

In the original solo song of *To Music* (*An die Musik* in German), Schubert uses a type of ornamentation called *appoggiatura* in bars 5, 14 and 17 (25, 34 and 37 in the second verse). *Appoggiaturas* look like regular notes, except noticeably smaller. The word *appoggiatura* means 'leaning' in Italian, and they are performed in the same way—the singer or player is meant to 'lean' on the appoggiatura before resolving to the primary note (i.e. the full-sized note it is connected to). In the links below I've included Schubert's holograph manuscript and a published version of the same song so you can see what they look like. Notice that the first two appoggiaturas (bars 5 and 14) are notated as quavers, but the third (bar 17) is notated as a crotchet.

Musicians in the Classical Era (1750–1820) and beyond wrote about how to perform appoggiaturas, and I'll put primary source documentation at the end. Before writing out the rules of executing appoggiaturas they generally classified them in two groups: long (or superior, accented, variable) or short (or inferior, passing, or invariable). Determining which is which chiefly depends on the expressive nature of the music. The tempo of a piece can also be a big factor—they were generally to be long in slow music. In light-hearted, quick music they were to be short. *To Music* would fall into the 'long' category.

Now we must determine how long appoggiaturas should be. Primary source documents are remarkably consistent in this area and give specific rules for realising the length of an appoggiatura. The most common misconception is that the composer expected the written rhythm of an appoggiatura to be performed as it looks (e.g. a quaver appoggiatura would be performed as a quaver). Instead, these are the rules for how to realise an appoggiatura, no matter what the printed rhythm of the appoggiatura is.

1. Appoggiaturas attached to notes divisible by 2 (e.g. crotchets, minims, etc.) are to take up the first half of those notes.

Notated:



Performed:



2. Appoggiaturas attached to notes divisible by 3 (e.g. dotted crotchets, dotted minims, etc.) are to take up the first two-thirds of those notes.

Notated:



Performed:

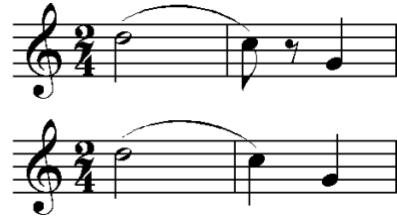


3. Appoggiaturas attached to notes that are then followed by rests are to take up the entire length of those notes, and the primary note should be played/sung in place of the rest.

Notated:



Performed:

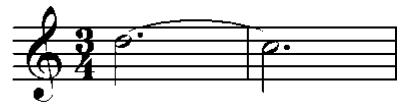


4. Appoggiaturas attached to notes that are then tied to another note should take up the entire length of the first note.

Notated:



Performed:



Additionally, singers would regularly replace an entire note with an appoggiatura on stressed syllables of important words, regardless of what the primary note was divisible by.

The arrangement of *To Music* in the Flexible Songs book, made by Alan Bullard, does not include Schubert's printed appoggiaturas. Instead, Alan Bullard decided to write out his interpretation of how the appoggiaturas should be performed. He unfortunately does not follow the primary source documentation and notates bars 5 and 17 by using the printed rhythm of the appoggiaturas—quavers. Fortunately, I believe he notates bar 14 correctly because the appoggiatura falls on the stressed syllable of an important word, and therefore should take up the entire length of the note it's attached to. Many singers perform bar 14 in this way, and I agree with it.

Bar 5's appoggiatura is connected to a dotted crotchet, which is divisible by three. According to the second rule of long appoggiaturas, it should take up two-thirds of the primary note, making the B a crotchet and turning the primary note, D, into a quaver.

Notated:



Performed:



Bar 17's appoggiatura is connected to a minim that is then followed by a rest. According to the third rule of long appoggiaturas, it should take up the entirety of the minim, with the resolution to the primary note occurring in the rest.

