

Allegro vivace e brioso.
*Very lively and dashingly. **

12. *f brillante* Ossia *più leggero*

f Ossia *più leggero*


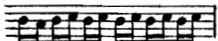
f *legg.* *p* *p*

f *più leggero*


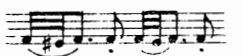
1) 2) 3)

(sotto) (sopra) (sotto)

Red. *

1) At first, with slow playing, the trill is to be played in 32nd notes 
 When a very rapid tempo is attained, even the perfected execution will demand no more, and even the following is sufficient: 

2) According to the scale-progression of A major, in which key we now find ourselves, the mordente must take a major second as its interval.

3) The figure  is to be regarded as a variant of the theme: 

*) The bold and hearty dashing-off of figures and trills may, when combined with constant and great clearness, develop a certain modern brilliancy which our responsive grand piano of today, will justify. The virtuosity which is a characteristic of this piece may even allow, after technical infallibility has been attained, a moderate use of the pedal.

**) See N. B. to Invention 5.

E. B. 3127.

f

p subito

f

cresc.

f

Dec.

(Dec.)

Preferable:

p legg.

cresc.

cresc.

f

meno f

ff

Dec.

molto

non riten.

Dec.

⁴⁾ The slurs on the four following long grace-notes (second progressions) are traditional, but for all that, not unassailable. A continuous staccato would also find justification.

5) The editor recommends to push on towards the end energetically, without any retarding of tempo. Those players who are not able to help themselves without recourse to the old-fashioned Bach *Allargando* may, according to their taste, use these embellishments from the autograph composition.

***) A similar case to that noticed in Invention 9, note 5).