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The Prosodic Appoggiatura in the Music of Mozart and his Contemporaries

By WILL CRUTCHFIELD

The Prosodic Appoggiatura

The problem of vocal appoggiaturas is a vexed one, partly because it is so inescapable: on practically every page of operas written before about 1830, and on a good many written thereafter, singers must decide what to do about it, and what they decide will have a most noticeable impact on the way the score sounds. By the word “appoggiatura” we usually mean a dissonant melodic note “leaning” on a strong beat and resolving on a weak beat. As will be seen, full understanding of the convention will require a somewhat broader definition. But for the moment, let us observe that the familiar appoggiatura can either be what I will call prosodic—expressing the weight of an accented syllable of text and finding its resolution on a weak syllable—or purely melodic—musically the same, but sung on a single syllable and independent of any prosodic mandate. (The second type will be referred to hereinafter as non-prosodic.) Both types are liberally indicated in sources specifying performance practices of the Classical period; indeed, no explicit distinction was drawn between the two.

The distinction, however, is useful for unravelling the appoggiatura question today, for two reasons. First, the question of the prosodic appoggiatura survived as a problem of notation and interpretation well after the improvised addition of non-prosodic ones had fallen from use. Second, late eighteenth-century and early nineteenth-century sources that treat or show appoggiaturas apply the two types with different degrees of predictability and consistency.

To understand in the simplest sense how the appoggiatura relates to prosody, it is necessary only to divide lines into those that end on an accented syllable and those that do not. Italian usage, classifying lines of verse by number of syllables and placement of the final accent, recognizes three kinds of endings: *tronco*, in which the final syllable is strong (“pietà”); *piano*, in which one more syllable follows the stress (“piacere”), and *sdrucchiolo*, in which two more syllables follow the

stress (“calmatevi”). Germans sometimes speak in terms of poetic feet, but more often simply of endings masculine, which is the same as *tronco*, and feminine, which includes both the other forms.

In Mozart’s time there were in use four possible ways of notating the appoggiatura on a feminine ending. These are given in Example 1, using *piano* endings and showing various possible approaches to the note with appoggiatura. (The different ways of *executing* the appoggiatura are not shown here; they are discussed briefly at the end of this article.) The notation shown in Example 1(c) was almost always used if the vocal appoggiatura was harmonized by other appoggiaturas in the accompaniment. Otherwise, and especially in recitative, by far the most common form was that shown in Example 1(a). Since in this form the dissonance is not notated at all, the question arises whether it should be interpreted as an appoggiatura at every occurrence, or only some of the time—and if the latter, what governs the choice?

Example 1



The purpose of this study is to elucidate the application of the prosodic appoggiatura to passages in which it is not notated, and therefore may or must be supplied by the performer. The task is complicated by a little-examined quirk of musical history: A fairly consistent understanding of the prosodic appoggiatura convention—not utterly static, but decently stable—prevailed for at least 150 years, only to be systematically dismantled in the first quarter of the twentieth century. This process gave rise to a competing interpretation of the convention and cleared the way for all manner of misunderstanding and speculation when postwar scholarship addressed itself to the restoration of the appoggiatura.

There are at present two prevailing positions on the question. One holds that it is simply a matter of correct musical diction—that feminine line endings¹ require appoggiaturas, and that in essentially

¹ “Line ending,” in practice, refers not only to the end of a line of verse but to almost any word followed by a rest, punctuation mark, or obvious break—though as we will see, a gray area of interpretation arises in the case of very short phrase fragments. In the Classical and Romantic periods, these unnotated appoggiaturas

all instances where a composer has used the traditional notation shown in Example 1(a), the performer should supply the appoggiatura. The other position holds that the prosodic appoggiatura is an expressive nuance—that one elects to employ it in certain cases where one wants to heighten the accent already inherent in the word or where it serves a specific rhetorical or dramatic purpose, and that one correspondingly elects to sing other feminine endings with accented and unaccented syllables on the same pitch, making what modern scholars call a “blunt ending” or “tone repetition.”

The latter position is part of the teaching of Mozart and Rossini in every conservatory and in the practice of every opera house. Among scholars, its most forceful articulation has come from Frederick Neumann, in an article entitled “The Appoggiatura in Mozart’s Recitative” (1982) that has been reprinted at least three times, most recently as Chapter 12 in the book *Ornamentation and Improvisation in Mozart* (1986), where it is supplemented by a chapter on “The Appoggiatura in Closed Numbers.” But Neumann is by no means alone. In editions like the *Neue Mozart Ausgabe* (hereinafter *NMA*) where the policy is to show suggested appoggiatura execution, most editors, though they may not articulate their positions in detail, choose a course well short of the one requiring an appoggiatura on all repeated-note feminine line endings. And the vast majority of performers are far more conservative than editors in this respect. Neumann criticizes the *NMA* editors for suggesting “not only too many appoggiaturas, but appoggiaturas of the wrong kind” (Neumann 1986, 184). It is likelier that they have suggested too few.

Accounts by Period Theorists

For our narrow purposes here it is important to keep in mind the distinctive nature of the prosodic appoggiatura. Theorists often discussed the appoggiatura as part of a group of commonly employed melodic ornaments—perhaps in a sequence such as: portamento, appoggiatura, acciaccatura, turn, trill, syncopation, roulade—without

usually resolve by the interval of a falling second. There are also many appoggiaturas falling by larger intervals, including the familiar falling fourth that was long traditional as the final vocal cadence of a recitative, but the majority of these are written out by Classical and Romantic composers. The appoggiatura that rises to the main note rather than falling is discussed at the end of this article. For the moment, though, our concern will be the simple presence or absence, at feminine endings, of an appoggiatura of some kind.

any mention whatsoever of its relation to verbal text and to the question of feminine line endings. It seems clear that in addressing the question of the frequency of appoggiaturas *at feminine line endings*, the comments in these generic discussions of ornaments on frequency, desirability, and undesirability of appoggiaturas are not evidence of a satisfactorily specific nature.²

With that in mind, let us begin by glancing briefly at the accounts of four theorists who are close to Mozart chronologically, who are fairly specific in their explanations, and who do at some point raise the issue of the relation between appoggiaturas and declamation.

Johann Adam Hiller (1774), in a paragraph on “Zierrathen des Gesanges” in recitative, wrote that “at all falling thirds, the interven-

Example 2

Hiller 1774 (*Exempel-Buch*, 63–64)

Beispiel von dem, was ein Recitativ in Ansehung des Punctirens der Noten und der Vorschläge zuläßt.

The musical score consists of two systems. The first system has two measures. The first measure contains the lyrics "Die du mit sanf - ter Macht" and the second measure contains "tief in die Her - zen dringst, mit je - der". The second system has three measures. The first measure contains the lyrics "Lei - den - schaft un - wi - der - steh - lich", the second measure contains "ringst, des Hel - den Herz ent - flammst, Un - sterb - lich - keit und", and the third measure contains a single note with a fermata. The music is written for a single melodic line with a basso continuo line below it. The key signature is one sharp (F#) and the time signature is 3/4. There are some markings above the notes, possibly indicating fingerings or ornaments.

² Alexis Garaudé (1810), for instance, introduces the appoggiatura in just such a sequence of ornaments (Garaudé 1810, 20), and warns that “above all in the operas of Gluck one must guard against the abuse which is made today of this embellishment” (21). Only much later (42–43) does he mention any relationship between appoggiaturas and declamation, when he says that “the Italians often employ a kind of appoggiatura or small note placed above and in place of the first [note] on the strong beat of the measure.” This time Garaudé does not mention Gluck but does opine that French recitative requires fewer appoggiaturas than Italian (“one must admit few appoggiaturas and still fewer added roulades”). Does this mean that Garaudé envisioned blunt endings in Gluck’s French operas? Apparently not; in the revised edition (1825), the passage above is amplified to say “one must admit few appoggiaturas, except on the feminine rhymes, where their effect is all the better for eliminating the defect of the mute *É*” (119).

Example 2, continued

Eh-re in sei-nen Bu-sen hauchst, bald ei-ne from-me Zäh-re dem mit leids-vol-len Aug' ent-

führt, und ißt den Greis, und ißt den Jüng-ling rührst, und ißt Er - o - be - rer der

schön - sten Her - zen wirst bey je - nen Al - pen schwör ich dir, wo sich Ho -

raz, ge - lehrt von mir, in dei-ne sanf - ten Tö - ne hüll - te, wo mein Pe -

trarch mit gold - nen Sai - ten rang, und Me-ta - sta - si - o in dei-ne Ley-er

sang, den Schau-platz und die Welt er - füll - te.

ing tone can be bound with the following note as an *appoggiatura* [*Vorschlag*].”³ He went on to specify other intervals with which such a *Vorschlag* is employed, and as a summary offered a complete recitative which is shown here as Example 2.

Domenico Corri, in the introduction to his published anthologies (Corri 1779, vols. 1, 2), explains his proposed innovation of notating everything as nearly as possible to the way it is sung: “Indeed, either an air, or recitative, sung exactly as it is commonly noted, would be a very inexpressive, nay, a very uncouth performance; for not only the respective duration of the notes is scarcely even hinted at, but one note is frequently marked instead of another, as is the case where a note is repeated, instead of that note with its proper *appoggiatura* or grace.” Figure 1 shows the chart appended in his introduction.

