



Sonata No. 6 in F Major

Ludwig van Beethoven (1770–1827)

Op. 10, No. 2

Allegro

(a) The rhythm in the first edition appears as even , but most editors have changed it to  for consistency with the way it appears in the recapitulation (measures 123 and 138). Since Beethoven frequently made small variations in his recapitulations, this edition retains the rhythm that appears in the first edition.

(b) Here is a good example of the problems that attend ornamentation in Beethoven's music. If one assumes Beethoven's ornamentation is derived from C.P.E. Bach and other period writers, one would conclude that starting the trill on the upper auxiliary is appropriate.

The realization of the trill would be:  or, if technical skill permits: 

On the other hand, the performance tradition of starting on the main note is firmly rooted. Schnabel and Schenker, for example, offer fingerings that imply beginning the ornament on the main note (B-flat in this case).

(c) Once again, adherence to C.P.E. Bach's recommendations would result in the grace-note figure being played on the beat, so that the initial A would be played with the LH triad.