

Moderato.

Expressive but not dragging.

2. *dolce, semplice*

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of five systems of two staves each. The first system is marked '2.' and 'dolce, semplice'. The second system has a 'C' marking above the treble staff. The third system has a 'D' marking above the treble staff and a 'C' marking below the bass staff. The fourth system has a 'nK1)' marking above the treble staff and a '2)' marking below the bass staff. The fifth system has a 'B' marking above the treble staff and a 'C' marking below the bass staff. The score includes various musical notations such as slurs, ties, and fingerings. Dynamics include 'fz' (forzando) and 'più f' (più forte).

¹) nK : New counterpoint can be regarded here only as a harmonic necessity, to make the transition to the dominant more evident. According to the general, fundamental idea of the form here employed, the passage marked A would enter unsupported in the lower voice, the upper voice remaining silent.

²) Actually and originally the second eighth is given thus

³) For weighty technical reasons the mordent on *d* is omitted.

The musical score is written for piano and consists of four systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. The score is divided into sections labeled A, B, C, D, and E. Dynamics include 'cresc.', 'fz', 'molto', 'più f', 'poco ritard.', and 'ff'. There are also markings for 'nK1' and 'FS4'. The piece concludes with a double bar line and a fermata.

4) F S : Free ending.

N. B. The entirely new impression, that in this invention—as compared with the first Character and Content are given through Form, would require an entirely different presentation as justification. Above all in importance we find the (generally overlooked) canonic treatment to be here the object presented to examination, and from its proper construction hangs the appreciation of the form.

The phrase of two measures at **A** is imitated by the second voice in the deeper octave, in measures 3 and 4; while the first voice carries on counterpoint **B** above it. The same treatment is given to the counterpoint **B** in the lower voice, and a new counterpoint (**C**) appears above it. In this succession, in double measures, the work is carried on, **D** above **C**, **E** above **D**, through which the upper voice gives an unbroken, continuous theme made up of **A**, **B**, **C**, **D** and **E**, ten measures long, which is reproduced two measures later by the lower voice. But as both voices end their imitative course together at the 10th measure, the phrase **E** is not reproduced in the imitating voice. Therefore the second part is begun by the lower voice and the whole proceeding are repeated in the key of the subdominant, and, through the inversion of the double counterpoint, yet 10 measures more are evolved.

*) the two measures which follow serve to indicate the modulatory return to the key of the tonic and stand in a certain degree on neutral ground between the second, and the abruptly ending third, division.