

1. THE APPOGGIATURA



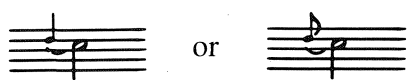
In Mozart's music all appoggiaturas, whether long or short, *and that includes those written with a cross-stroke*, are played **ON THE BEAT**.

In his *Essay*, C.P.E Bach endorsed the notating of appoggiaturas with small notes representing their true values. This practice, he said, was very important "because rules concerning values in performance cannot possibly be sufficient to cover all cases, since all kinds of appoggiaturas appear before all kinds of notes."

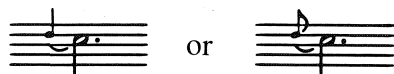
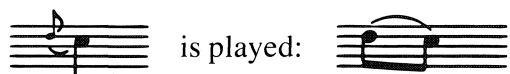
Mozart, in those compositions which he wrote in his own hand, seems to have followed this practice very consistently; perhaps more than any other composer.

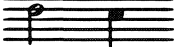
a. the long appoggiatura

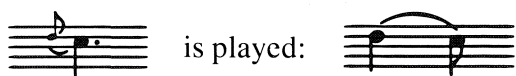
In those of Mozart's compositions which were notated by his father [in this book, this applies to K.1 through K.7], the old rules will apply: *The long appoggiatura takes half the value of the following note, except when followed by a dotted note. It then takes two-thirds of the value of the note.* In these pieces we find the long appoggiatura indicated by a small quarter or eighth note:



is played: 

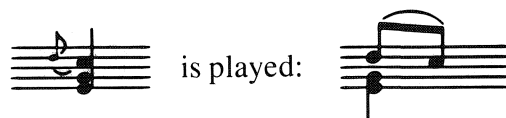


is played: 




Mozart's own practice was generally to write the small note at its proper value, which was subtracted from the following large note.

When the appoggiatura occurs before a chord, the small note is played on the beat, together with the accompanying chord notes:



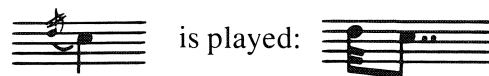
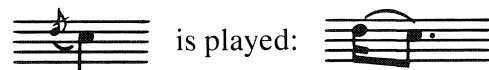
b. the short appoggiatura

 is an old way of writing a sixteenth note. (The cross-stroke is used as an additional flag.)

 is an old way of writing a thirty-second note.

Mozart even used this method for large 16th and 32nd notes when they occurred singly.

The small note is played *on the beat* and is given its written value, which is subtracted from the following note, in accordance with the recommendations of C.P.E. Bach:



Most "urtexts" notate these appoggiaturas without cross-strokes (presumably to prevent the common error of playing them ahead of the count). In this edition, they appear as Mozart wrote them.

Appoggiaturas are always slurred to the following note (whether or not the slur is indicated). The appoggiatura is emphasized and the main note played softer.

2. THE TURN

According to C.P.E. Bach, the turn is almost

MENUET IN F MAJOR

K.5

Menuet

Andante con moto

M.M. ♩ : 108-120

1 1 1 3 tr 5 tr

mf

2 2

4

1 2 1 3 4

f p

8

3 2 4 3 3 2

2 1

This menuet is dated July 5, 1762. See footnote on page 18.

(a) All trills may be played with more repercussions.

ALLEGRO IN B^b MAJOR

Allegro

K.3

M. M. ♩ = 84-96

2nd time only:

4

8

a

The original manuscript, in the hand of Leopold Mozart, is dated March 4, 1762. It was formerly in the *Notebook for Nannerl*.

(a) At each repeat, the staves in light print may be substituted. See the discussion on page 29.

MARCHE FUNEBRE

DEL SIGNOR MAESTRO CONTRAPUNTO

Lento

K.45 3a

M. M. ♩ : 56-63

The image displays a musical score for a piece titled "MARCHE FUNEBRE DEL SIGNOR MAESTRO CONTRAPUNTO" by Mozart, K. 453a. The tempo is marked "Lento" with a metronome marking of 56-63. The score is in 4/2 time and consists of four systems of piano accompaniment. The first system (measures 1-3) features a piano (p) dynamic and a forte (f) dynamic. The second system (measures 4-6) includes a piano (p) dynamic, a crescendo (cresc.) marking, and a forte (f) dynamic. The third system (measures 7-9) features a piano (p) dynamic and a forte (f) dynamic. The fourth system (measures 10-12) includes a piano (p) dynamic and a forte (f) dynamic. The score includes various musical notations such as slurs, ties, and fingering numbers (1, 2, 3, 4, 5, 7).

This piece should be played with mock seriousness and pomposity. The *forte*'s should be ponderous and the *piano*'s quite soft. Mozart intended the piece as a joke. He wrote it in Vienna in 1784 for one of his pupils, Barbara Player, who had just learned his *Concerto in D Major* (K.451). This piece is a parody on the first movement of the concerto. It uses a similar theme, with *Lento* rather than *Allegro* for the tempo.

SONATA IN C MAJOR

1st Movement

K.545

Allegro

M. M. ♩ : 108-120



mp dolce

p

cresc.

mp *dim.*

This sonata was composed in Vienna on June 26, 1788.

- (a) To play these sixteenth notes legato, as marked by many editors, is contradictory to the Italian style for Allegro movements. To cite only one of many sources, Giuseppe Tartini wrote of sixteenth-note passages in Allegro tempos: "Play the notes detached and separate, with a little space between each two—as if there were a rest after every note."