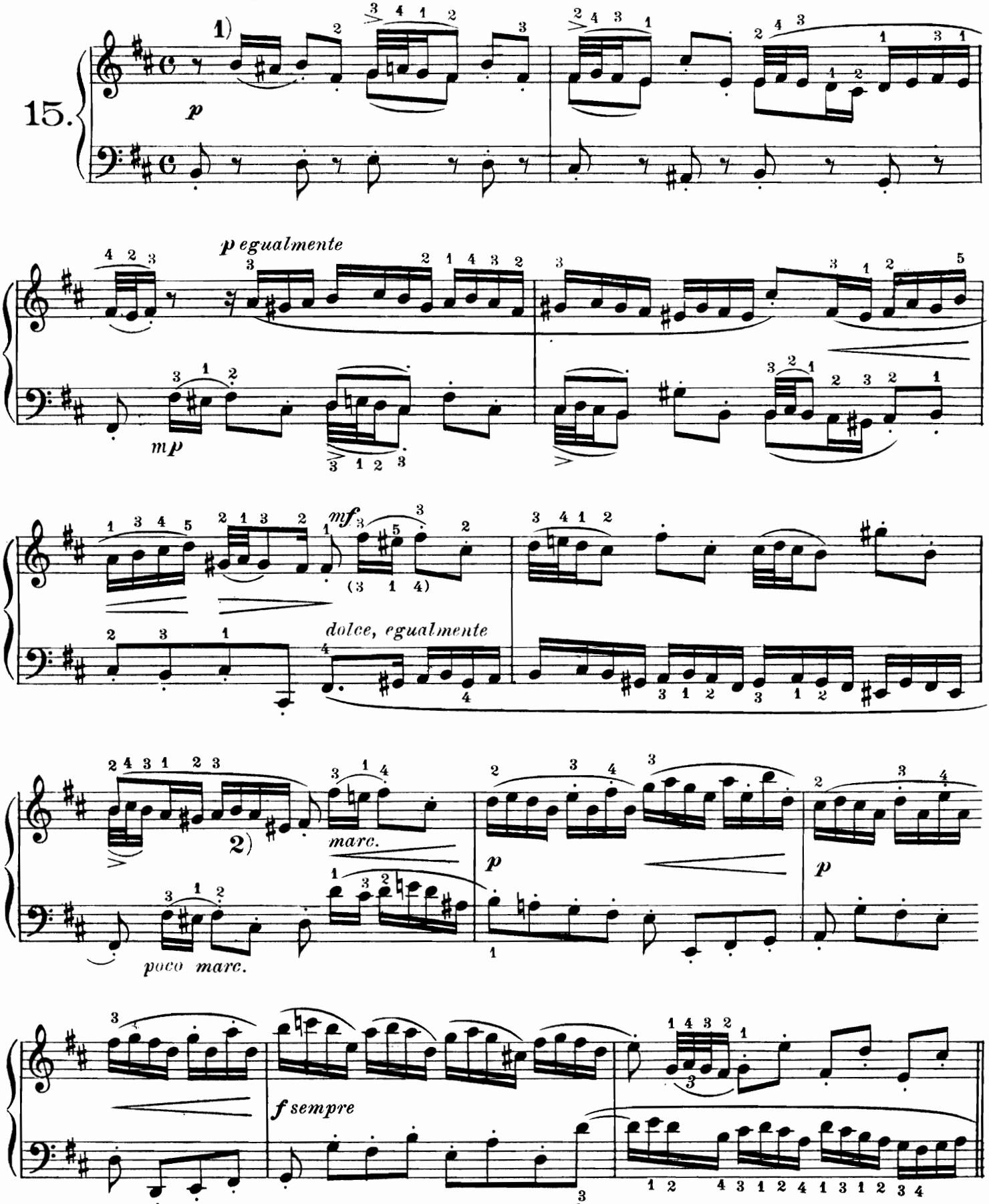
Moderato ma con spirito.

