

Presto e leggiero possibile.
As quick and light as possible.*)

8.

¹⁾ In all other editions this eighth-note appears, slurred to the succeeding 16th note; this is a clear violation of the "broken measure" or arsis quality of the two separated figures.

²⁾ This and the following measure, require diligent practice of the left hand.

*) As quickly and as lightly as is consistent with clearness.

The musical score consists of four staves of piano music. The top staff shows a melodic line with grace notes and fingerings (1, 2, 2) under the instruction "meno legato". The second staff features a bass line with grace notes and fingerings (4, 3, 4; 3, 5). The third staff begins with a melodic line labeled "dimin." followed by a bass line with grace notes and fingerings (4, 4). The fourth staff contains a melodic line with fingerings (2, 4, (1 4) 2) and (5/4, 2) under a dynamic "p", followed by a bass line with fingerings (1, 2, 3, 1, 3). The fifth staff continues the melodic line with fingerings (4, 2, 3, 1, 3) and (4, 2, 3, 2) over a bass line. The sixth staff shows a melodic line with fingerings (1, 4, 1, 3, 1) and (4) over a bass line with fingerings (4, 2, 3, 1, 3). The seventh staff begins with a melodic line labeled "a)" and a bass line with fingerings (5, 5). The eighth staff shows a melodic line with fingerings (4, 3, 5) and a bass line with fingerings (4, 5). The ninth staff begins with a melodic line labeled "cresc." and a bass line with fingerings (1). The tenth staff shows a melodic line with fingerings (f) and a bass line with fingerings (4, 5). The eleventh staff begins with a melodic line labeled "b)" and a bass line with fingerings (4, 5).

N.B. In its essentials this form is one of three divisions, which however, like the second Intervention, receives a greater significance through its canonic treatment. The canon begins with strict imitation in the octave, which however, for harmonic reasons, changes at a) to the ninth below and ceases at b). c) denotes the beginning of the development (Division II) in which a livelier modulatory progression, and a new figure d) are noticeable. If one adds the following three measures from the scheme of the first division



placing them between divisions II and III at e) (they are omitted in order to avoid interrupting the "sixteenth note" movement) one will have an exact copy of Division I, transposed to its subdominant, and thereby gain a clear insight into the fundamental plan of the form.

Besides the prescribed rapidity and lightness, the execution of this bit of Virtuosity demands the utmost possible precision.