

Allegretto piacevole.
Not too quickly, in graceful and even movement.

Sheet music for piano, page 14, featuring five staves of musical notation. The music is in common time, with a key signature of one flat. The notation includes various dynamics such as *legato*, *meno legato*, *ten.*, *poco cresc.*, *dim.*, *p*, *dolce*, *simile*, *poco marc.*, and *ten.*. Fingerings are indicated above the notes, such as 1, 2, 3, 4, 5, and 4-5. The music consists of two systems of measures, separated by a repeat sign.

⁴⁾The thematic figure is made by the combination of two interlacing motives on the arsis, the one a diatonic, the other a chord formation, from the interdependence of which the following

form may be imagined:  The proof of the correctness of this assumption is given especially in the development, 2nd division (+ - +) which works up only the first part of the motive presented. The editor finds it advisable to treat this first motive as the variation of a syncopated passage, through which the following rhythmic formation will easily be deduced:

Through the threefold linking together of this figure and its inversion the thematic phrase is evolved.
2) The response to the theme (thematic phrase) is only found after an intervening passage of four measures. This forms at the same time the close of the first division,—a 16 barred period. On account of the absolute simplicity of this form one may certainly regard it as the original type of its species.

3) The original gives to D, double this value.

N.B. 1. The original notation has the following form:



Through the doubling of the value of the notes, the presentation of the text gains in clearness and intelligibility.

N.B. 2. The remark 5) in Invention 9, has with slight modification, application here. Instead of dealing with six measures, we here have eight, but these eight receive the same treatment as the former six.