Recitative in Artaleffe by Giordani
This is the Original manner
I
Come d'un tradimen-to mi puoi crudere reo
Co-me d'un tra-di-men-to mi puoi cre-de-re re-o
mal mi co-nol-ci Il del-ti-no crude-le po-trà far-mi in-fe-li-ce
II
mal mi co-nol-ci Il del-ti-no crude-le po-trà far-mi in-fe-li-ce
Recitative in Orfeo by Gluck
Original manner
II
Spo-sa Eu-ri-di-ce Eu-ri-di-ce con-for-te ah piu non vi-ve la chia-mo in van
Proper manner
Spo-sa Eu-ri-di-ce Eu-ri-di-ce con-for-te ah piu non vi-ve la chia-mo in van
Song in Perfeo by Sarchini
Original manner
III
Se pla-car non può quest'al-ma il ri-gor-de nu-mi ir-a-ti il ri-gor-de nu-mi de nu-
Proper manner
Se pla-car non può quest'al-ma il ri-gor-de nu-mi ir-a-ti il ri-gor-de nu-mi de nu-
NB In the Recitative this Sign is used when the barr is lengthened, and the beginning of the Symphonies is precisely ascertained

Figure 1
Corri 1779, 1:3

Johann Baptist Lasser (1798), in a chapter devoted to recitative, writes that “the last note of a falling third, when accompanied in the text by a punctuation mark, such as a comma, semicolon, or the like, generally receives an *appoggiatura* [Example 3(a)]. If in this place there are two eighth-notes on the same pitch, then the first of them

³ “Bey allen absteigenden Terzen kann der dazwischen liegenden Ton, als Vorschlag, mit der folgenden Note verbunden werden” (1774, 202). Here and throughout, translations are the author’s.

makes the appoggiatura [Example 3(b)].⁴ Like Hiller, he goes on to say that the same applies to descending seconds and to rising intervals, with the distinction that in the latter case “vielen einsilbigen Worten”—by which, his examples show, he means masculine endings and not just one-syllable words—should go without appoggiaturas.

Example 3

Lasser 1798, 163 (bass lines omitted)

(a)

Bey-de ha-ben dich mir an-ver-traut An-ver - traut.
Wird je - des Herz be - wahr. Be - wahr

(b)

Er fol-tert mei-ne See-le. Mei-ne See-le
Wagst du's ihn je-mals zu ver - las-sen. Zu ver - las-sen.

Gesualdo Lanza (1809, 39), in a series of “observations on recitative,” wrote that “When a word of two, or three syllables is found in the middle of a verse, or terminating a sentence, the music is always written with two, or three notes of the same sound, then the accented vowel must be sung, by changing its note to the note above, or below, so as to make an Appoggiatura to the note following. For example [see Example 4].”

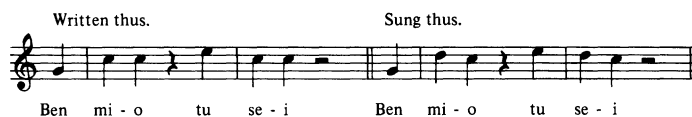
The theorists’ accounts prompt several observations. Hiller and Lasser speak of appoggiaturas on both feminine and masculine endings; they address the issue chiefly in terms of the interval to be filled in. Corri and Lanza address it in terms of successive syllables on the same pitch (though they allow elsewhere for the possibility of doing the same thing on a single syllable for expressive purposes). In this distinction of emphasis they are representative of German and Italian writers respectively. Where all are unanimous is in showing an

⁴ “Bey absteigender Terz bekommt die letzte Note, bey welcher im Texte ein Unterscheidungszeichen, als Beystrich, Strichpunkt u.[s.w.] steht, meistens einen Vorschlag [example]. Sind an dieser Stelle zwei gleichtönige Achtelnoten, so macht die erste davon den Vorschlag [example]” (Lasser 1798, 160).

Example 4

from abridgment of Lanza 1809

When ending in 2 Notes.



When ending in 3 Notes.



appoggiatura for every feminine line ending, whether approached from above or below, by step or by leap. Somewhat less consistently, they also show appoggiaturas on mid-phrase feminine endings (though in Lasser's case not in the example shown here).⁵

Though three of the theorists raise the issue in the context of recitative, none makes any distinction between aria and recitative where the need for appoggiaturas is concerned, and two take the trouble to point out that there is no such distinction. Corri refers to "either an air or a recitative," and of his three examples, one comes from unmeasured recitative, one from a measured *accompagnato* passage in a recitative, and one from an aria. Lanza follows his examples with this succinct admonition: "N.B. This Rule applies to Songs, as well as to Recitative." Hiller concludes his book of 1780 (135–52) with realizations of two arias, giving appoggiaturas or elaborated appoggiatura figures on every feminine ending, and on many of the masculine ones as well. Lasser, though he describes the relationship of appoggiaturas to intervals and syllables most clearly in his chapter on recitative, has a separate chapter on the appoggiatura itself in which recitative is not mentioned; there (1798, 127–28) he gives several phrases from arias, with an appoggiatura on every feminine ending.

All of this contradicts prevalent current opinion and practice. Most editors who offer appoggiatura realizations seem to feel that recitative and aria form two distinct categories, and that fewer appoggiaturas should be used—even at feminine line endings—in

⁵ A full analysis of the appoggiatura placement in Hiller would be beside the point here, because when the scansion conflicts with good diction, Hiller follows sometimes the one, sometimes the other. It is a problem that arises often in Bach, almost never in Mozart and his successors.

arias. (Indeed some Baroque scholars state this explicitly; see Dean 1977, 392 and Donington 1980, 832–33. The validity of their position with regard to Baroque opera cannot be assessed here, but application of it by extrapolation to Classical music, if that is indeed what has happened, is clearly wrong.) In the *NMA* edition of *Le Nozze di Figaro*, for instance, Ludwig Finscher is quite liberal, by prevailing standards, with appoggiaturas in the recitatives, but though he shows all the needed prosodic appoggiaturas in “Porgi amor”⁶—thus implying that he intends to point the way in arias as well—he shows none at all in “Deh vieni non tardar,” “Vedrò mentr’io sospiro,” “Non più andrai” and other movements that manifestly need them. In *Don Giovanni*, Wolfgang Plath and Wolfgang Rehm suggest prosodic appoggiaturas as an ornamental variation for the reprise of “Or sai chi l’onore”—almost certainly a misreading of the convention—while omitting dozens if not hundreds of others at necessary spots.

Evidence of Actual Practice

All arguments based on theorists’ accounts are open to the objection that the examples given in a didactic work are not necessarily intended as exact reflections of practice. A theorist might conceivably give an appoggiatura on every feminine ending for the purpose of illustration without meaning to imply that musicians did so with the same consistency. Therefore one wants to see complete arias or long passages with the appoggiaturas marked, preferably by working professional musicians, to see how consistently they occur.

Corri’s collections (1779–) fall into this category. Even more fortunately, we have two Mozart arias with the composer’s own indications of how they might be sung: “Ah, se a morir mi chiama” from *Lucio Silla* (K. 135, act 2, no. 14), and part of the concert aria “Non sò d’onde viene,” (K. 294).⁷ Examples 5(a)–(b) show the first occurrence of written “blunt endings” in each, and the execution prescribed by Mozart. This is consistent throughout the arias. The same policy is found in Mozart’s ornamentation for “Cara la dolce fiamma” from J.C. Bach’s *Adriano in Siria*,⁸ which had its premiere

⁶ One of them, debatably, suggested as an appoggiatura from below, but all three correctly placed.

⁷ The ornamented version of the aria from *Lucio Silla* is printed as an appendix to the *NMA* edition (II:5, vol. 7/2, pp. 471–84), that of the concert aria as an appendix to the *NMA* edition of the aria (II:7, vol. 2, pp. 151–66).

⁸ *The Favourite Songs in the Opera Adriano in Siria* (London, 1765), no. 9. Mozart’s embellishments, in Leopold’s hand, in the Mozarteum, Salzburg.

while the young composer was visiting London (Example 5[c]). The sections of these three arias that Mozart annotated have among them seventeen feminine line endings given in the score as repeated pitches. Without exception, the pairs of repeated notes are eliminated in the performing versions.

Example 5

Passages from aria realizations by Mozart

(a) from *Lucio Silla*

Adagio

text

Ah, se a mo-rir mi chia - ma.

execution

(b) from K. 294

Andte sostenuto

text

... quel te - ne - ro af - fet - to, quel gel che le ve - ne...

execution

(c) from J. C. Bach, *Adriano in Siria*

text

Ca - ra la dol - ce fiam - ma

execution

(first time)

To be sure, the replacement is not always a simple appoggiatura of the tone above. Here we must put the simple appoggiatura in a broader context. The texts of all three arias are in commonly encountered verse forms in which all lines but the last have feminine endings.

Cara la dolce fiamma
Dell'alma mia tu sei
E negli affetti miei
Costante ognor sarò.

Ah, se a morir mi chiama
 Il fato mio crudele
 Seguace ombra fedele
 Sempre sarò con te.

