

8

10

12

14

16

18

20

22

24

25

ff *con energia.*

poco rall.

6^e en ré mineur

Prélude
Allegro moderato.

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

legato.

p 3 *leggiero.*

staccato.

4

cres.

p

cres.

p

11

f

p

13

f dim.

fz

15

cres.

dim.

Ped.

* Ped.

*

17

cres.

p

11

14

17

20

24

28

32

35

38

41

7^e en mi bémol majeur

Prélude
Lento moderato.

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

1

p

ten.

cres.

2

f

3

fz

poco rall.

4

5

6

7

8

9

10

in Tempo

p

legato.

11

12

13

14

15

f

dim.

19

22

26

29

32

34

35

f

38

42

45

dim.

p

>

2 | 3 | 1 | 3 | 5 | 2 | 1 |

48

42

51

cres.

53

f

p

v

cres.

f

[64]

[66]

Fugue à 3 voix
Allegretto.

2

5

7

10

12

15

18

tr

f

21

tr

38

23

26

29

32

34

8^e en mi bémol mineur

Prélude
Lento moderato.

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

The musical score is for two hands (piano four-hands). It features two staves, one above the other. The top staff uses a bass clef and the bottom staff uses a treble clef. The key signature is E-flat major (one flat). The time signature changes between common time (indicated by '3') and 2/4 time. Various dynamics are indicated throughout the piece, including crescendo ('cres.'), fortissimo ('ff'), ff grandioso, fz, ben marcato, f, ff dim., and dim. The score includes measure numbers 3, 7, 13, 17, and 20.

Measure 3: Crescendo (cres.) followed by ff.

Measure 7: ff dim.

Measure 13: Crescendo (cres.).

Measure 17: ff grandioso, fz, ben marcato.

Measure 20: f, dim.

[23]

[27] *fp dolce.* *tr*
fz *fz* *esp.*

[31]

[34] *ff*

[37] *ten.* *p* *pp rall.* *ten.*
ten. *ppp*

Fugue à 3 voix
Andante.

7

f

12

16

20

cres.

24

f

42

28

p legato.

32

36

40

dim. *p*

45

f

49

53

57

61

66

44

70

73

77

81

84

9^e en mi majeur

Prélude
Allegretto.

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

leggiero.

p legato.

4

7

10

13

15

18

22

Fugue à 3 voix
Allegro moderato.

2

5

7

10

12

15

p

18

20

dim.

26

10^e en mi mineur

Prélude

Allegro molto moderato.

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

4

7

10

13

50

16

18

21

Presto.

23

26

28

31

34

37

39

52

Fugue à 2 voix
Allegro.

The musical score consists of ten staves of music for two voices. The key signature is one sharp (F#), and the time signature is common time (indicated by '3/4'). The vocal parts are written in bass clef. Measure numbers are indicated in boxes at the beginning of each staff: 2, 6, 10, 14, 18, 21, 25, 29, 32, 35, and 39. The first measure (m. 2) starts with a dynamic 'm.d.' (mezzo-dolce). The music features various rhythmic patterns, including eighth-note and sixteenth-note figures, and includes several grace notes and slurs. The fugue entries are clearly marked by changes in the melodic line and harmonic context between the two voices.

11^e en fa majeur

Prélude
Vivace.

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

The sheet music for bassoon, arranged by H.J. Bertini, consists of 17 measures. Measure 1 starts with a dynamic *p*. Measures 2 through 16 follow a repeating pattern of eighth-note groups. Measure 17 concludes with a dynamic *rall.* followed by *ten.*

54

Fugue à 3 voix
Allegretto.

7

14

23

30

37 *f con energia.*
cres.

44

51 *fz* *p legato.* *cres.*

58 *fz* *f* *dim.*

65 *ritenuto.* *cres.* *p* *fz*

The musical score consists of five staves of music for piano four-hands. Staff 1 (treble) starts with a dynamic of *fz*. Staff 2 (bass) has a dynamic of *cres.*. Staff 3 (bass) has a dynamic of *fz*. Staff 4 (bass) has dynamics of *fz*, *p legato.*, and *cres.*. Staff 5 (treble) has dynamics of *fz*, *f*, and *dim.*. Staff 6 (bass) has dynamics of *cres.*, *p*, and *fz*. Various performance instructions like *ritenuto.* and *f con energia.* are also present.

12^e en fa mineur

Prélude
Andante.

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

24

p legato.

cres.

tr

f

13

16

19

Fugue à 4 voix
Andante.

5

8

11

14

17

21

25

29

32

35

38

dim.

60

41

45

48

51

55

13^e en fa dièse majeur

Prélude
Allegretto.

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

1

4

8

12

15

18

21

24

27

Fugue à 3 voix.
Allegretto.

4

p leggiero.

