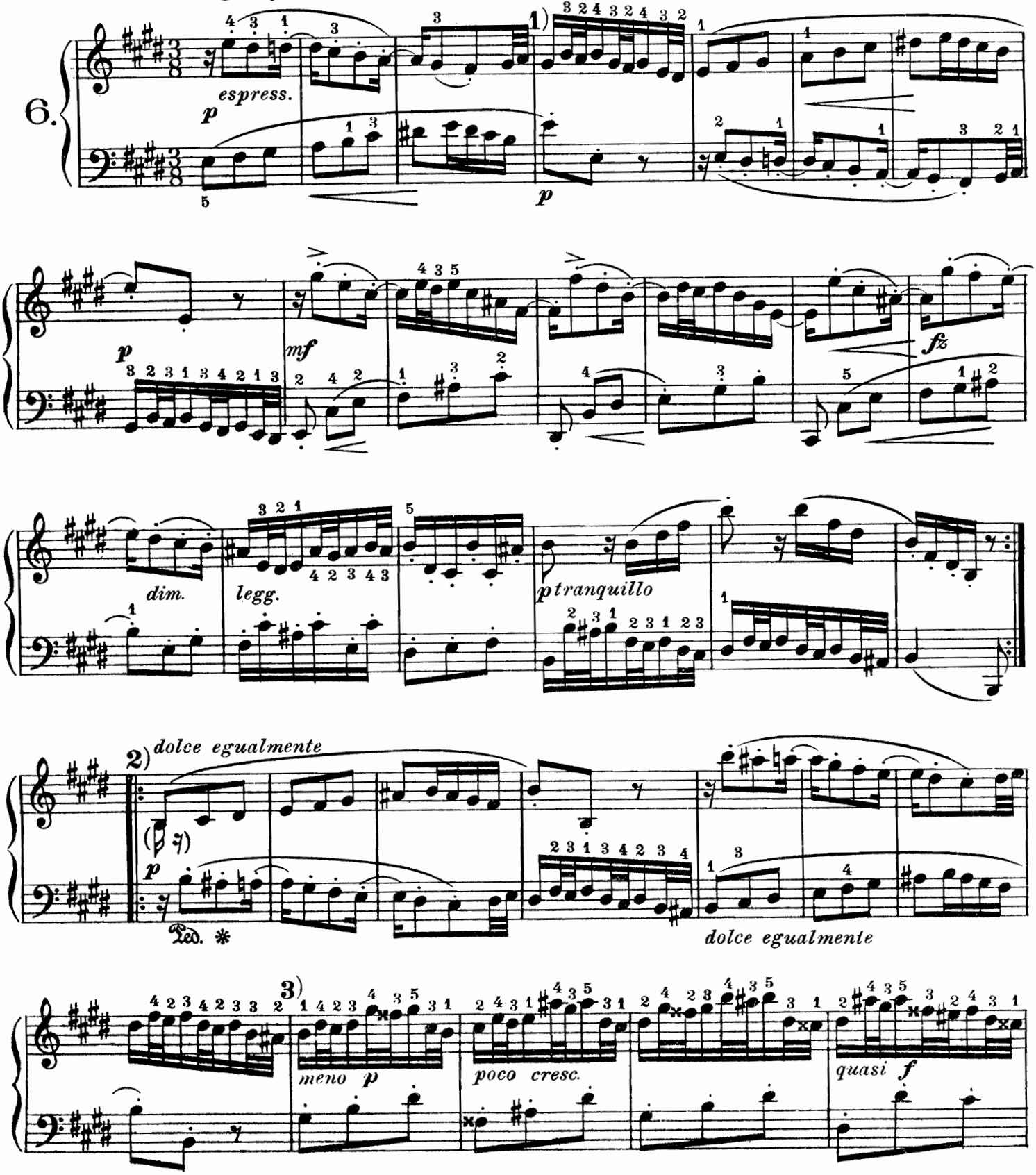
Allegretto piacevole, quasi Andantino.