Non sò d'onde viene
 Quel tenero affetto,
 Quel moto, che ignoto
 Mi nasce nel petto,
 Quel gel, che le vene
 Scorrendo mi va.

Not every feminine ending is given in the published score as a “blunt ending” that would require the performer to understand a notational convention, but all of them except the “blunt endings” do “lean” in one way or another on the accented syllable. In Mozart’s annotated versions, in other words, *all* feminine endings are leaned upon; the appoggiatura is only one way of several—the simplest—to express this leaning. Thus, if we choose to sing a blunt ending as written, we will introduce a formulation that Mozart was at consistent pains to avoid.

Example 6

(a) 

il fa - to mio cru - de - le - de - le fe - de - le fe - de - le

(b) 

(c) 

Ah se a mo - rir mi chia - ma mi na - sce nel pet - to na - sce nel pet - to

(d) 

(e) 

dell' al - ma mia tu se - i se - i se - i

(f) 

af - fet - ti mie - i mie - i

Example 6 shows typical feminine line endings from each of the three arias (with both original and performing version, where the two differ). Some theorists recognized the relation of devices like those in Examples 6(a), 6(b) and 6(d) to the appoggiatura and specified them as

alternative ways of “leaning.”⁹ In many compositions and in many annotated performance scores, they were treated as interchangeable with one another and with the simple appoggiatura. For one instance, in the “Melancholikon” of Johann Rudolf Zumsteeg (one of Mozart’s most important contemporaries in the sphere of German vocal composition), we see appoggiaturas of greater and lesser complexity exchanged for one another between the first and second strophes (Zumsteeg 1800, p. 41; see Example 7). Hiller’s annotated arias (1780, 135–52) are full of similar examples.

Example 7

Zumsteeg, *Melancholikon*



By now we might reasonably ask: is there any instance of a feminine ending on which one would *not* sing the appoggiatura—any possibility that “blunt endings” might ever have seemed proper to musicians of Mozart’s time?

Support for an affirmative answer, in the secondary literature and in the debate on appoggiaturas in the musical press, has rested on some formulation or combination of the following three assertions, which represent the author’s synthesis of these arguments. [1] Constant use of appoggiaturas (including that found in Mozart’s aria realizations) reflects an Italian practice that should not apply to German music. [2] Constant use of appoggiaturas reflects an old-fashioned practice from which Mozart’s progressive mature operas ought to be exempted. [3] The distinction between appoggiaturas and blunt endings served an expressive or dramatic purpose. Each of these assertions requires to be tested, along with subsidiary issues pertaining to the third.

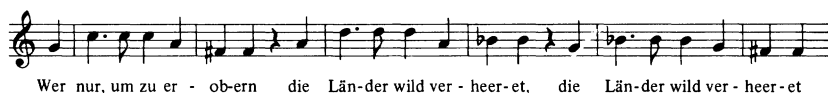
⁹ See, for instance, the discussion of Agricola below. Mozart himself confirms this practice in a telling instance in *Figaro*. In the recitative preceding “Deh vieni non tardar,” he writes two notes on the first syllable of “foco” to avoid the “blunt ending,” but to ensure at the same time that the singer will go to the low C on the first syllable (possibly so as to place the colorful word in chest voice; the normal execution would have been G-C).

Appoggiaturas in German music

The first notion is easiest to put to rest; in all probability it has arisen from an inappropriate conception of the prosodic appoggiatura as a mere ornament, as one of the fancifying Italianate things Germans are assumed to have resisted. (Perhaps it is also relevant that the twentieth-century eradication of the appoggiatura was carried out in Germany.) In fact, eighteenth-century and early nineteenth-century German sources are even more liberal with appoggiaturas than Italian, in that German sources apply them far more often to masculine endings. Probably this is because Italian vocal music (inescapably a model for German) was founded on verse forms rich in feminine endings; in order for settings of German texts to match the familiar *Klangbild* of Italian recitative and aria, it was necessary to spread the appoggiaturas a little further. (F. W. Marpurg's essay on recitative

Example 8

(a) Winter, *Das unterbrochene Opferfest*



(b) Winter, *Singschule*



supports such an interpretation; see n. 22.) This also chimes with the syllable-based descriptions of the Italian theorists and the interval-based accounts of the Germans.

Peter von Winter, two years Mozart's junior and much under his influence, habitually wrote sequences of phrases with "blunt endings." Example 8(a), from *Das Unterbrochene Opferfest* (1796), gives a specimen. When he came to write a melody for his "Vollständige Singschule" (published posthumously in 1825), a vocalise without syllables to guide the singer, he ended such phrases as shown in Example 8(b)¹⁰. Johann Michael Vogl, remembered as the great senior

¹⁰ Winter 1825, 266. This melody contains nine appoggiaturas and one "blunt ending." Whether the blunt ending is an intentional exception or an oversight is impossible to say with certainty, but in all six of the variations that follow, it is changed to an appoggiatura, while the other melodies offered for variation in the book have many appoggiaturas and no blunt endings.

colleague of Schubert but chronologically far closer to Mozart, was the most German of singers—associated not at all with the Rossini craze but with the classic heroes of Gluck and Cherubini, with Mozart and Beethoven. We have his ornamented versions of several Schubert songs, and they leave no doubt that his sensibility tolerated and indeed required liberal *appoggiaturas*. Example 9 gives excerpts from his version of “Antigone und Oedip” opposite Schubert’s notation.¹¹

Example 9

Schubert, “Antigone und Oedip”

(Langsam)

Vogl
Ge - nü - get, eu-ren Zorn zu süh-nen, dies jun-ge Le-ben, nehmt es

Schubert
Ge - nü - get, eu - ren Zorn zu süh-nen, dies jun-ge Le-ben, nehmt es

Recit.

Vogl
hin, und eu-er Ra-che - strahl. . . Was seufzt und stöhnt der blei-che Va-ter?

Schubert
hin, und eu-er Ra-che - strahl Was seufzt und stöhnt der blei-che Va-ter?

Appoggiaturas in Mozart's Mature Operas

Though it happens that we do not have direct evidence of Mozart's own application of the convention to his mature operas, numerous sources show that his contemporaries applied it in the Da Ponte operas, in *La Clemenza di Tito*, and in *Die Zauberflöte* just as they (and Mozart) did in other music.

Copies and editions of the operas in complete form normally reproduce original notation more or less exactly, but instrumental transcriptions and adapted or translated versions—versions, in other words, that require someone of musical judgment to make a fresh

¹¹ *Neue Schubert Ausgabe*, ser. 4, vol. 1b, ed. Walther Dürr (Kassel, 1970), 284.

score—often specify the appoggiaturas. And copies made or annotated for use by singers often do so as well.

It must be admitted that interpretation of such evidence contains an inherent bias toward the appoggiaturas: Their absence in some transcriptions is inconclusive (since the arranger may simply have copied the original notation and the appoggiaturas could always have been added by the performers), while their presence is relatively conclusive, proving at the least that one musician thought an appoggiatura should be done in a given spot. Yet a survey of several dozen such arrangements brings clear patterns to light. Many follow Mozart's notation very closely, showing nothing that is not already in the score;¹² these arrangers are clearly not concerned with elucidation of performance practices. Those that show the appoggiaturas, on the other hand, generally do so quite consistently. Example 10 shows parts of Donna Anna's first recitative in *Don Giovanni*, cued in small notes in the parts of a string quartet transcription of the opera published in 1802 by Simrock.¹³ Examples 11(a)–(g) show typical examples from closed numbers, transmitted by the English child prodigy, composer and editor William Crotch (Crotch c. 1819); by the anonymous arranger for Simrock (Simrock 1802); by Muzio Clementi (Clementi 1813); by Sir Henry Bishop (Bishop [1819]), the English arranger/adaptor of Mozart's operas for the London stage; by Joseph Mazzinghi (Mazzinghi c. 1810–20), a London-based minor composer and pupil of J. C. Bach; by one T. Philips who published early in the nineteenth century (Philips n.d.), by Lady Amalia Murray (or her singing-master), copied sometime after 1798,¹⁴ and by the anonymous arranger for Charles Wheatstone (Wheatstone c. 1815). (Mozart's notation of these passages is not shown, but his words are shown in brackets where needed, and an arrow indicates the appoggiaturas that are not found in the originals.)

We can note, as with previously examined sources, that there is considerable variety in the kind and notation of appoggiaturas, even within a single source, and that some additional or ornamental appoggiaturas appear as well; what is consistent is that all our arrangers agree that prosodic appoggiaturas on all feminine endings are necessary.

¹² For instance, Simrock's quartet versions of *Figaro* and *Idomeneo*, issued around the same time as *Don Giovanni* (see below) but presumably made by a different arranger.

¹³ According to the Library of Congress card catalogue, the 1802 arrangement is a reissue of that published in 1798; I have not personally examined a copy of the 1798 publication.

¹⁴ GB:Lbl Add. MS 50185.

Example 10

Simrock 1802

Mozart
(Anna)

Oh pa-dre, pa-dre mi-o! mio ca-ro pa-dre! fred-de le mem-bre

Violin I*

Ottavio:

Pa-dre mio, ca-ro pa-dre, pa-dre a-ma-to Ah! soc-cor-re-te, a-mi-ci

il mio te-so-ro! Cer-ca-te-mi re-ca-te-mi, qual-che o-dor, qual-che spir-to!

