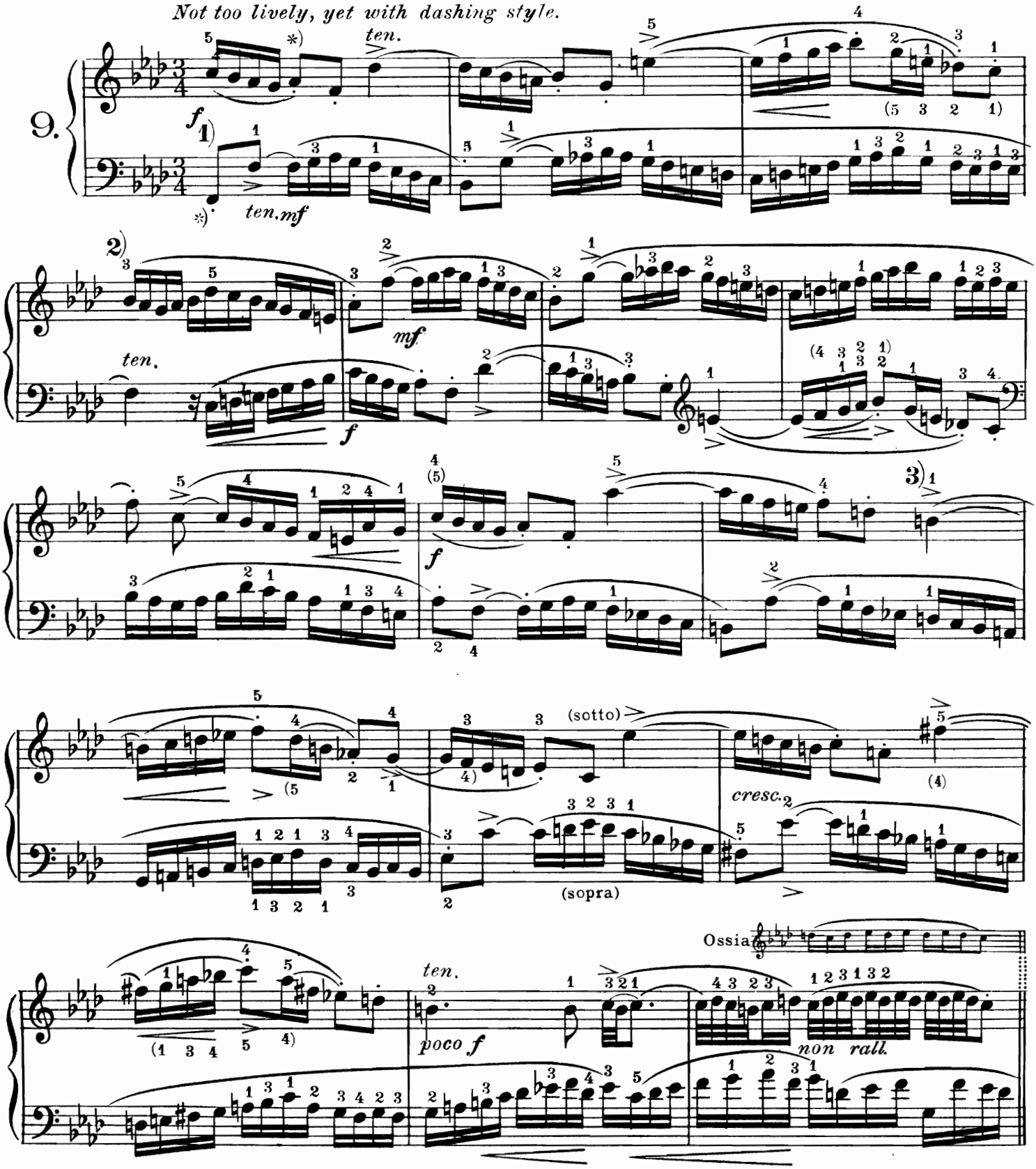
Allegro non troppo, ma con spirito.

Not too lively, yet with dashing style.