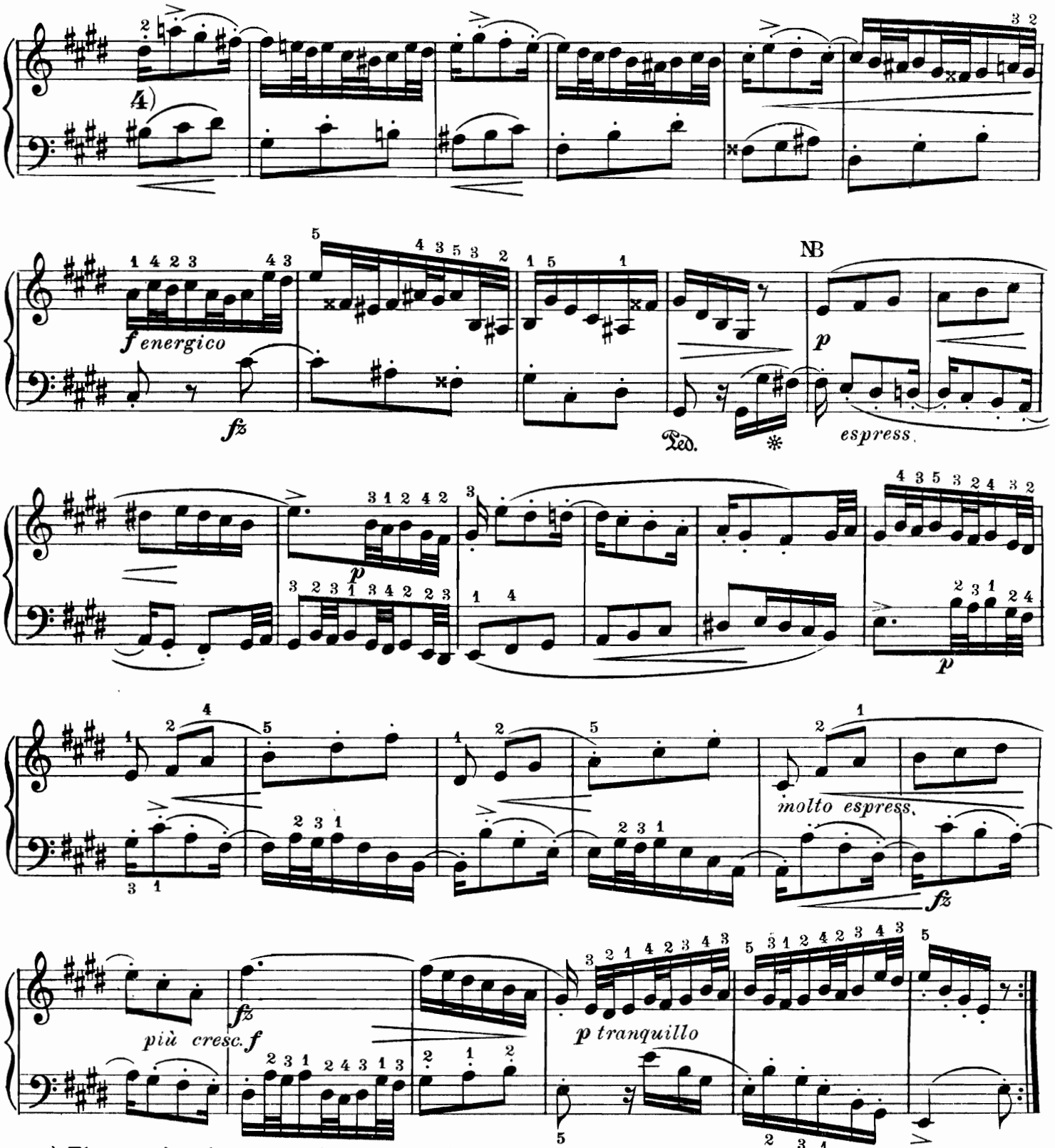
With graceful movement, not rapid.



1) This figure, according to the editor's view, should be made strongly rhythmic, not to legato, and should be free from that modern elegance which is most of all unsuited to the Bach style. The o d fashioned phrasing: by which the two 32nd notes are generally hurried in tempo, is therefore to be discarded.

2) Only through the prescribed use of the pedal is the legato of the upper voice to be attained.

3) What was said at 1), is in full force here.



4) The previously given phrasing will show the thematic derivation of this and the following, similar measures.

N. B. This Invention is the only one among all, in which the original shows the limits of the first division by a double-bar. We have at this part, (marked **N. B.**) omitted to mark the end of the second, and the beginning of the third, divisions, in order not to perplex the student as to the exact significance of the repeat-mark which occurs at the end, and which has reference to both of these divisions.

The two-part song—perhaps an intermezzo for flute and violincello in a Pastoral-Cantata—entices because of its soft, melodious charm, and the natural, unforced character of its counterpoint, and becomes through the employment of various styles of touch, a very useful study of expression. Besides this, it is to be noticed that the third division is a contrapuntal inversion of the first, and the two voices change their parts, with the exception of a few variant passages, which are identified by their remaining in the original key.