7

10

13

15

p

18

21

31

24

27

30

33

poco rall.

14^e en fa dièse mineur

Prélude
Allegro moderato.

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

The musical score is divided into sections by measure numbers:

- Measures 1-3: The piece begins with a forte dynamic (f) in common time. The left hand provides harmonic support with sustained notes and chords, while the right hand plays eighth-note patterns.
- Measures 4-6: The right hand continues its eighth-note pattern, which becomes more complex with grace notes and sixteenth-note figures.
- Measures 7-9: The right hand maintains its rhythmic pattern, with the left hand providing harmonic support.
- Measures 10-12: The right hand continues its eighth-note pattern, with the left hand providing harmonic support.
- Measures 13-18: The right hand continues its eighth-note pattern, with the left hand providing harmonic support.

16

19

22

Fugue à 4 voix.
Lento maestoso.

4

7

10

13

16

19

22

25

28

31

34

37

15^e en sol majeur

Prélude
Allegretto moderato.

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

The musical score for J.S. Bach's 15^e Prelude in G major, arranged by H.J. Bertini, is presented in two staves. The top staff is in treble clef, 24/16 time, and a key signature of one sharp. The bottom staff is in bass clef, 24/16 time, and a key signature of one sharp. Measure numbers 1 through 9 are indicated on the left side of the score. Various dynamics and performance instructions are included, such as [f], p, f, cresc., and dynamic markings like 3, 2, 1 and 2.

11

13

15

17

Fugue à 3 voix
Allegretto vivace.

10

70

14

Measures 14-15: Bass line. Measure 14 starts with a sixteenth-note grace note followed by eighth notes. Measure 15 continues with eighth-note patterns.

17

Measures 16-17: Bass line. Measure 16 starts with a sixteenth-note grace note followed by eighth notes. Measure 17 continues with eighth-note patterns.

20

Measures 18-19: Bass line. Measure 18 starts with a sixteenth-note grace note followed by eighth notes. Measure 19 continues with eighth-note patterns, marked with a dynamic 'p' (piano).

23

Measures 20-21: Bass line. Measure 20 starts with a sixteenth-note grace note followed by eighth notes. Measure 21 continues with eighth-note patterns.

27

Measures 22-23: Bass line. Measure 22 starts with a sixteenth-note grace note followed by eighth notes. Measure 23 continues with eighth-note patterns.

32

35

38

42

46

50

53

57

60

64

67

71

75

79

82

16^e en sol mineur

Prélude
Lento.

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

The musical score for J.S. Bach's 16^e prelude in G minor, arranged by H.J. Bertini, is presented in two staves. The top staff is for the bassoon or cello, featuring a continuous line of eighth-note patterns. The bottom staff provides harmonic support with sustained notes and occasional eighth-note chords. The score includes measure numbers 1, 3, 5, 7, and 9, along with dynamic markings such as 'fp legato.' and 'f'.

11

14

16

18

Fugue à 4 voix
Andante.

5

8

10

p

13

cres.

16

f

19

22

24

27

30

32

ff rallent.

17^e en la bémol majeur

Prélude
Moderato.

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

1

p

5

9

p

13

f

17

21

24

28

31

34

38

41

Fugue à 4 voix
Andante.

4

7

10

13

16

19

23

26

29

31

33

18^e en sol dièse mineur

Prélude
Moderato.

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

The sheet music is a musical score for piano four-hands. It features five staves of musical notation, each with a treble clef and a bass clef. The key signature is G major (one sharp). The time signature is 6/8. The music is divided into measures numbered 1 through 16. Various dynamics are indicated throughout the score, including *p* (piano), *f* (forte), *cres.* (crescendo), and *dim.* (diminuendo). Performance markings such as slurs, grace notes, and dynamic arrows are also present. The music is arranged for two pianists, with parts for both hands on each staff.

19

22

cres.

26

rall.

Fugue à 4 voix
Andante.

f p
con esp.

4

f

8

12

15

18

21

24

27

31

34

37

dim.

rall.

19^e en la majeur

Prélude
Moderato.

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

1

p legato.

4

cres.

7

f

10

13

p

16

19

22

Fugue à 3 voix
Allegretto.

