

Allegro giusto.
Lively, with firm rhythm.

13. *mf*

f *p* *dim.*

p *f*

f *mf*

f

¹⁾ According to the preceding canonic scheme, it would be natural to find at both of these, designated places, — instead of what follows — a quarter and a 16th rest.

One must — of the four eighth-notes — make the first two somewhat prominent, through which the effect of the imitation will receive its full value.

2) In many editions A flat is erroneously given instead of A.

3) The attempt—the possibility of which is easily explained—to play this passage two-voiced is by no means to be allowed. The chordfigure of this belated quarter note is not an ornamental end-flourish, for it finds its conception in the beginning of the third measure and thereby is given its true significance.

N. B. Seemingly the chief characteristic of this form is its duality, in which each of the two divisions is again subdivided into halves.

It would also be justifiable to divide the work into three parts; to make such a division clear, one must recognize the ideal connection between the first half of the 13th and the and the last half of the 17th measures, and regard all the intervening passage as transition from the second to the third division. i.e.

According to which each portion is presented as an independent division.

The analysis in Friedemann Bach's "Clavier-Büchlein" ("Little Pianobook") only admits of the three divisions. This brings, instead of the 16th and 17th measures, the following variant of both, and omits the next four measures going at once to the 22nd thus