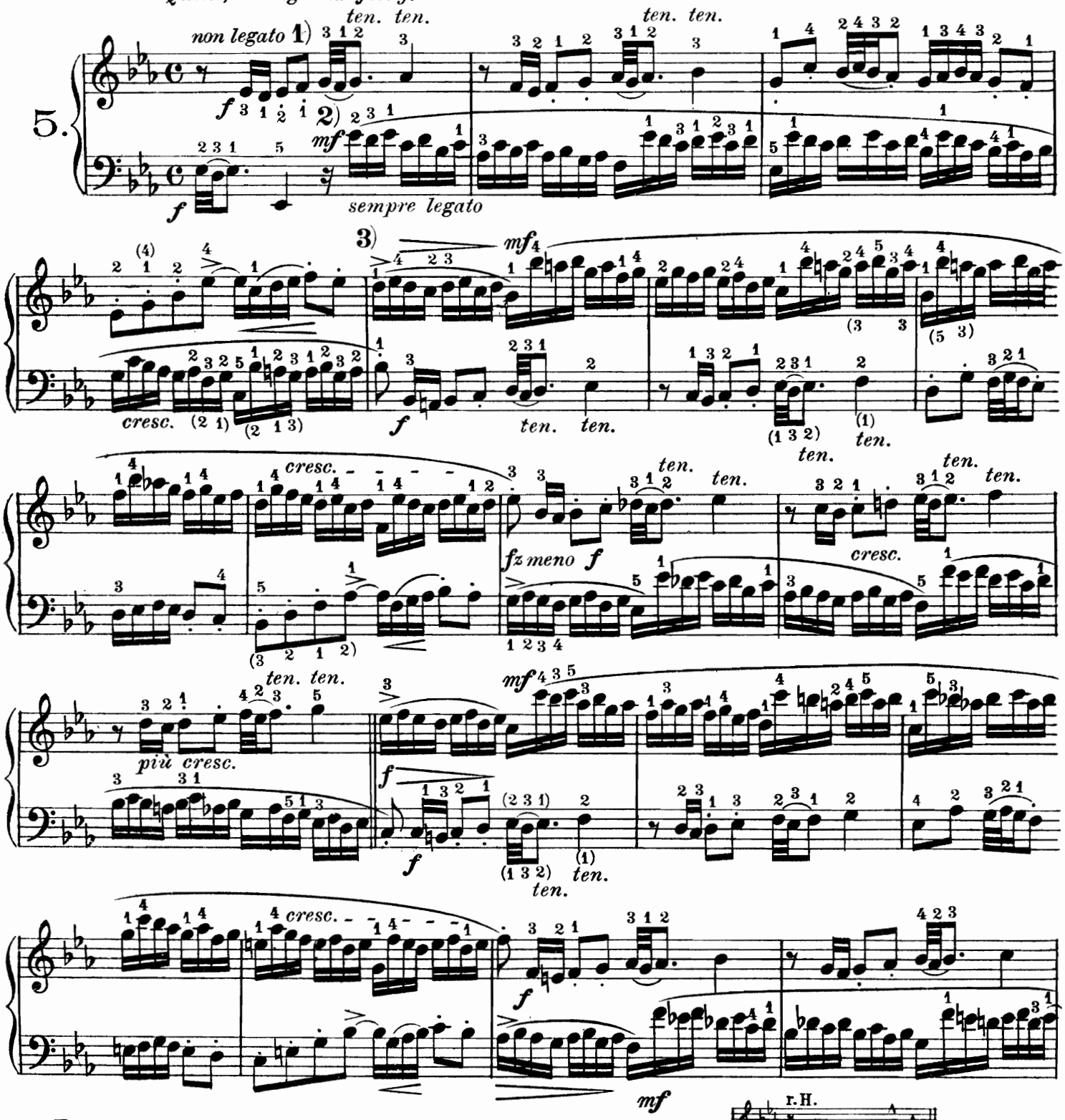
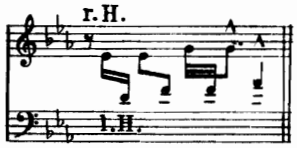
Allegro risoluto.

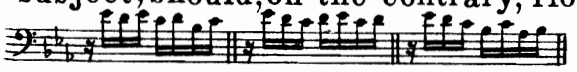
Quick, strong and fiery.

5.