Notated:



Performed:



Links

Holograph manuscript: https://s9.imslp.org/files/imglinks/usimg/2/21/IMSLP364857-PMLP25491-Schubert_D547-An_die_Musik.pdf

Solo song: https://ks15.imslp.org/files/imglinks/usimg/d/dc/IMSLP10425-SchubertD547_An_die_Musik_2nd_version.pdf

Primary Source Documents

Geminiani, violin treatise (1751), “Of the Superior Appoggiatura”

The Superior Appoggiatura is supposed to express Love, Affection, Pleasure, etc. It should be made pretty long, giving it more than half the Length or Time of the Note it belongs to, observing to swell the Sound by Degrees. . . . If it be made short, it will lose much of the aforesaid Qualities, but will always have a pleasing Effect, and it may be added to any Note you will.

Quantz, flute treatise (1752), Chapter 8

“Of the Appoggiaturas and the Little Essential Graces Related to them”

Accented appoggiaturas, or appoggiaturas that fall on the downbeat, are found before a long note on the downbeat following a short one on the upbeat (see Fig. 11).

Fig. 11

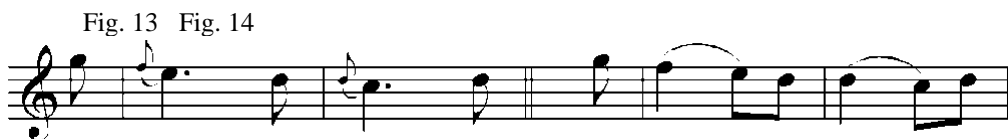


Here the appoggiatura is held for half the value of the following principal note, and is played as illustrated in Fig. 12.

Fig. 12



If the note to be ornamented by the appoggiatura is dotted, it is divisible into three parts, with the appoggiatura receiving two of these parts and the note itself only one part, that is, the value of the dot. Therefore, the notes in Fig. 13 are played as illustrated in Fig. 14.



If in six-eight or six-four time two notes are tied together upon the same pitch and the first is dotted, as occurs in giges, the appoggiaturas are held for the value of the first dotted note (see Figs. 15 and 17).



They are played as illustrated in Figs. 16 and 18.



If a rest follows a note, the appoggiatura receives the time of the note and the note the time of the rest, unless the need to take a breath makes this impossible. The three kinds of notes in Fig. 23 are thus played as illustrated in Fig. 24.



C. P. E. Bach, *clavier treatise* (1753), Part 1, Chapter 2 “Embellishments”

The usual rule of duration for appoggiaturas is that they take from a following tone of duple length one-half its value (Figure 73, Example (a)), and two-thirds from one of triple length (b). In addition, the examples of Figure 74 and their executions should be carefully studied.

Figure 73
(a)

(b)



Figure 74



The examples under Figure 75 are frequent occurrences. Their notation is not the most correct, since in performance the rests are filled in. Dotted or longer notes should be written instead.

Figure 75



L. Mozart, violin treatise (1756), Chapter 9 “Of the Appoggiaturas and some related Embellishments”

There are two kinds of long appoggiatura, one which is longer than the other. If the appoggiatura stands before a quarter, eighth, or sixteenth note, it is worth half the value of the note following it. The appoggiatura is therefore sustained the length of time equivalent to half the note and is slurred smoothly on to it. What the note loses is given to the appoggiatura. Here are examples:

Thus is it written:



So is it played:



The second kind of long appoggiatura . . . is held longer. With dotted notes the appoggiatura is held the same length of time as the value of the note. In place of the dot, however, the written note is taken first, and in such fashion as if a dot stood after it.

