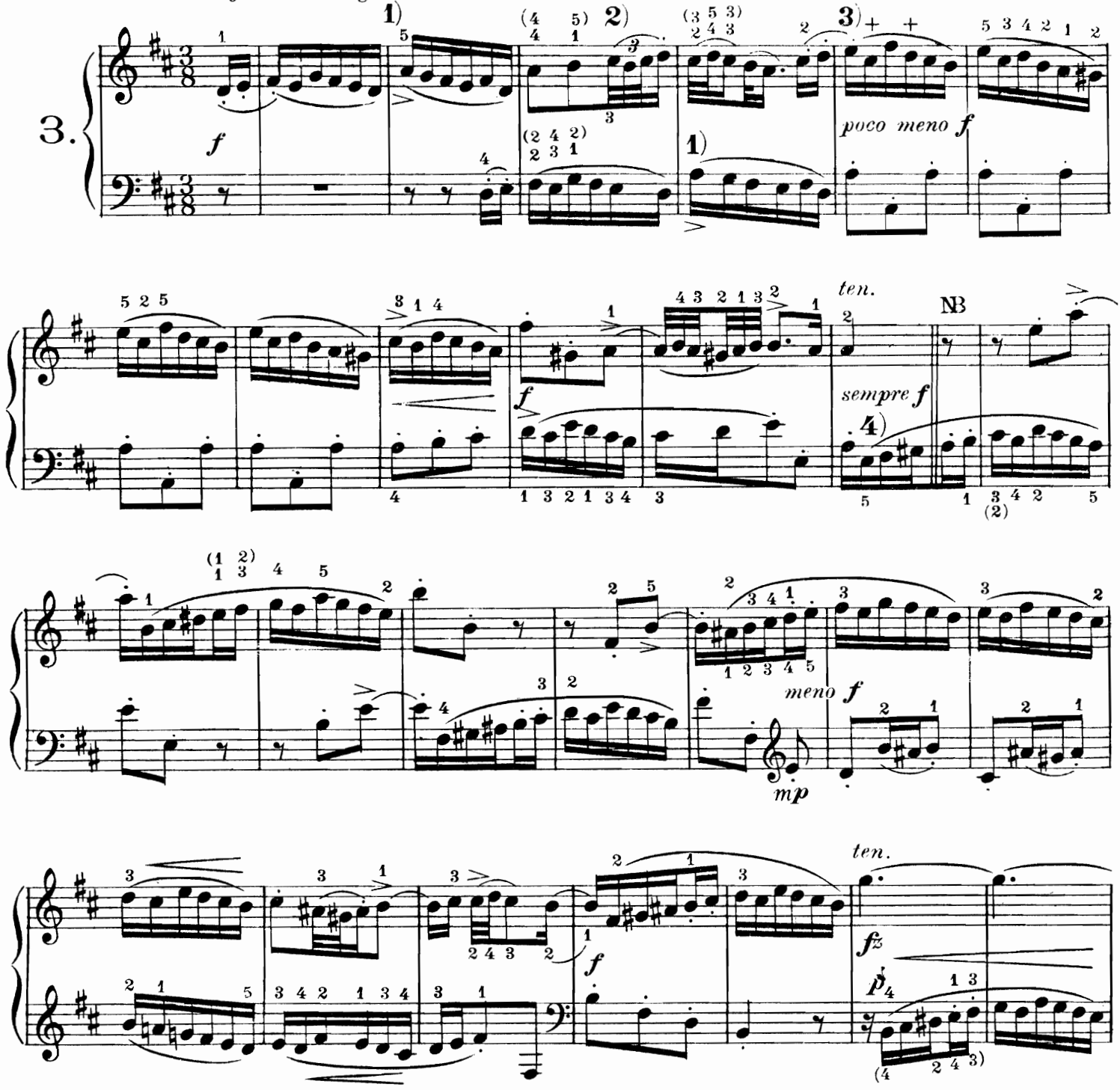
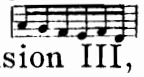
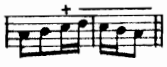
Vivace, quasi Allegro.

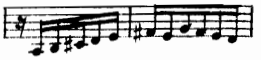
Lively and strong.