Anna: Ott.:

Ah, non tar-da-te! Donn' An-na! Ahi! Gia-ri-vie-ne! da-te-le nuo-vi-a-

Anna:

iu-ti! Pa-dre mi-o! . . .

* "accompanimental" notes omitted

** erroneously d# in part

Example 11

(a) Crotch, c. 1819 (Piano I°)

Andante

(b) Simrock, 1802 (1798?) (arranger not named)

Andante
(Or sai chi l'onore.)

(c) Clementi, 1813

no toil its hours em - ploy-ing Come then, if mirth de - light thee
[mi fã pie - tà Ma - set - to] [Vie - ni mia bel di - let - ta]

Oh, if sleep on dow - ny pin - ions waft thee o'er E - ly-sian
[Ach, Con - stan - ze, dich zu seh - en, dich voll Won - ne voll Ent-

plains; show-ing all the bright do - min - ions
zücken an mein treu - es Herz zu drüc - ken]

(d) Bishop, 1819

"Fiorello:" **Susanna:**

Say that at eve you'll meet him Well, well I con-sent to go.
 Conte: Dun-que in giar-din ver - rai Sus.: Se pia - ce a voi, ver - rò

Fio.

In ev - 'ry plan de - feat him...
 Con.: E non vi man - che - ra - i... }

In the grove thy love at - tend-ing
 [sot - to i pini del bos - chet - to]

(e) Mazzinghi, c. 1810

[Oh, che caro galantuomo Voi star dentro colla bella]

(f) Philips, n.d.

Ferrando and Guglielmo

Our swords shall de - fend them, our swords shall de - fend them, our swords shall de -
 [O fuo - ri la spa - da, o fuo - ri la spa - da, o fuo - ri la

Astolpho [Alfonso]: **Ferr. + Gugl.**

fend them from ca - lum-nies tongue. You'll find them de - ceiv - ers. We can - not be -
 spa - da rom-piaim l'a - mi - stà. O paz - zo de - si - re! Sul vi - vo mi

Ast.

lieve you. You'll find them de - ceiv - ers
 toc - ca, O paz - zo de - si - re] (.....)

Example 11, continued

(g) Lady Murray, 1798 or later

Deh vie - ni, non tar - dar, o gio - ja bel - la mon - do

ta - ce scher - za l'aur - a tut - to a - des - ca

(h) Wheatstone, c. 1815

[mondo tace scherza l'aura tutto adescia] [del boschetto]

Prosodic Appoggiaturas and Dramatic Expression

A cursory examination of the examples presented does not suggest that the appoggiatura at feminine line endings was deemed unfit for any kind of dramatic utterance. It is present in Silla's steadfast declaration, in Antigone's impetuous entreaty, in Donna Anna's startled horror and in her angry declaration, in Leporello's droll commentary, in Susanna's lyrical invitation, in the hotheaded threat of Ferrando and Guglielmo, and in Don Alfonso's cool rejoinder. As an unsupported assertion of the self-evident (that is the way it is usually presented), the argument that appoggiaturas should be reserved for certain kinds of expression and avoided in others does not seem to pass *prima-facie* muster, not at least if the practice of Mozart's day is in question. The one instance known to me of an attempt to buttress the argument with evidence—Frederick Neumann's—is discussed below.

Were There Exceptions?

Between the straight-from-the-score transcriptions and those that show appoggiaturas throughout, there is a smallish but significant group of transcriptions that give some prosodic appoggiaturas where one would expect them, but not all. In these, the "missing" appoggiaturas are always from the following three categories: 1) The most obvious and final-sounding kind that fills in a concluding fall of a

third; 2) feminine line endings in which the appoggiatura and the feminine ending are omitted in transcription (Mozart's two notes, in other words, are transcribed as one); 3) feminine endings of short, fragmentary phrases, often involving a repeated rhythmic motif.

The first category is quite rare and probably represents either an oversight or an assumption that even without the words as a guide, an instrumentalist would know to interpret the figure as requiring an appoggiatura.¹⁵

The second, which is very frequently encountered, raises a different kind of issue. Not only did instrumental transcribers freely replace Mozart's same-pitch, two-note phrase endings with single-note ones, but translators felt quite free to employ verses with masculine endings, and hence a single pitch, where Mozart had had feminine ones (see Examples 12[a] and [c]). Moreover, the reverse is also common—a masculine ending becoming feminine, and acquiring its appropriate appoggiatura, in translation (see Examples 12[b] and [c]).

Example 12

(a) Mozart (*Le Nozze di Figaro*) (b) (*Die Entführung*)

Carulli (Violin) Clementi

(c) (*Don Giovanni*)

Mozart

Bishop

¹⁵ For instance, the line “agl’occhi miei” lacks an appoggiatura in Simrock 1802. But it may be that the arranger(s) started out not marking appoggiaturas, as in other Simrock issues, and commenced only at “padre mio.” It is worth noting that, as composers and arrangers in the early nineteenth century gradually began to notate all the appoggiaturas, the kind that fills in the falling third was the last to be notated consistently. For one example among many, J. Küffner’s arrangement of *Der Freischütz* for quartet (c. 1822) is at pains to show all the appoggiaturas required when the melodic approach is from below (as in the lines “hat denn der Himmel mich verlassen” in no. 3 or “Der Schreck nur warf mich nieder” in no. 16), but never spells out appoggiaturas approached by a falling third.

The appoggiatura was evidently considered indispensable for feminine endings, yet low in purely musical importance, dispensable without a second thought upon translation or transcription. It is also interesting that several theorists instruct singers of solfège not to sing the syllable corresponding to an appoggiatura's pitch, but rather the syllable belonging to the principal note.¹⁶ This attitude—that the appoggiatura didn't really “count”—helps explain why musicians of Mozart's time could consider Examples 13(a) and (b) acceptable unisons and Example 14 an acceptable echo.

Example 13

(a) Guglielmi, *Debora e Sisara*, ed. Corri

Voices

Al mio con - ten - to in se - no

Vln. 1 & 2 and
piano reduction, right hand

(b) Zumsteeg, “Skolie”

Voice

Auf, eh die moo-si-gen Hü-gel uns wink-en, Won-ne von ro-si-gen Lip-pen zu trinken

Pf., right hand

Example 14

(*Don Giovanni*)

voice

hai spo - so e pa - dre (...)

Ob., Bsn.

The third “inconsistency”—the occasional omission of appoggiaturas at the ends of short, fragmentary phrases and reiterated rhyth-

¹⁶ See, among others, Marpurg 1763a, chap. 7.

mic cells—points, I believe, to a genuine gray area. Most such passages that lack appoggiaturas in one source can be found in another with the appoggiaturas in place. But the absence occurs often enough to suggest that the phrases might have been sung without appoggiaturas at least some of the time.¹⁷

Examples of this inconsistency or gray area are to be found in “Madamina, il catalogo è questo” (*Don Giovanni*, act 1). Among four sources that specify appoggiaturas—Simrock (1802), Crotch (c. 1819), Bishop ([1819]) and Mazzinghi (c. 1810–20, one of several similar adaptations by this prolific arranger)—there is general agreement on the more obvious “line ending” appoggiaturas like those in Example 15(a). (Occasionally a question about an appoggiatura may go without an answer in a given source because the arranger has switched to an instrumental part at the moment that the appoggiatura would occur; Mazzinghi, for instance, does not manage to fit in Leporello’s lines at the beginning of his transcription, and the Simrock arranger, who gives them to the first violinist only when he can snatch a moment away from his own responsibilities, manages to get in the appoggiatura on “questo” but not any of the others.)

They diverge, though, on some of those that fall into the “gray area”—the repeated rhythmic patten beginning “v’han fra queste contadine” (Example 15[b]) and the fragmented line “voi sapete quel che fa” (Example 15[c]). On the short repetitions of “la piccina,” which could easily fall into the “gray area,” however, Bishop, Mazzinghi, and Crotch all provide appoggiaturas, while Simrock deletes the feminine ending entirely (Example 15[d]).¹⁸

Other hints along these lines can be found. For instance, in Edward Holmes’s 1822 arrangement of the “Cosa sento” trio from act 1 of *Le Nozze di Figaro*, the short, fragmented lines and repeated rhythmic cells first heard at “In mal punto / son qui giunto” go without appoggiaturas, but appoggiaturas are given for the lines “Ah! cosa veggio!” through “Ah, meglio ancora,” where the rhythmic cell

¹⁷ In early Romantic recitative, one occasionally encounters lines set to groups of repeated notes rising by scale degrees or by semitones, with orchestral reinforcement of each rising degree. These too seem to have formed an exception to the prevailing appoggiatura usage, but examples from Mozart’s time do not come to hand.

¹⁸ Diphthongs like that in “voi,” the first word of the line in question, occupy a prosodic limbo in Italian. For purposes of versification they count as a single syllable, and in notation are usually assigned a single notehead, except at the end of poetic lines. However, they are often treated as disyllabic from the standpoint of appoggiaturas, especially when a line is broken in the middle.

Example 15

(a)

Simrock (Violin I)
Allegro
p
 [Madamina il catalogo è questo] (etc.)