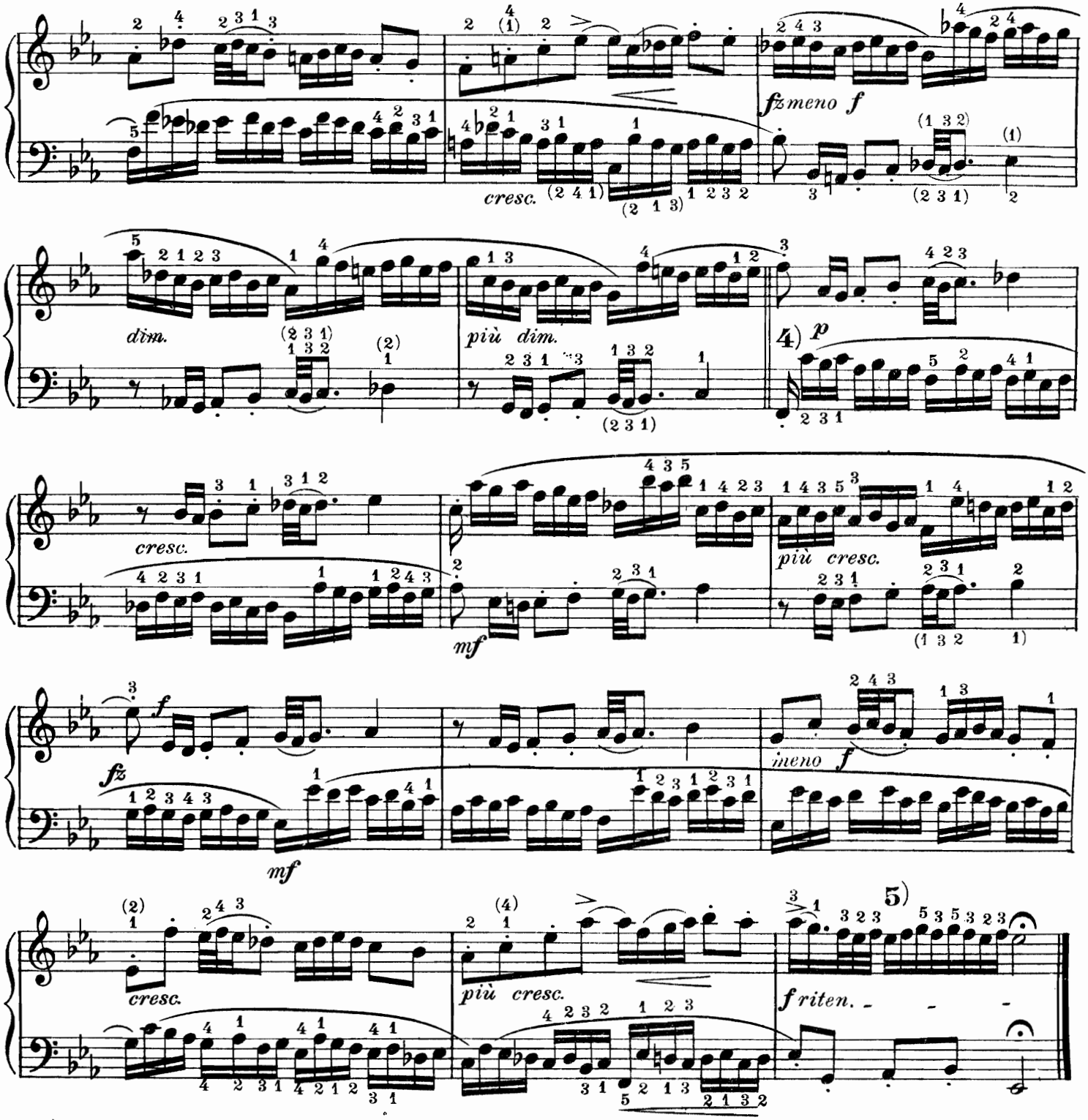


1) The chief figure of the theme must be steadily and equally hammered, in the strongest "non legato". The following manner of execution will give an approximate idea of the desired style:

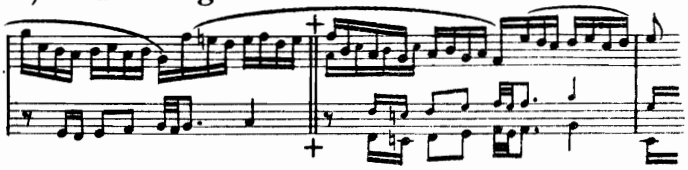


2) The 16th figures of the counter subject, should, on the contrary, flow on in the most equal legato. The three detached forms:  are at first puzzling because of their similarity. The player should therefore, by comparing them carefully, form a rule for himself, as regards them; this will develop his mind, as, on the other hand, the technical study of the chain of figures will develop his fingers.

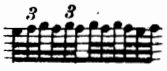
3) The theme itself contains but four measures, then undergoes an imitation in the dominant, and is finally employed, in a fragmentary state, to build an ascending sequence of three measures. This first division corresponds entirely to the second, with the only exception that the sequence is now a descending one.



4) The following 4 measures are regarded by the editor as the first half of the theme, and its imitation in the tonic. Another, less justifiable conception, would be to accept the preceding measure, (the last of the second division) as a foreshadowing of the fourth measure of the third division, (forming a single sequence) and to regard all that lies between merely as "extension":



5) A broader "Ritenuto," which also seems permissible, necessitates an enriching of the trill as follows:



N.B. This piece opens the series of those two-part inventions in which the Countersubject plays an obligato role, that is one and the same counter-theme (Counterpoint to the theme) is kept throughout the work, and serves as the inseparable companion of the theme. To this class of inventions belong Nos. **6, 9, 11** and **12**. Attention is called to this, their characteristic, here, once for all.