Thus is it written:



So is it played:



If, however, one desires to play a half note with an appoggiatura, then the appoggiatura receives three parts of the half note, and only at the fourth part is the note of the half taken. For example:

Thus is it written:

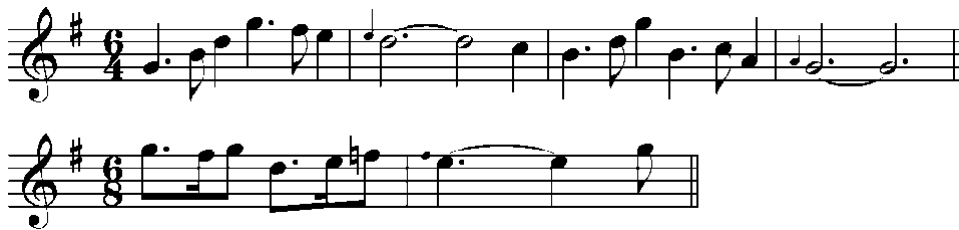


So is it played:

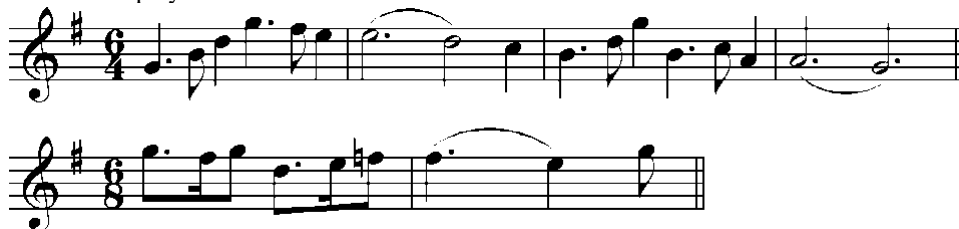


There are yet other cases in which the longer appoggiatura is used, but these all belong to the same subject of how to play dotted notes. For example, in 6/4 and 6/8 time, two notes are often tied together as one note, of which the foremost has a dot after it. In such cases the appoggiatura is held out the whole value represented by the note together with the dot. For example:

Thus is it written:



So is it played:



In the same manner, the appoggiaturas in the following example are sustained throughout the whole of the first quarter note, and only at the second quarter note are the principal notes taken, the remaining notes being then played immediately after it.



Sometimes a rest or even a pause occurs when the note should surely still be heard. If now the composer has overlooked this, the violinist must be more clever and must sustain the appoggiatura as long as the value of the following note, and only at the pause bring in the written note. For example:



Thus should it be written and also thus played.

Above all things . . . the accent in the long and longer appoggiaturas must always be on the appoggiatura itself, the softer tone falling on the melody note. . . . In the long appoggiatura, of which we speak here, it is quite easy to accent somewhat gently, letting the tone grow rapidly in strength and arriving at the greatest volume of tone in the middle of the appoggiatura, but then so diminishing the strength, that finally the chief note is slurred on to it quite piano [messa di voce].

J. C. Bach and F. P. Ricci, pianoforte treatise (c.1788), Part 7

The Appoggiatura, when attached to a note whose division is binary, or has two counts, takes half the value of that note, but if it is attached to a note of three counts, it assumes two-thirds of that note's value.

**Türk, clavier treatise, (1789), Chapter 3, Part 2
"Concerning Variable Appoggiaturas"**

Durations of common variable long appoggiaturas can be determined by the following three rules.

Rule No. 1: The appoggiatura receives half the value of the following note when that note can be divided into two equal parts (halves). . . .

Rule No. 2: Before dotted (compound) notes, the appoggiatura receives two-thirds of the complete value of the note and consequently, the main note itself receives only one-third of its full value (or the value of the dot). For example:



Arrangement of note values:



In certain cases, the following execution in (a) is also not unusual, for example, in a slow tempo for a very affect-laden musical idea. Composers who are more precise, however, notate as in (b) should they desire this manner of distributing the note values.



Arrangement of note values:



Often, for the sake of uniformity (or for a reason to be given [below]), one must deviate from this second rule and give an appoggiatura before a dotted note only a third of its value, leaving two-thirds to the main note, as in this example.



