

Tempo di Gigue. Vivacissimo e leggiero.  
*Very lively, with springing touch.*

10. *mf sempre staccato* 1)

2)

*ten.*

*f*

*mf*

*mf*

1) The wrist is to remain perfectly quiet, but the finger is to leave the key before the next one is struck. This must however be practised slowly and forcibly beforehand, and in the following manner: Naturally this prescription does not extend to the execution of the many mordentes, which are to be played legato, and in which only the last of the three notes (where this is not slurred over) is to be played short.

The observance of this advice will be, after many repetitions of the passages, of great technical benefit, and will lead to precision and lightness of touch especially.

2) For a better observance of the form and construction here, let one imagine a third voice entering at the third measure, the idea of which can be reduced thus

3) *p* *poco*


*p poco a poco cresc.* *tr (simile)*

*f* *tr (simile)*

*p subito*

*f ten.*

3) One should observe the analogy between this and the following three measures and measures 2-5 of division I.

4) The leading of the upper voice in this measure only expresses the figuration of a suspension resting on the seventh, which is resolved in the next measure:  In a similar manner, in the next measure, we can imagine the bass note sustained, and forming the fundamental tone of the dominant chord of the second.

5) This and the succeeding measure are to be regarded as an innate extension of the period, which gives to the melodic phrase a broader swing, and imparts a certain character of irrevocability to the final resolution. In a strictly organic sense the preceding measure is strongly united to the penultimate one, through which it is necessary to imagine the upper voice an octave higher.

**N.B.** The form shows itself definitely as the one of "two divisions" The same will be found in all the following two part inventions, with the exception of a few variants.