

Situations exist, of course, in which it is difficult to determine whether the trill is best begun on the upper auxiliary



or the principal note. In such cases, the decision is left, as Clementi says, to the taste and judgement of the performer.

2. THE APPOGGIATURA

Almost all appoggiaturas in Chopin's music are played *on the beat*, and the time values given the small notes are subtracted from the large note that immediately follows.

This is in accordance with the instructions of J.S. Bach, C.P.E. Bach, Leopold Mozart and Muzio Clementi.

Chopin used two types of single appoggiaturas:

- a. The *long appoggiatura*, without a cross-stroke: 
- b. The *short appoggiatura*, with a cross stroke: 

The latter sign was derived from an old method of writing sixteenth notes.

In accordance with the rules of the composers mentioned above, the long appoggiatura receives half the time of the principal note, except when the principal note is a dotted note. It then usually takes two-thirds of the value of the note. Chopin rarely used a long appoggiatura before a

dotted note.

Long appoggiaturas are found in several of the pieces in this book. An example is found in the *Polonaise in B^b Major* (Posthumous) (p. 23) in the 12th measure:

WRITTEN:



PLAYED:



The long appoggiatura generally received special emphasis, as the accent in the above realization indicates.

Short appoggiaturas are plentiful in Chopin's music. Before very quick notes they may still receive only half the value of the note, but they are generally played as rapidly as pos-

sible. The following example is from the *Mazurka in B^b Major* (Opus 7, No. 1) (p. 42) in the 4th measure:

WRITTEN:



PLAYED:



or:



PRELUDE IN E MINOR

à son ami J.C. Kessler

Largo

Op. 28, No. 4

p *espressivo*

The Autograph shows no pedaling for this prelude, except in measures 17 and 18

- a Attention is directed to the fact that the time signature of this prelude is C rather than C . It should be played with a feeling of two in a bar, even though the tempo is *Largo*