

Moderato espressivo (il tocco dolce, ma pieno).

Ruhig bewegt und ausdrucksvoll (mit weichem doch vollem Anschlag vorzutragen).

11.

mf ten
poco marc.
dim.
p
mf
poco cresc.
p tranquillo
legg.
sostenuto
poco dim.
cresc.
Ossia
con grand'espress.
poco riten.
dim.
a tempo
ten.

1) The part played by the countersubject (here made almost important enough to be classed as an independent second theme) has already been discussed in the "N.B." to Invention 5.

2) The fugue-like modulation to the dominant is here only a seeming one since the theme (with the exception of a slight deviation of the interval of the seventh +) is actually answered in the tonic.

3) The response of the Countersubject follows in contrary motion. It begins a halfmeasure later than the original, on the 8th, instead of on the 4th, eighth-note, and begins its progress on the fifth of the scale. This forms, thanks to its melodic and harmonic beauty, a most admirable contrapuntal combination.

4) and 5) are to be regarded as variants of the fundamental thematic idea: and

*) Corresponding three barred phrases at the end of the first and second divisions, in the tone relationship of Dominant and Tonic.

mf

mf sostenuto

dim.

poco cresc.

mf

poco dim.

p sost.

cresc.

f

con grand' espress.

poco a poco riten. e dim. 6)

mf

6) From the ornate progression of this melodic figuration (which is to be performed with broad expression) one can extract this harmonic foundation

The performer must strive to bring out the suspension-like character of this phrase and allow it to shine through the embellishments.

N.B.1. Because of the excellent balance of form, and the lofty melodic impressions conveyed in it, this Invention is to be ranked with the most perfect models of its class. It possesses in the three-part invention, No. 7, (22) a most fitting companion-piece.

N.B.2. The employment of the embellishments given in small notes is left to the discretion of the player.