3

6

9

12

15

18

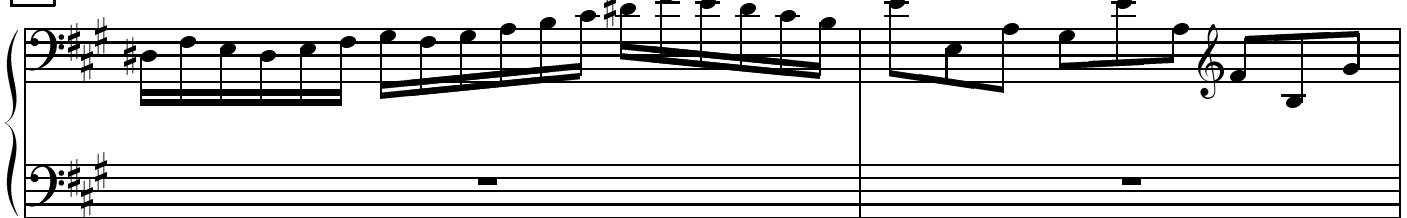
23

90

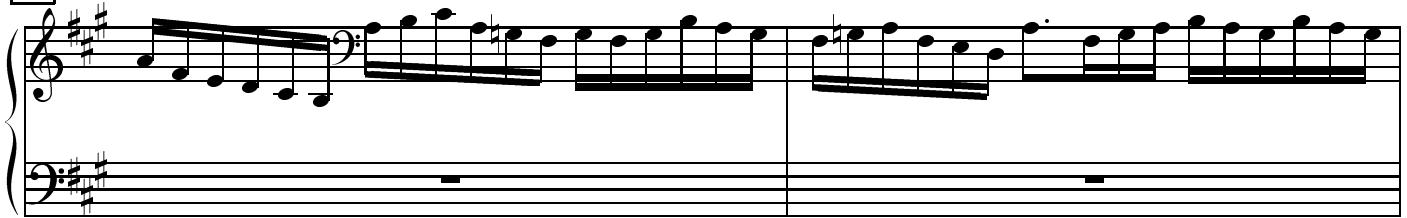
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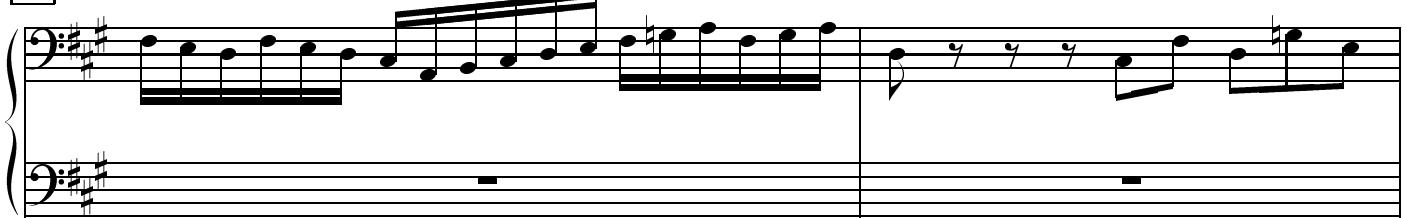
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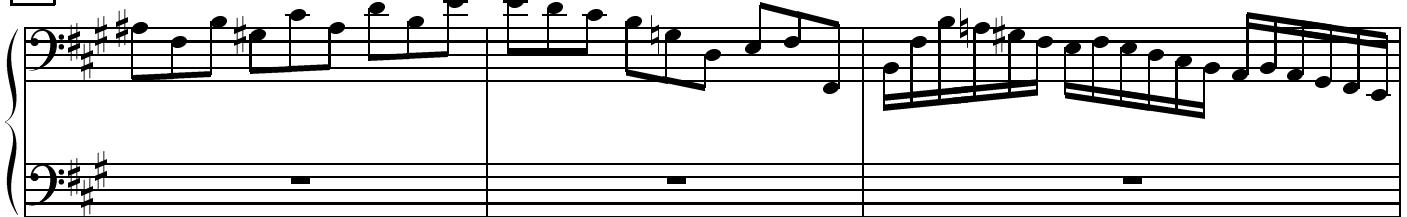
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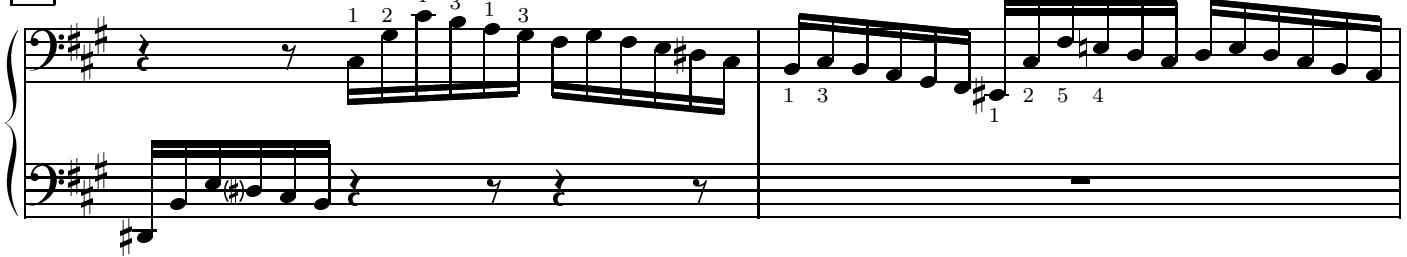
32



34



37



39

42

45

48

50

52

20^e en la mineur

Prélude
Allegro.