Crotch (Piano II°)
Allegro ♩ = 108
 [madamina il catalogo è questo delle belle che amo il padron mio un catalogo e - gli è che ho fatt'io osservate, leggete con me] (etc.)

Bishop (voice only)
 Pray be - hold, Ma'am! In this long list I've made is, An ac -
 count of my Mas - ter's fair La - dies: Not Jove, so re - nown'd at love's
 trade is; Pray ob - serve it, and read it with me! (etc.)

Example 15, continued

(b)

Simrock (Cello)

[v'han fra queste cittadine] [cameriere, contadine] (etc.)

Crotch (II°)

[v'han fra queste cittadine] [cameriere, contadine] (etc.)

Bishop (voice only)

Here are Cham-ber-maids by doz-ens, Ci-ty Dames & count-ry Cou-sins, (etc.)

(c)

Simrock (all parts)

Andante con moto

[voi sapete quel che fà; (etc.)]

voi sapete quel che fà]

Example 15, continued

Crotch (II°)

Andante con moto

[voi sapete quel che fà;

voi sapete quel che fà (etc.)

Mazzinghi (Pianoforte)

Andante con moto

[voi sapete quel che fà;

voi sapete quel che fà (etc.)

Bishop (voice only)

Andante con moto

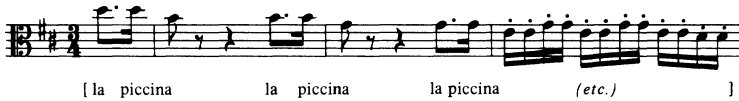
Ugly, pretty, short, and tall, He, 'pon honor, lov'd them all. (etc.)

[Voi sapete quel che fà; voi sapete quel che fà]

Example 15, continued

(d)

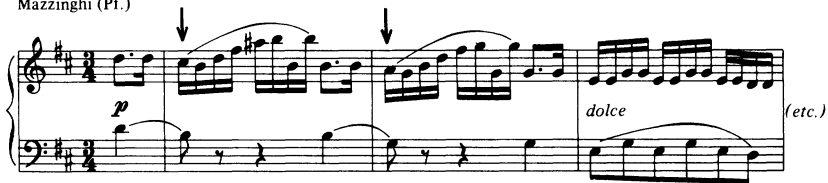
Simrock (Viola)



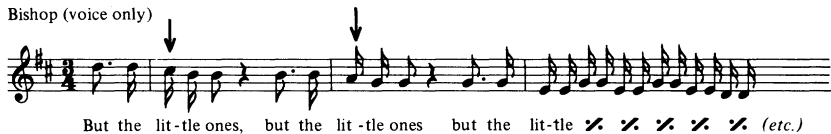
Crotch (II°)



Mazzinghi (Pf.)



Bishop (voice only)



is confided to the orchestra while the voices sing something slightly different above it.¹⁹ On the other hand, the similarly fragmented lines in the allegro of Florestan's aria are given appoggiaturas in Moscheles's piano reduction of *Fidelio* (Example 16).²⁰

¹⁹ Certain other appoggiatura questions are sidestepped in this arrangement: The brief recitative in the middle of the trio is omitted in the arrangement, and most of the feminine endings that do not belong to the reiterated rhythmic figure are transcribed as single (masculine) notes.

²⁰ This reduction was prepared under Beethoven's active and critical supervision (see Moscheles 1873, 10, and Thayer-Forbes 1967, 584–86). Moscheles included

Example 16

Moscheles, vocal line extracted from piano transcription of *Fidelio*



Neumann's Arguments for Tone Repetition

Several theorists recommend discretion, “giudizio,” and restraint in the use of appoggiaturas, but their admonitions are demonstrably inapplicable to the prosodic variety. In every case, such statements appear in the context of the appoggiatura’s widespread role as a melodic decoration, or at most in a discussion of the whole undifferentiated range of appoggiatura possibilities, prosodic and non-prosodic alike. The cautions must be understood with the awareness that even the most non-virtuosic and non-Italianate singers’ employment of appoggiaturas went far beyond the conventions under discussion here. Vogl’s testimony from the period just after Mozart, like Hiller’s from the period during or just before, is un mistakeable in this regard.

Neumann goes beyond these general cautions to assert that some composers and theorists envision and even describe a role for “blunt endings” in recitative execution. His argument is based on 1) the putatively limiting force of such words as “may,” “can,” “sometimes,” and “occasionally” in descriptions of appoggiatura practice; 2) the conviction that one theorist who shows the traditional “blunt” notation has declared an intention to write recitative exactly as sung; 3) admonitions on the part of two theorists to avoid appoggiaturas in affectively inappropriate places, and 4) internal evidence of certain scores in which an appoggiatura looks odd, at least on first consideration.

His supporting arguments can be sustained only by a reading of the sources that takes no notice of whether the appoggiatura’s prosodic function or its wider ornamental role is under consideration. In none of Neumann’s sources, and in no case known to me, does a cautionary statement appear in the same passage as a description of the appoggiatura’s prosodic function.

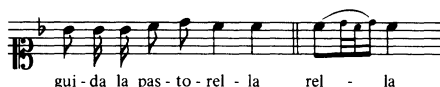
several other prosodic appoggiaturas not shown in Beethoven’s score, and although he sometimes substituted masculine endings for feminine ones (usually for pianistic or voice-leading convenience), he avoided blunt endings.

One seeming exception is Agricola, whose translation of Tosi is a standard classic on vocal performance (Agricola 1757). Neumann reports that Agricola specifies the falling fourth appoggiatura for final cadences (both feminine and masculine), and says that “for the falling third, however, a connecting, stepwise appoggiatura should be inserted only ‘occasionally’ (*zuweilen*)” (Neumann 1986, 186). That word does indeed appear in Agricola’s paragraph, but Neumann’s addition of “only” is most misleading, for after explaining what one does “at times,” the theorist goes on immediately to show what one does at *other* times. Here is the full passage:

Before a note attacked by falling third, particularly if a short caesura expressed by a comma or other punctuation follows, it is customary to apply at times [*zuweilen*] either an appoggiatura from the second above, and to accompany it, in tender passages, with a soft *Pralltriller* [here he shows one masculine and one feminine ending with *Pralltriller*], or, above all when another note follows on the same pitch, in passages that are not *affettuoso*, one puts in place of the first note only the appoggiatura [here a simple appoggiatura is shown]. One can do the same in analagous cases when the two notes fall by a second instead of a third [examples as before, with seconds]. At times [*zuweilen*], when notes are repeated on one pitch, one can apply an actual mordent between the note of attack and the following one [here four examples like the one shown in Example 17].²¹

Example 17

Agricola, 1757



It cannot be right to read “*zuweilen*” as a limiter here. Agricola’s account embraces not only prosodic appoggiaturas at feminine line

²¹ “Vor einer Note die einen anschlagenden Terzensprung herab macht, absonderlich wenn ein kurzer Einschnitt, der ein Komma oder anderes Unterscheidungszeichen ausdrückt, darauf folgt, pflegt man zuweilen entweder einen Vorschlag aus der Secunde von oben anzubringen, denselben auch wohl, in zärtlicher Stellen, mit einem leisen Pralltriller zu begleiten [examples]; oder man setzet, zumal wenn noch eine Note nachkömmt die auf eben demselben Tone bleibt, an Stellen die nicht affectuos sind, anstatt der ersten Note nur den Vorschlag [example]. Ein gleiches kann man, in ähnlichen Fällen, auch anbringen, wenn die zwei Noten anstatt der Terze nur eine Secunde fallen [examples].

Zuweilen kann man, wenn einige Noten auf einem Tone wiederholet werden, zwischen der anschlagenden und durchgehenden denselben, einen eigentlichen Mordenten anbringen [examples]” (Agricola 1757, 154–56).

endings, but also appoggiaturas on masculine endings and those that come in the middle of a line. It can hardly be read as a caution on use of the *most* common and agreed-on appoggiaturas. And in describing the simple appoggiatura in which the raised note replaces the first of a pair, Agricola specifies that this is used “above all” when another note on the same pitch follows—that is, “above all” on like-pitch feminine endings, except when they are “affettuoso,” which circumstance brings the more elaborate possibilities into play.

It is from F. W. Marpurg (1763b) that Neumann draws his inference about blunt endings being explicitly intended. He quotes the theorist to the effect that the familiar final cadence of a falling fourth should be written out, “because one ought not naturally and without good cause write differently from the way one sings.” “From this principle alone,” says Neumann,

we can infer that when Marpurg writes repeated pitches, he means it, and his many examples contain numerous pitch repetitions. He is even more explicit on the matter when, in speaking of half-cadences (*‘schwebenden Absätzen’*), he lists as one of their alternatives an execution with repeated pitch (*‘mit dem wiederholten Einklange’*) (1986, 186).

But it is a considerable leap to take a recommendation that the final cadence (falling fourth) be notated as sung (an innovation that was in fact taking hold at the very time Marpurg was writing) and to extrapolate from it an *unstated* recommendation about the falling second. And as a matter of fact there was “good cause” for the traditional notation: the advantage of showing chord tones on strong beats so that the accompanist could see his harmony at a glance.