Arrangement of note values:



Rule No. 3: An appoggiatura receives the full value of the following note if this note is tied to another note (generally shorter) of the same pitch. For example:



That is:



The above rule is also followed when the first of the two notes is dotted. Examples of this type occur very frequently in 6/8, 6/4, 9/8, 12/8, etc. meter, namely:



Arrangement of note values:



Since the third rule is violated very frequently, I recommend it to all students most urgently.

For appoggiaturas before notes that are followed by rests, some teachers would follow the rule in the preceding paragraph. In so doing, they restrict themselves to passages of gentle character, and the appoggiatura would receive the complete value of the main note and this note would then fall during the value of the rest, for example:



That is:



Tromlitz, flute treatise (1791), Chapter 10 "The Ornaments"

The value of the long appoggiatura can vary: when it stands before a single note, it is worth half this note (see (e)).



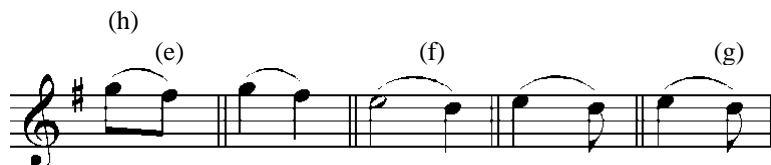
If there is a dot after the note, the appoggiatura takes up the value of the note, and only the dot is played and slurred to the long appoggiatura (f).



You proceed in the same manner when a rest instead of a dot follows the note (g).



These appoggiaturas are played as in example (h).



Where the rest is, should there be a second voice that does an imitation or plays a whole passage, or should you have to use this time to take a breath, then the rest is not played. It is better that such examples are written out in regular notes so there is no error and no unpleasant sounds.

[Above] I said that an appoggiatura, when it comes before a dotted note, is worth the length of the note itself, and only the dot is played, as you can see in the examples. However, in 6/8 or 6/4 time, this rule allows an exception. For example, if you have a passage such as the second measure of (m), the appoggiatura is not determined according to the dotted note.



The two tied notes are treated like a beat consisting of two equal parts, and you therefore divide these notes in two equal parts through the appoggiatura, so that the first part (the dotted quarter note) becomes the appoggiatura and the quarter note following it is slurred to it (see (n)).



**Garcia, singing treatise (1840–1847), Part 1, Chapter 7, Section 12
“Appoggiaturas and Little Notes”**

Of all the ornaments in singing, the appoggiatura is the easiest to perform and at the same time the most frequent and most necessary.

The appoggiatura, as its Italian name indicates, is a tone on which the voice leans. . . . It can be above or below the chord tone; if it is above, one takes it as the scale offers it, whether by whole tone or by half tone; if it is below, one nearly always does it by a half tone. . . . Here are some examples:

Rossini, *Tancredi*, Act 1 recitative “Oh Patria”

Written: 

Performed: 

re-no co - mi n - cia il co-re a res - pi - rar - mi in se-no

re - no co-mi - - - - n - cia il co-re a res - pi - rar - mi in no - - - -

Gluck, *Orfeo*, Act 2 aria “Che farò”

Written: 

Performed: 

Che fa - rò sen-za Eu - ri - di - ce, do-ve an - drò sen-za il mio ben. (etc.)

Che fa - rò sen-za Eu - ri - di - ce, do-ve an - drò sen-za il mio be-ne.

Mozart, *Le Nozze di Figaro*, Act 3 duettino “Sull aria”

Written: 

Performed: 

Sot - - - to_i pi - - - ni del - - - bos - chet - to.

Sot - - - to_i pi - - - ni del - - - bos - chet - to.

The duration of the appoggiatura is quite flexible. If the measure is even, the appoggiatura assumes one half the value of the tone it is intended to embellish. If the principal note is dotted, or if the measure is uneven, the appoggiatura borrows two thirds of the value of the principal tone. The appoggiatura absorbs the entire value of the principal tone when the duration of the latter is prolonged by a tie. Finally, the appoggiatura can be extremely rapid.

The requirements of the situation and the nature of the melody will determine the choice from these different applications more surely than any precepts could.