

But this<sup>3</sup> would be opposed to the French style of playing, to which these appoggiaturas owe their origin, hence to the intention of their inventors, who have met with almost universal approbation in this regard. Often two appoggiaturas are also found before a note, the first marked with a small note, but the second by a note reckoned as part of the beat; they occur at caesuras (see Fig. 9).

FIG. 9



Here the little note is again tipped briefly, and reckoned in the time of the previous note in the upbeat. Thus the notes in Fig. 9 are played as illustrated in Fig. 10.<sup>4</sup>

FIG. 10



<sup>1</sup> Fig. 7 is an example of the so-called 'Lombardian snap'. See Chapter V, § 23, and Chapter XVIII, § 58.

<sup>2</sup> This figure, in other words, should be written as it is to be performed.

<sup>3</sup> i.e. the lengthening of the appoggiaturas illustrated in Fig. 8. Judging from Quantz's insistence that the performance of passing appoggiaturas in the time of the preceding note is part of the French style of playing, he probably heard them performed in that manner, at least by flute players, during his visit to Paris in 1726 and 1727.

<sup>4</sup> In his review of the subject of passing appoggiaturas in Chapter XVII, Section II, § 20, Quantz introduces another important example of where they should be used. Before any attempt is made to apply Quantz's rules about appoggiaturas, the paragraph cited should be studied. Other important references to the subject are found in Chapter XIII, §§ 30, 42, and 43.