Furthermore, the passage about “schwebende Absätzen” does not in any sense refer to execution; like everything else in the nearly 200 pages of the essay it is addressed to composers, not performers, and it concerns notation. At a half-cadence, says Marpurg, one may observe from the examples given that the vocal cadence may be made “with a single note or a repeated note as well as with a leap of a third, fourth or fifth” (Marpurg 1763b, 360). The phrase “dem wiederholten Einklange” is used at other points in the essay, always describing notation, including the passage where Marpurg tells what one does when the poet has inconsiderately neglected to conclude the recitative

with a feminine ending: When one can't write the "wiederholten Einklange" for want of a syllable, one adds a *Vorschlag*, as shown in Example 18.²²

Example 18

Marpurg, 1763



One theorist, J. C. F. Rellstab, does refer to the "blunt ending" as a performance possibility, but hardly in a way that commends it. He argues (Rellstab 1786/87, 46–49) for the small-note "*Vorschlag*" notation (Example 1[b] above) as opposed to the large single raised note on the first syllable (as in Example 1[c]), where the *Vorschlag* "takes its part in the rhythm." He objects to the latter partly on grounds of appearance, and partly—in a somewhat confusing passage—because it would give the *Vorschlag* a syllable all to itself, "welches falsch wäre," and because it would require a new syllable to be sung on the "Hauptnote," "natürlich vom *Vorschlag* getrennt." Perhaps he means that the singer would be encouraged to add a further *Vorschlag*; that is what Mozart does in his aria realizations whenever the original score has a written-out *appoggiatura*. Leopold Mozart too had argued

²² Marpurg, 1763b, 351: "Es wäre zu dem Ende gut, dass unsere Poeten ihre Recitative allezeit mit einem weiblichen Reime schlossen, so wie es die Italienischer thun. Denn ohne das kann der Componist keine weibliche Cadenzen machen." ["To this end it would be good if our poets always closed their recitatives with a feminine rhyme, as the Italians do. For without this the composer cannot make a feminine cadence."] There follow five examples of feminine cadences; then: "Unter diesen Cadenzen sind die mit der fallenden Quarte, von den vier ersten Nummern, im weltlichen Styl am Ende gebräuchlicher, als die mit dem wiederholten Einklange von der fünften Nummer." ["Among these cadences, those with the falling fourth, as in the first four numbers, are more useful at the end in secular style than that with the repeated unison, as in the fifth number."] Then follow two examples of masculine cadences with *appoggiatura*, of which our Example 18 is the first. The second shows a falling fourth cadence on the same words, but, says Marpurg, "Die beste unter diesen männlichen Cadenzen ist die von der ersten Nummer" ["the best among these masculine cadences is the first one"]. It is preposterous to expect that Marpurg would consider the *Vorschlag* a necessary fill-in for the masculine cadence and yet expect the feminine one to be sung "blunt"—and all the more so when one notes that in the numerous Lieder and ariettas that punctuate the earlier numbers of the *Kritische Briefe* and the *Anleitung zur Musik überhaupt, und zur Singkunst* besonders feminine line endings are regularly shown with notated *appoggiaturas*.

for retaining the small-note notation of the appoggiatura to forestall such an execution where it was not wanted (Mozart 1756, 195).

At any rate, Rellstab says that rather than this—the large-note notation and the resulting execution—he would prefer to hear the “platte Ausführung” of the repeated pitch.²³ *Platte*: Neumann translates it as “plain;” it also means “dull,” “untutored,” “flat,” “low,” “vulgar” and “North German”.²⁴ It seems to me that “blunt ending” is a fair, not to say generous, paraphrase of Rellstab’s description. He himself, meanwhile, as he immediately adds, uses the *Vorschlag* notation, which the singer “naturally” executes as shown in Example 19. He then gives an example of a recitative by Graun; the appoggiaturas are not notated by the composer; by now we are not surprised to find that they have been added at every feminine line ending by Rellstab.

What, finally, of the idea that the application of prosodic appoggiaturas is related to expression and drama—an idea to the development of which Neumann devotes twelve pages and dozens of examples, and which is an article of faith with singers and conductors in the field? It is founded on a very few passages, none of which concerns the prosodic appoggiatura. Mancini (1777, 143) criticizes the

²³ Here is the full passage: “Im Recitative werden auch meist alle Vorschläge weder mit kleinen Nötchen [example] noch mit grossen geschrieben [example], sondern man setzt die Haupt Note doppelt und im Tackt eingetheilt hin [example, showing a blunt ending], und überlässt die Vorschläge dem Sänger. Will man aber sich nicht auf dessen Discretion verlassen, so thut man wohl, neben den Haupt-Noten mit kleinen Nötchen den Vorschlag anzuzeigen [example, showing notation similar to our Example 1(b)], alsdenn versteht der Sänger unsre Meinung. Einige Componisten fangen an die Vorschläge in grossen Noten auszusetzen, und im Tackt einzutheilen; ich finde dies aber nicht gut, denn will man die Ausführung recht haben, müsste man schreiben [example, with notation similar to our Example 1(d)] und zwar aus folgenden Ursachen: im Recitativ muss auf jeder Note eine Silbe ausgesprochen werden, der Vorschlag muss an der Hauptnote mit herangezogen werden, kann also darum keine besondere Silbe haben; sänge nun der Sänger [example, with notation similar to our Example 1(c)] so würde der Vorschlag erstlich eine Silbe für sich erhalten, welches falsch wäre; zweytens würde, da auf der Hauptnote eine neue Silbe ausgesprochen werden muss, diese nothwendig vom Vorschlag getrennt. Auf dem Theater muss der Sänger, wen er weiss was Action ist, überdem wenig oder gar keine Vorschläge machen, und ich will selbst in der Kirche und der Kammer, wo das Recitative des Feyerlichen wegen langsamer und mit mehreren edlen Verzierungungen gesungen wird, lieber die platte Ausführung [example with blunt ending repeated] als diese [example like our Example 1(c) repeated] hören. Die kleinen Nötchen halte ich für den klügsten Mittelweg, ich schreibe alsdenn [example like our 1(b)] und der Sänger singt natürlich [example like our 1(d)].”

²⁴ The word *platt* had acquired many such potentially pejorative meanings by the eighteenth century; see Keith Spalding, *An Historical Dictionary of German Figurative Usage*, fasc. 40 (Oxford, 1984), p. 1883.

Example 19

Rellstab, c. 1786



singer who applies “his sensitive *appoggiatura*” (“la sua sensibile *appoggiatura*”) to strong words like “tiranno,” “crudele,” and “spietato” in an aria of invective. But the passage comes from a discussion of the role of ornamentation in arias (Mancini has just, in the preceding paragraph, introduced the topic by speaking of “l’*appoggiatura*, il trillo, ed il mordente”) and perforce applies to ornamental *appoggiaturas* of the kind we see so abundantly in Mozart’s and everyone else’s ornamented arias. It is a plausible admonition, but it has nothing to do with the present question. When, in a later chapter (on recitative), Mancini comes around to the prosodic function of relieving repeated pitches (239), considerations of expression are not mentioned at all.

Neumann adduces one other comment, by Daniel Gottlob Türk, who says in his *Klavierschule* that “when an idea is to be rendered defiantly . . . such *appoggiaturas* would be quite inappropriate, because the melody would take on a smoothness that is unfitting for such cases” (Türk 1789, 206). But Türk’s illustrative example (Example 20) bears no resemblance to the feminine line endings of vocal music.²⁵ He, too, is talking about *appoggiaturas* applied ornamentally to the notes of an ongoing melody.

Example 20

Türk, 1802 (& 1789)



Even in that context, most musicians did not withhold *appoggiaturas* in the way that strict observation of Mancini’s precept would suggest. Mozart, for instance, applies not just prosodic but also additional, ornamented *appoggiaturas* to “crudele” in the *Lucio Silla*

²⁵ The possibility of taking Türk’s statement as a general one is further limited by a revised footnote in the 1802 edition of his book, in which the comment cited by Neumann is emended to read “When a passage *like the above* is to be rendered with an expression of defiance . . . ” (emphasis added).

aria. According to Bacon, appoggiaturas “are applied under the influence of every emotion or passion indiscriminately” (Bacon 1824, 104). This may have been an issue on which musicians disagreed. What is abundantly clear, though, is that eighteenth-century and early nineteenth-century musicians did not perceive what we have been calling prosodic appoggiaturas as inappropriate to harsh or forceful exclamations. Ferrari, while noting that *tronchi* should bear no appoggiatura unless they are especially expressive (*tronchi sforzati*), specifically shows the application of the prosodic appoggiatura on precisely the harsh sort of word that Mancini cites, as long as the word has a feminine ending (Ferrari 1818, 10) (Example 21). Any lingering

Example 21

Ferrari, 1818

The musical score is for a vocal piece with piano accompaniment. It is in C major and 4/4 time. The score is divided into four systems, each with a vocal line and a piano accompaniment line. The vocal line is marked 'as noted' and 'as sung'. The piano accompaniment is marked 'Piani.' and 'Tronchi.'.