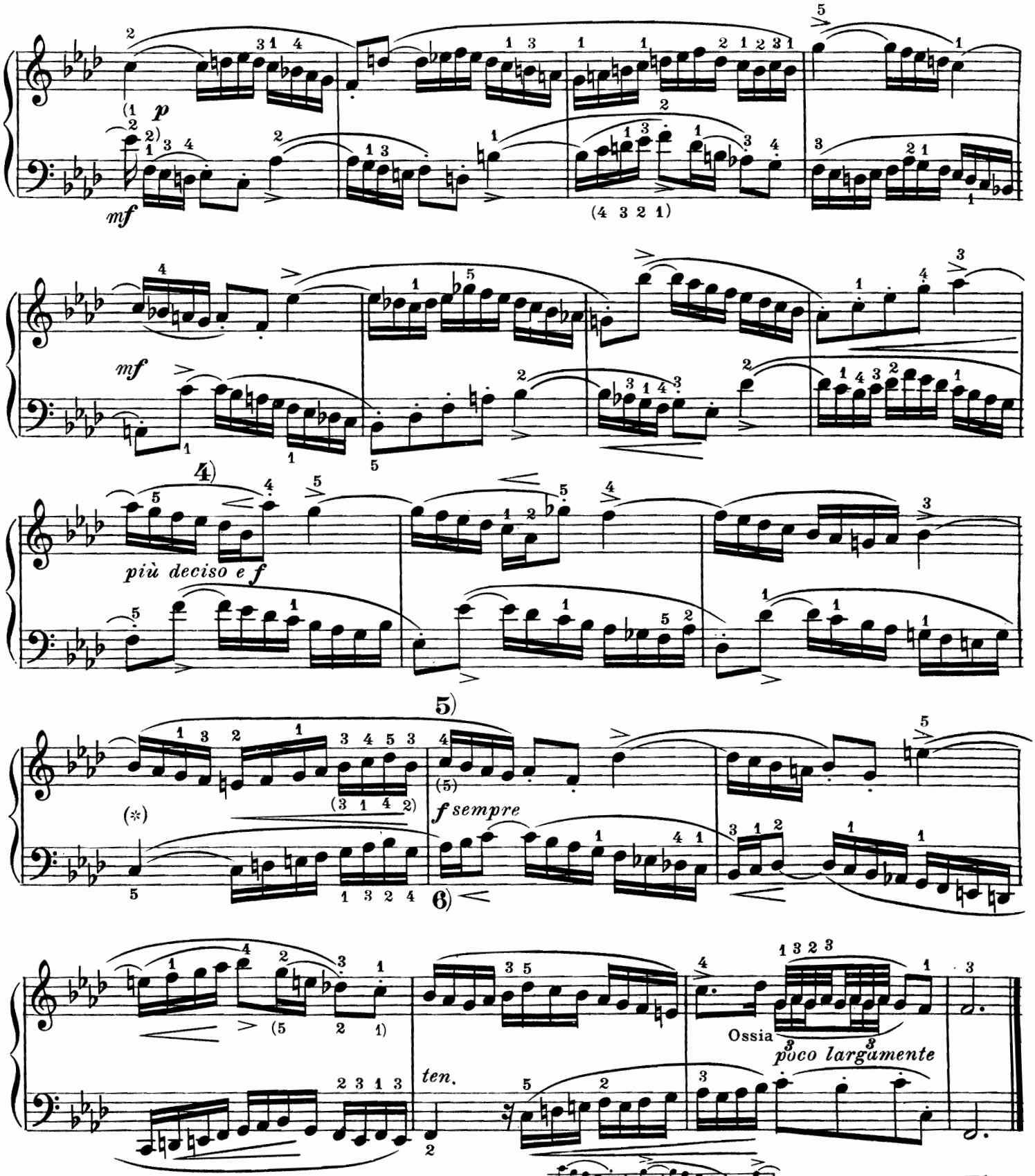


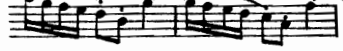
1) Regarding the countersubject see "N. B." to Invention 5.

2) This measure must be regarded as belonging to the theme, as it repeatedly appears in connection with it, and is also developed.

3) The interval of the sixth has here been inverted, in order not to remove the upper voice from its position in middle register.

*) The skipping eighthnotes must be struck forcibly with both hands, and must be strongly marked rhythmically. The slurred note must be clearly intoned and fully sustained. For the style of expression to be employed here one might best use the Italian terms, "*non leggiero*." It must be borne in mind however, that "*non leggiero*" by no means indicates "*pesante*" (heavily) any more than "*non legato*" signifies "*staccato*."



4) Through harmonic reasons the original form  is here changed. These reasons will readily be seen in the second measure.

5) A single appearance of the theme extended by a closing cadence, cannot be regarded as an independent division. Therefore the six final measures must either be ascribed to the second division, or be regarded as a Coda. As soon as one has recognized the relationship between the preceding measure (*) and the penultimate one of the piece, one is moved to regard the four intervening measures as a mere addition, or extension, given to satisfy the feeling for symmetry.

6) This seemingly new counterpoint is in reality only a recognizable variation of the first countersubject. The figure must ring out in a strong *"non legato!"*