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

1

2

3

4

5

6

7

8

9

10

11

12

13

15

17

p

20

fz cres.

23

fz

f

26

rall.

94

Fugue à 4 voix
Andante mæstoso.

Musical score for page 94, measures 1-3. The score consists of two staves. The top staff is in common time (C) and has a dynamic marking of *p*. The bottom staff is also in common time (C). The music features eighth-note patterns and sixteenth-note figures, primarily in the upper register of the bass clef.

4

Musical score for page 94, measure 4. The score continues with two staves. The top staff shows a sustained note followed by a sixteenth-note pattern. The bottom staff shows a sustained note followed by eighth-note patterns.

7

Musical score for page 94, measure 7. The score continues with two staves. The top staff shows a sixteenth-note pattern followed by eighth-note patterns. The bottom staff shows a sixteenth-note pattern followed by eighth-note patterns.

10

Musical score for page 94, measure 10. The score continues with two staves. The top staff shows a sixteenth-note pattern followed by eighth-note patterns. The bottom staff shows a sixteenth-note pattern followed by eighth-note patterns.

13

16

cres.

20

23

26

29

32

35

38

41

44

47

50

53

56

59

63

66

69

72

75

78

81

84

Adagio.

15

100

21^e en si bémol majeur

Prélude
Vivace.

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

p leggiero.

staccato il Basso.

2a

4

5a

7

8a

dim.

p cres. poco ritenu.

10 *f in tempo.*

12

14

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

18 *a tempo.*

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

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

Fugue à 3 voix
Allegro.

4

9

f

13

16

19

p

23

27

30

33

37

41

45

22^e en si bémol mineur

Prélude
Lento sostenuto.

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

1

4

7

10

13

16

19

22

Fugue à 5 voix
Grave. 9

Musical score for piano, page 15, measures 15-16. The score consists of two staves: treble and bass. Measure 15 starts with a forte dynamic. Measure 16 begins with a piano dynamic. The music features eighth-note patterns and sustained notes with grace notes.

A musical score page featuring two staves. The top staff is for a bassoon, indicated by a bassoon icon above the clef. It consists of ten measures. The first measure starts with a half note followed by a eighth-note pattern. Measures 2-4 show eighth-note patterns. Measures 5-7 continue the eighth-note patterns. Measures 8-10 feature sustained notes with grace notes. The bottom staff is for a cello, indicated by a cello icon above the clef. It also has ten measures. Measures 1-4 show sustained notes. Measures 5-7 show eighth-note patterns. Measures 8-10 feature sustained notes with grace notes. The page number "20" is in the top left corner.

26

3 p v

3

Musical score for piano, page 10, system 3. The score consists of two staves. The top staff is for the right hand and the bottom staff is for the left hand. The key signature is B-flat major (two flats). The time signature is common time. Measure 34 begins with a dynamic of forte (f). The right hand plays a eighth-note pattern: B-flat, A, G, F-sharp, E, D, C, B-flat. The left hand provides harmonic support. Measures 35-36 show a continuation of this pattern with some variations. Measure 37 starts with a dynamic of piano (p) and features a melodic line in the right hand. Measure 38 concludes the section with a final melodic flourish.

46

51

57

63

69

23^e en si majeur

Prélude
Moderato.

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

6

10

13

17

Fugue à 4 voix
Andante.

1

5

8

12

15

18

21

25

28

31

24^e en si mineur

Prélude
Andante.

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

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

- System 1 (Measures 1-3):** The top staff begins with a sixteenth-note pattern. The bottom staff has a sustained note. Dynamic: *pp ben legato.*
- System 2 (Measures 4-6):** The top staff has a sustained note. The bottom staff begins with a sixteenth-note pattern.
- System 3 (Measures 7-9):** The top staff begins with a sustained note. The bottom staff has a sustained note.
- System 4 (Measures 10-12):** The top staff has a sustained note. The bottom staff begins with a sixteenth-note pattern. Dynamic: *f legato.*
- System 5 (Measures 13-14):** The top staff has a sustained note. The bottom staff begins with a sixteenth-note pattern. Dynamic: *tr*.

18

21

24

27

30

33

36

39

42

45

Fugue à 4 voix
Largo.

3

7

10

13

16

19

p

cres.

15

1 4 3 2 1 5 4 \sharp 2

22

1

1

1

24

p

2

4 5 4

2 1 5

27

27

27

27

30

p

33

cres.

35

38

f

tr

41

43

46

49

52

55

58

61

65

cres.

68

f

71

ff

74

pp

Le Clavier bien tempéré I — Table des matières

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