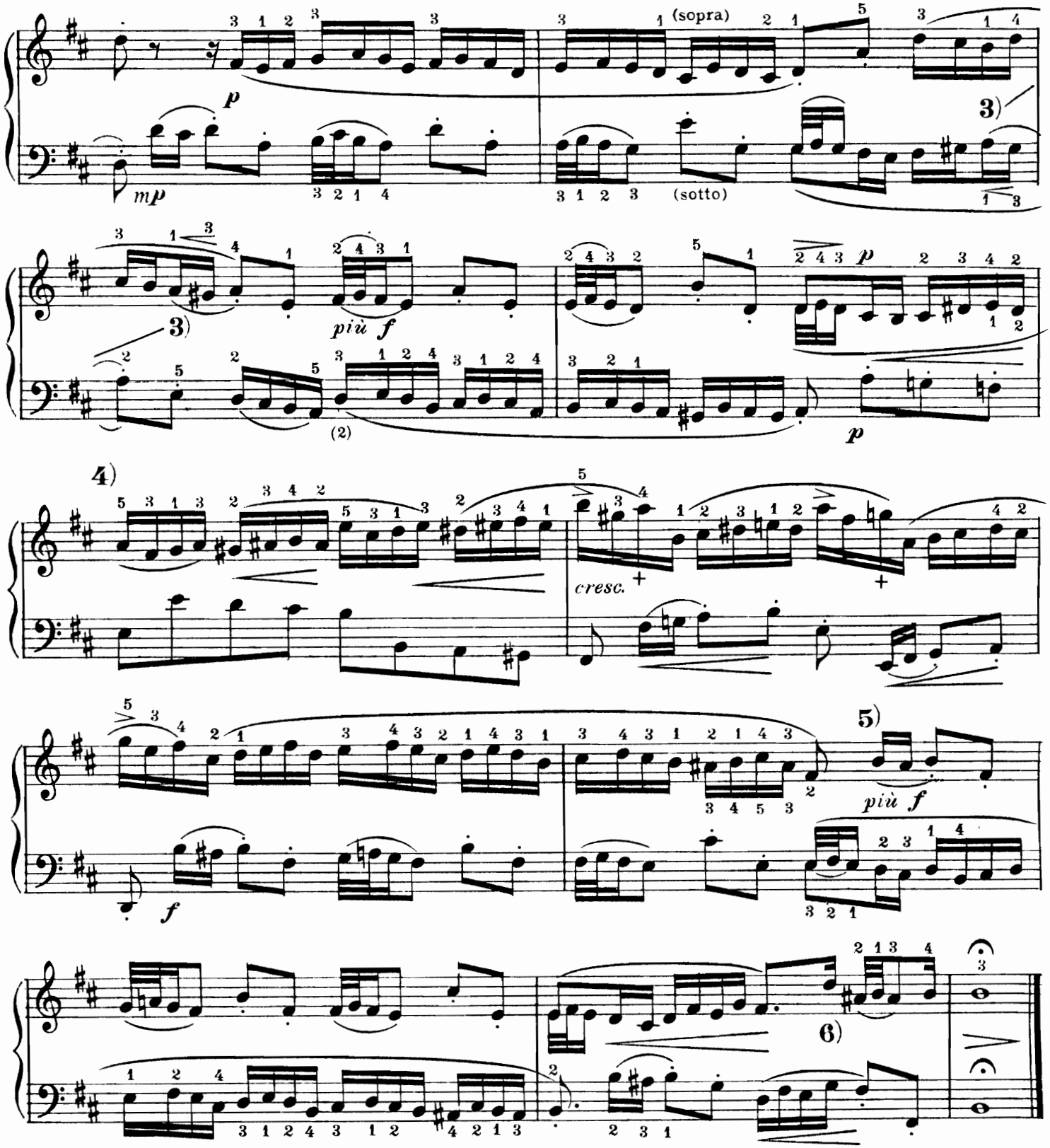
*Moderately, yet briskly.*

15.

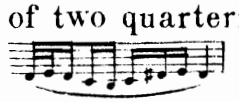


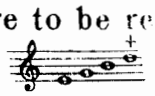

[1]) The theme consists of two full measures.

[2]) Complete Cadence instead of the original halfcadence, in the theme.




3) Although this passing touch of canonic treatment may be unintentional, it should nevertheless not be passed by unnoticed by the auditor.

4) This and the succeding three figures of two quarternote's length each, are a free imitation of the preceding thematic fragment  For the sake of a more flowing progression the mordente is changed into an interval of a third. In the second measure the progression of the second (on the second eighth) (+) is inverted to a descending seventh.

5) The response in the tonic is here anticipated by half a measure.

6) The D is here to be regarded as the highest note of the secondary seventh chord on the fourth degree.