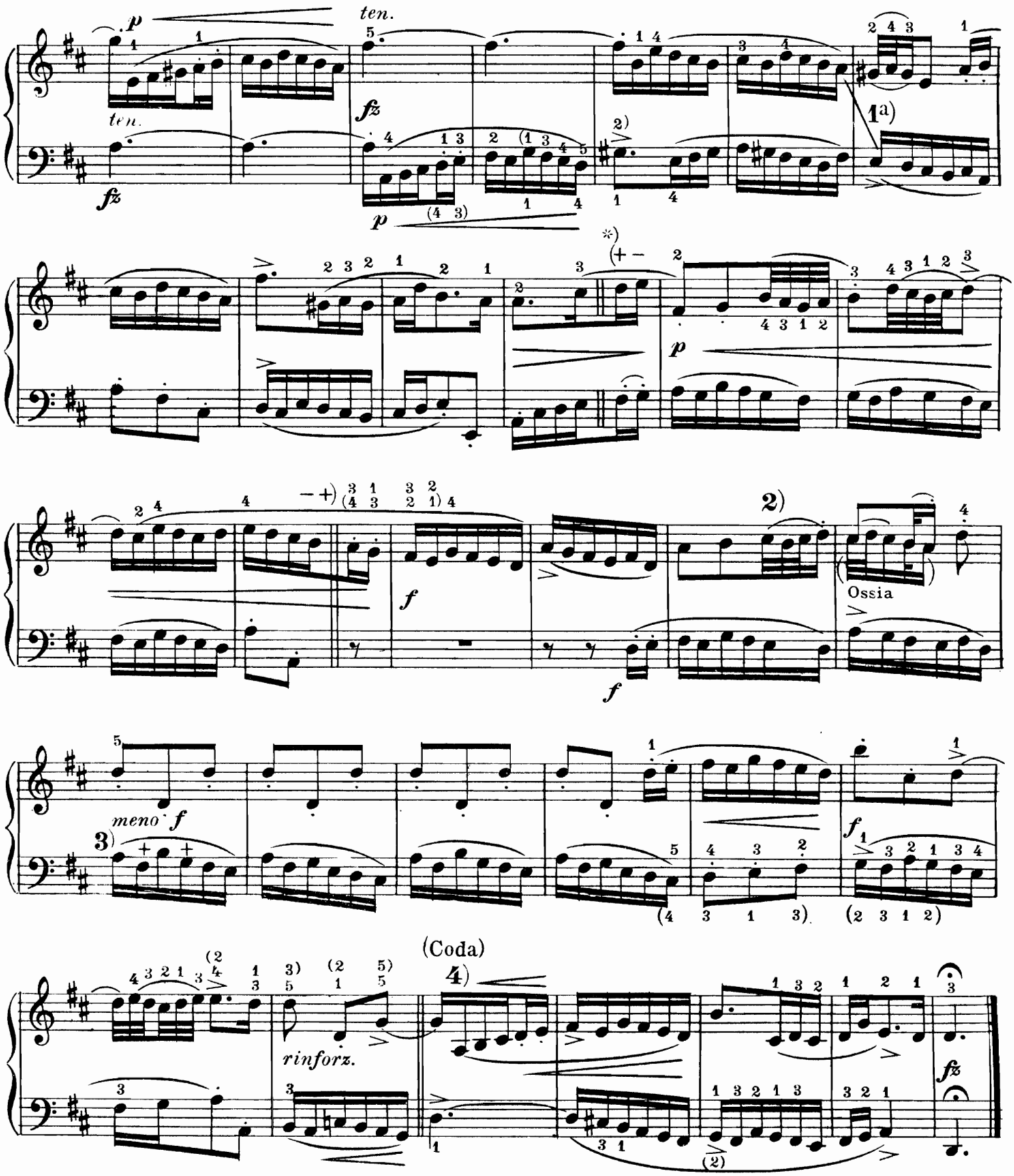


[1]) Although this measure is undoubtedly to be reckoned as belonging to the theme, yet the figure  is of less importance since, with the exception of the corresponding passage in division III, it only appears once again, at 1[a]).

[2]) In quicker tempo,— and conception of the work admits of different rates of speed,— the editor recommends the following simplification.  . The rhythmic and melodic outlines must never seem blurred.

[3]) The progression of the theme in seconds, becomes a third at +.

[4]) The two 16ths of the broken measure beginning the theme, have three added to them in the development, wherefrom the following figure is evolved:  This form is also employed in the coda.



N.B. One must pay equal attention to the exact holding of the key for the proper length of time, where sustained notes occur, and (on the other hand) to the uplifting of the hand at the rests. The unoccupied hand (the left hand) is frequently allowed to rest upon the keyboard, a fault which frequently results in unintentional, yet disturbing organ-points, and which should therefore be corrected from the first. This remark applies to such passages in all the inventions, and is of importance in all piano execution.

) + −+ These are really transition measures from the second to the third divisions. (See note) to the preceding invention.)