System 1: Sdrucchioli.
 as noted: Sei pēr - fi-da A - mǎ - bi-le Sei bār - ba-ro Sen - si - bi-le
 as sung: Sei pēr - fi-da A - mǎ - bi-le Sei bār - ba-ro Sen - si - bi-le

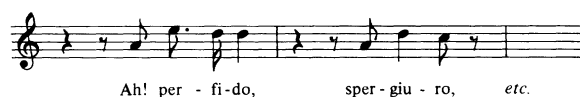
System 2: Piani.
 A - mō - re Fe - rò - ce È dōl - ce Tra - di - to
 A - mō - re Fe - rò - ce È dōl - ce Tra - di - to

System 3: Tronchi.
 as noted: La sua vir - tu È la mia fē A - mis - tà Mo - ri
 as sung: La sua vir - tu È la mia fē A - mis - tà Mo - ri

System 4: Tronchi sforzati, e monosillabi.
 as noted: A - mòr Cru - dèl De - sir Fu - ròr dà sta là va
 as sung: A - mòr Cru - dèl De - sir Fu - ròr dà sta là va

Example 22

Beethoven, "Ah! perfido"



notion that such appoggiaturas would have seemed wrong to a German, or to a dramatically sensitive composer, must finally be laid to rest by a glance at the beginning of Beethoven's greatest concert aria (Example 22). It is only the way of delivering them, Ferrari explains, that varies with expression—as the accent marks in his chart suggest, and as he makes clear in this passage:

Even the declamation of Italian poetry approaches so nearly to singing, that its natural accents become musical appoggiaturas, when expressed by notation. The appoggiaturas are various, likewise the inflections which they are liable to receive, these generally depending on the sentiment expressed by the words (Ferrari 1818, 9).

The closest Neumann comes to adducing internal evidence for the avoidance of prosodic appoggiaturas is an example from the scena "Popoli di Tessaglia" (K. 300b [316]), in which there is "a revealing passage . . . where, in addition to the grimness of the word *funesto*, the orthography of A-sharp and A-natural, following closely the high B-flat, definitively precludes an appoggiatura. The latter," he continues, "would even theoretically be feasible only if Mozart had written a B-flat instead of an A-sharp, since the solution given in [Example 23(b)] is irrational" (Neumann 1986, 201; his figure follows as Example 23[a]–[b]).

But it is necessary to look at the harmony. The solution Neumann rightly dismisses would be irrational on that ground alone, since it appears over a dominant seventh chord on B \sharp . (The preceding high B \flat is there because we are coming from E \flat Minor; the violin and oboe notes being played at the same moment are written as A \sharp .) The correct reading is Example 23(c). An instance identical in voice leading and closely related in harmony comes in the first act of *Don Giovanni* (Example 24[a]). Had Mozart himself not written out the appoggiatura, Neumann could have argued against it on the basis that Example 24(b) would have been irrational.²⁶

²⁶ Close attention to Marpurg's recommendations for the notation of enharmonic modulations in recitative (Marpurg 1763b, 307–9) would have saved both Mozart and Neumann this brief instance of confusion.

Example 23

Mozart, "Popoli di Tessaglia," K. 316 (300b)

(a) Alceste (b)

For - se con que - sto spet - ta - co - lo fu - ne - sto, fu - ne - sto

(c)

(co)-sì. For - se con - que - sto spet - ta - co - lo fu - ne - sto (...)

Str. +Bsn. *fp* *p* *fp* *p*

Example 24

Mozart, *Don Giovanni*

(a) (b) ("irrational")

Ti par - la il ca - ro a - man - te (...)

The other internal evidence cited by Neumann comes from Gluck's *Orfeo* and is produced for the purpose of dismissing Corri as a source on recitative. Corri recommends the normal appoggiaturas for the recitative before "Che farò senza Euridice." Instrumental echoes, Neumann argues, obviously preclude an appoggiatura in another passage from the same opera (Example 25); therefore Corri cannot be right. This is a slender indictment on which to dismiss so copious and specific a body of evidence, and even at that it is far from clear. The editors of the new Gluck edition²⁷ show an appoggiatura both for *Orfeo* and for the echoing instruments on both "Euridice"

²⁷ Gluck, *Sämtliche Werke* (Kassel and Basel, 1951-), 1:28.

Example 25

Gluck, *Orfeo*, I, i (Gluck, *Sämtliche Werke*, vol. 1, part 1)



and “dove sei.” Neumann does not mention that, but seems to consider it self-evidently impossible, relying apparently on the prevalent assumption that while soloists might have made unwritten alterations in their parts, orchestral players could never do so. Elsewhere (1986, 183), he insists that “improvisation is strictly the province of the soloist. It has no place in orchestral or choral performance.”

But that view was by no means prevalent in Mozart’s and Gluck’s time,²⁸ and, while we may adopt it for performances of their music today, we cannot use it to demonstrate a faulty parallel between voice and orchestra in the eighteenth century. It seems perfectly credible that the players in the Gluck could have listened to *Orfeo* and followed his execution. (On the other hand, it is not impossible that the singer could have made the *appoggiatura* and the instruments not; recall Example 14.)

Execution of the Prosodic Appoggiatura

As has already been mentioned, and as the examples reproduced here have repeatedly shown, musicians of the Classical period did not always execute the prosodic *appoggiatura* as a simple replacement of the first note by another of the same rhythmic denomination. Full elucidation of the various possibilities is beyond the scope of this article, but some of the most commonly encountered should be briefly enumerated, if only to allay confusion in interpretation of the examples presented.²⁹

Mozart’s aria realizations uniformly replace blunt endings written in quarter notes by *appoggiaturas* written in eighths—that is, the *appoggiatura* resolves more quickly than the score’s original notation would imply. This is also found in some other sources, including—

²⁸ See, for instance, Spitzer and Zaslav 1986.

²⁹ The conductor Charles Mackerras (Mackerras 1987) has made a beginning at practical discussion of *appoggiatura* application, though he is willing to settle some questions with more certainty and uniformity than I think the sources justify.

among the present examples—Corri (Figure 1), Lady Murray (Example 11[g]), and Bishop (Example 12[c]). No theorist known to me, however, mentions this practice in prose. Mozart and others sometimes decorate the raised first note with an additional appoggiatura or a *gruppetto*. These ornamental figures chime with those found already written in the score by J. C. Bach and Zumsteeg (as in Examples 5, 6, and 7) and with Agricola's *Pralltriller* and mordent (see above and Example 17). Though current performing and editorial practice has taken hardly any notice of these possibilities, they seem largely self-explanatory and recommendable.

A somewhat trickier issue is introduced in the passage from Rellstab cited above in connection with “blunt endings”: whether the raised note is to *replace* the first note of the pair, or merely take part of its value (as in Example 19).

Haydn, in at least one instance, instructed that an appoggiatura be interpreted in the former way³⁰—that is, with the upper note replacing the lower entirely on the first syllable. But many notational practices argue, and several theorists state explicitly, that both methods were possible (and indeed Haydn's language can be read as acknowledging the same thing). Lasser is the most precise on the two ways of executing the *Vorschlag*. After the passage cited at the beginning of this article, he continues:

At times, however, the appoggiatura is made not with the entire first eighth-note, but instead only with the greater part thereof [Example 26(a)], which happens most often when two different, separable consonants stand in a word, such as the n and d in the word “sendet.” In [Example 26(b)] are examples in which sometimes the entire first eighth-note and sometimes only the greater part thereof makes the appoggiatura, without being able to give an entirely satisfactory justification for the one or the other.³¹

Hiller (1780) also makes the distinction explicit, but in apparent contrast with Lasser and Haydn (and apparent agreement with

³⁰ See the “Applaususbrief” of 1768, published in full [in translation] in Landon 1959, 9–11, and in part elsewhere.

³¹ “Zuweilen macht aber nicht die ganze erste Achtelnote, sondern nur der grösste Theil derselben den Vorschlag [example], welches meistens geschieht, wenn in einer Worte zwey trennbare verschiedene Mitlauter stehen, wie in dem Wort sendet das n und d. In [example] sind beyspiele, wo bald die ganze Achtelnote zum Vorschlag wird, bald nur der grösste Theil derselben, ohne eben eine vollkommen befriedigende Ursache weder über das eine noch das andere geben zu können” (Lasser 1798, 160).

Example 26


Lasser 1798

(a)



(b)



Rellstab) he seems to consider the divided execution as the norm and the single raised note as the exception: "For accentuation in Recitative one employs not just the appoggiatura, but one often raises a note an entire tone."³² As an example he gives the same phrase in three realizations: with upward resolving and downward resolving "divided" appoggiaturas this rhythm: , and with the simple appoggiatura in which the first syllable is wholly on the higher pitch. J. F. Schubert (1804, 143) makes a similar distinction, giving first a full recitative showing "where an appoggiatura can be applied"³³ (on masculine and feminine endings and in the middle of lines, using small-note notation), and then showing a single line to illustrate how "often, also on account of accentuation, a note will be raised an entire tone,"³⁴ this latter showing two feminine endings with the appoggiatura written as a large note on the accented syllable. Lanza (1809, 156), without explaining in words what the difference in execution would be, shows the small-note notation as being appropriate for a slow tempo and the large-note form as better for an allegro.

It is worth noting Johann Matheson's comment (Matheson 1739, 112) that the *Vorschlag* "must be so lightly *gezogen und geschleiffet* [drawn and slid, or smoothly drawn, perhaps] that the two sounds of which we are speaking may hang together completely and emerge almost as

³² "man bedient sich zum Accentuiren im Recitative nicht allein der Vorschläge, sondern man erhebt auch öfters eine Note um einen ganzen Ton."

³³ "wo ein Vorschlag angebracht werden kann."

³⁴ "öfters wird auch der Accentuation wegen eine Note um einen ganzen Ton erhöht."

a single sound.” Since Germans consistently used a somewhat similar notation to describe the Italian portamento³⁵—a short anticipatory arrival at the second pitch taking part of the value of the first—perhaps the small-note “Vorschlag” notation implies a portamento resolution more than a distinct separation of notes. On the other hand, both forms coexist in the keyboard transcription shown in Example 15(a), and it was the tradition of German singers well into the twentieth century to sing at least some prosodic appoggiaturas (in melody, not in recitative) with the first syllable divided between the raised note and the main note.³⁶ Italians rarely if ever did this. The national distinction may have been of very long standing.

There remains the question whether appoggiaturas from below play any significant role in Mozart’s time. Neumann holds them almost entirely invalid, and objects especially to the idea that they are associated with questioning phrases, on the principle that in natural speech, which recitative is supposed to represent, one always pitches the accented syllable higher than the weak one, even if the word as a whole is pronounced at a high pitch. His concluding guidelines include the following: “Ascending appoggiaturas on questions should be avoided. They involve a misunderstanding of Italian and German diction. Appoggiaturas leaping from below are never appropriate because they conflict too sharply with proper declamation” (Neumann 1986, 202).

But Neumann is relying here on “understandings” of “proper” Italian and German declamation that have escaped the notice of the Italians and Germans themselves. Though the rising appoggiatura device is by no means exclusively associated with the asking of questions, it does turn up in that context frequently. Vogl, for instance, introduces not only a rising appoggiatura, but one leaping from a fourth below as one of two realizations for the daughter’s anxious question in “Antigone und Oedip” (Example 9, above). A key to understanding this is the consideration that not only the raised pitch gives emphasis in the appoggiatura, but also the dissonance—which is present in an appoggiatura from below as well as from above. Either one can acceptably embody the principle of declamation

³⁵ See, among others, Schubert 1804, 56–57.

³⁶ See, among others, Odeon 50099, “Or sai chi l’onore” sung by Lilli Lehmann (1848–1929) in 1907, in which most of the appoggiaturas are single notes but the ones on “traditore” are divided, and any early German recording of “An die Musik,” “Der Jüngling an der Quelle” or “Der Wanderer,” where Schubert’s written appoggiaturas—printed as small noteheads—are sung with the divided execution preferred by Rellstab.

(Sieber 1858, 383). Thus, for instance, for the line “avreste freddo?” in *Nozze*, Finscher’s realization is less idiomatic than the choices shown in Examples 29(c) and (d).⁴⁰

Example 28

Sieber, 1858

(a) Mozart

di - ge - lo - si - a, di sdegno, pri - ma ama - ta in di of - fe - sa e al - fin tra - di - ta.

(b)

fe - sa e al - fin tra - di - ta. di ge - lo - si - a di sdegno, prima ama - ta in - di offe - sa e al - fin tra - di - ta.

Wählten wir dagegen Vorschläge von unten, so müssten dieselben jederzeit einen halben Ton unter der Hauptnote liegen; z. B.

di ge - lo - si - a etc.

Example 29

(a) Mozart (b) Finscher (c) better: (d)

Avreste fred - do? Avreste fred - do? avreste fred - do? Avreste fred - do?

Conclusions

In light of the evidence, what should the musical and scholarly community make of the appoggiatura problem in the period of Mozart?

⁴⁰ Beyond the possibilities discussed here lie the ornamental figures of increasing complexity that can, as noted above in the discussion of Mozart’s aria realizations, fill the appoggiatura function. But as these belong more to the realm of improvised ornamentation than to that of musical grammar, no account of them is attempted here. Also bypassed here is the question of what rhythmic value to give to appoggiaturas that are indicated by composers in passages other than recitative.

The question has ramifications in three spheres: stylistic history, editorial practice, and performance. History—the simple question of “what was done?”—is easiest to answer. To summarize: In Italian and German music of Mozart’s day, essentially all feminine line endings were “leaned upon” in one way or another; the simplest of these devices is the often unwritten prosodic appoggiatura. Many masculine endings and many feminine endings within ongoing lines received appoggiaturas as well, but the sources reveal far more freedom and variety of approach in the placement of these less essential appoggiaturas. The exceptions—feminine endings without appoggiaturas—are identifiable by musical context, not by dramatic or expressive considerations: fragmented lines and short repeated rhythmic cells can be found with appoggiaturas in some sources, without in others; it is likely that they would have been sung at times without. Rising appoggiaturas were accepted and expected, but were used far less frequently than falling ones; they seem to be associated with high expressive coloration or the asking of questions. Realization of the appoggiatura function varied; in addition to the descending stepwise appoggiatura, other types such as appoggiaturas from below and compound or ornamented appoggiaturas were often employed. But omission of the appoggiatura function altogether at normal feminine line endings was not considered an option.

In editing music from the period in which notation of appoggiaturas is absent or inconsistent, it seems clear that editors will do better to explain or allude to the principles of the convention, and refrain from offering realizations in every page of the score. As we have seen, the *NMA* already has significant errors in the interpretation of the appoggiatura, and though it should be possible to achieve better consistency (Walter Dürr has done so in the new Schubert edition), there will always be gray areas. Especially when it comes to deciding between appoggiaturas from above and from below, between the many different rhythmic and ornamental possibilities of execution, between simple and compound appoggiaturas, offering an editorial suggestion seems hardly less intrusive than the bad old habits of adding editorial dynamics and expression marks.

Performance is trickiest. The idea that the prosodic appoggiatura is an expressive tool or an element of word-painting or a condiment to be applied ad libitum to vary the taste is clearly the result of a misunderstanding. But does that mean we should put them all back in? Is it worth the trouble of re-educating singers, of explaining that every known complete record of *Figaro* has hundreds of wrong notes in it? If it is a question of wanting to perform what the composer

thought he was writing and expected to hear, then of course the appoggiaturas must be restored. But if prosodic appoggiaturas reflected declamational values rather than musical ones; if, as we know, composers were not at all disturbed to hear them vanish when the prosody no longer required them; if our ideas about declamation have changed, and if, finally, we are comfortable with our new ideas, then should we not be content to consider the prosodic appoggiatura a low-priority item, to let it remain in the past along with stages lit by candle, and be assured that we are doing no musical violence by adopting a *laissez-faire* attitude?

Though valid arguments are possible on either side of this question, my own opinion is that *laissez-faire* would not be right in this instance, and that the appoggiaturas should be restored. Though one cannot claim great musical importance for every given prosodic appoggiatura, the aggregate sound-picture that comes from leaving out so many of them is false. The very sound of the appoggiatura, the sound of the dissonance sustained against the changing chord and graciously resolved, chimes in an essential way with the kind of music that Mozart and his contemporaries wrote. The curves of his melodies, and the written-out appoggiaturas in many of them, are wrongly made into contrasts with plain musical speech, while proper interpretation shows them to be extensions and outgrowths of such speech.

And on a simpler level, without the prosodic appoggiaturas the tunes are impoverished. It would be unreasonable to expect that assertion to be accepted as self-evident, because we have gotten used to our Mozart without appoggiaturas for the most part. But only try omitting them from, say, "Qui la voce" (*I Puritani*) or "Wouldn't It Be Lovely" (*My Fair Lady*), and it will be apparent what we have really been doing to "Deh vieni non tardar" and "Exsultate, jubilate" for all these years. To put them back where they belong may at first sound disconcerting; if so, we should recall Stravinsky's prescription to the young composer who worried about a note that seemed theoretically right but musically wrong: "You must learn to hear it as musically right."

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ABSTRACT

The existing literature on appoggiatura conventions in vocal music of Mozart's time, though it has peered under many of the right rocks, is hampered by three problems of focus. One is that a largely specious distinction has arisen between the application of these conventions to recitative and to measured music. A second is the failure of some investigators to distinguish sufficiently the prosodic appoggiatura (a dissonance applied to express the weight of an accented syllable) from the ornamental or expressive appoggiatura (the same musical value employed independently of any prosodic mandate)—with the result that theorists' discussions of the latter practice have been applied misleadingly to the former. Third, the appoggiatura requires to be understood in the context of a range of devices used to "lean" on accented syllables, of which the familiar alteration of the first note in a pair is the simplest example.

The present paper employs theoretical works, annotated performance materials, instrumental transcriptions, and internal evidence of scores to examine the appoggiatura in Mozart's time. The conclusions are: 1) The prosodic appoggiatura was not, during that time, understood as an optional nuance, ornament, or expressive device, but rather as a simple principle of execution. 2) Although there are still some passages in which it is open to question whether a prosodic appoggiatura would have been required, they are fewer than previous accounts have suggested, and almost always related to special musical factors that are readily identifiable. Different ways of executing the appoggiatura are also surveyed briefly at the end of the paper.