

Appendix

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Appendix 1
BREITKOPF & HÄRTEL TITLE PAGES OF OPUS 34

Each of the publishers — M. Schlesinger, Breitkopf & Härtel, and Wessel — issued the three waltzes of Op. 34 separately. The Schlesinger edition has a different title-page design for each waltz, as shown by Grabowski (1992, vol. 3, figs. 45, 46, 47). The three waltzes of the Wessel edition have the same title-page design, shown by Chominski & Turlo (plate 20).

The situation with title-page designs of the Breitkopf editions is more complicated. At least four designs were used and three of them appear in each of the three waltzes. The following table summarizes the evidence available in Hoboken and in this collection. In chronological order the four designs are denoted D₁, D₂, D₃,

Title-page designs in Breitkopf & Härtel editions of Opus 34

<i>Opus</i>	<i>Hoboken collection</i>				<i>This collection</i>			
	D ₁	D ₂	D ₃	D ₄	D ₁	D ₂	D ₃	D ₄
34#1	325	328	—	—	—	1	—	2, 3
34#2	326	330	—	—	2, 3	4	1	—
34#3	327	—	—	—	3, 4	—	1	2, 5

D₄. Entries in the table identify the particular scores that have these designs. For example, in the row for Op. 34#1, Hob-325 has design D₁, and this collection's 34#1-BH-1 (abbreviated here #1-1) has design D₂. All scores in the table have lithographed title pages, and all have engraved music except this collection's #1-2 and #3-5.

Design D₁ was used in the first editions and has a “sunburst” background (Hoboken, plate 23, p. 145). All D₁ scores in the table are priced in Groschen except 34#2-3, which is in Neugroschen. All D₂, D₃, D₄ scores in the table are priced in Neugroschen, and two — #1-2 and #3-5 — are also in Marks. In the transcriptions of the Hoboken D₁ scores, the name of the title-page lithographer appears in Hob-325 and 326 but not in 327. The lithographer's name does appear in #3-3 and #3-4.

Differences in the four designs involve all of the main attributes of title-page design: syntax, font style, artwork, and layout. Syntax and font-style differences can be detected by comparing the first six words, as indicated in the following transcriptions. However, artwork and certain aspects of layout escape notice except

D₁: *TROIS* | VALSES | Brillantes | *POUR LE* | PIANO
D₂: Trois | VALSES | Brillantes | *POUR LE* | PIANO
D₃: Trois | VALSES | Brillantes | pour le | PIANO
D₄: Trois | VALSES | BRILLANTES | pour le Piano

by facsimile reproduction. For example, it is common to see a line of text set in an upward- or downward-pointing arc, with the middle of the line higher or lower than the ends. Such features usually are not mentioned in quasi-facsimile transcription.

Another way to compare the different issues is by means of the caption-title syntax. Remarkably, there are at least five different syntaxes in the caption titles of the scores of Op. 34. Although the differences are slight, they nevertheless might indicate chronology.

Appendix 2
COLLECTOR'S VOLUME WITH OPUS 35 AND OPUS 58

Scores of Chopin's sonatas Opp. 35 and 58 are included in an elegant collector's volume awarded as a prize by the Paris Conservatoire. In addition to the two Chopin works, the volume contains thirteen other early-to-mid-nineteenth-century piano compositions; all are sonatas for piano solo.

The fifteen pieces are arranged in the volume alphabetically by composer, and are listed in that order in the following brief descriptions.

- **Beethoven**, Sonata Op. 2#1. *Paris*: Farrenc (A.F. 238) [ca 1831–36]
9 leaves: [i] engr title page, [ii, 1] blank, 2–15 (serial 2–15) engr music, [16] blank.
- **Beethoven**, Sonata Op. 7. *Paris*: Farrenc (A.F. 169) [ca 1829–31]
11 leaves: [i] engr title page, [ii, 1] blank, 2–19 (serial 52–69) engr music, [20] blank.
- **Beethoven**, Sonata Op. 13. *Paris*: Farrenc (A.F. 180) [ca 1831–36]
9 leaves: [i] engr title page, [ii] blank, 1–15 (serial 1–15) engr music, [16] blank.
- **Beethoven**, Sonata Op. 22. *Paris*: Farrenc (A.F. 174) [ca 1831–36]
12 leaves: [i] engr title page, [ii] blank, 1–21 (serial 40–60) engr music, [22] blank.
- **Beethoven**, Sonata Op. 26. *Paris*: Farrenc (A.F. 232) [ca 1831–36]
10 leaves: [i] engr title page, [ii, 1] blank, 2–17 (serial 61–76) engr music, [18] blank.
- **Beethoven**, Sonata Op. 31#1. *Paris*: Farrenc (A.F. 176) [ca 1831–36]
13 leaves: [i] engr title page, [ii] blank, 1–23 (serial 22–44) engr music, [24] blank.
- **Chopin**, Sonata Op. 35. *Paris*: Troupenas (T. 891) [1840]
11 leaves: [i] engr title page, [ii] blank, 1–19 engr music, [20] blank.
- **Chopin**, Sonata Op. 58. *Paris*: Meissonnier (J.M. 2187) [1845]
11 leaves: [i] engr title page, [ii] blank, 1–19 engr music, [20] blank.
- **Dusseck**, Sonatas Op. 35##1–3. *Paris*: Joly (1454) [ca 1837–48]
26 leaves: [i] engr title page, [ii, 1] blank, 2–49 engr music, [50] blank.
- **Hummel**, Sonata Op. 13. *Paris*: Legouix (O.L. 85) [ca 1845–48]
11 leaves: [i] engr title page, [ii] blank, 1–19 engr music, [20] blank.
- **Hummel**, Sonata Op. 55. *Paris*: Leduc (2017) [1847–48]
9 leaves: [i] engr title page, [ii] blank, 1–16 engr music.
- **Hummel**, Sonata Op. 81. *Paris*: Brandus (B. et C^{ie} 345) [ca 1846]
20 leaves: [i] engr title page, [ii] blank, 1–37 engr music, [38] blank.
- **Marmontel**, Sonata (no opus number). *Paris*: Prilipp (no plate number) [ca 1841–48]
13 leaves: [i] engr title page, [ii, 1] blank, 2–23 engr music, [24] blank.
- **Moscheles**, Sonata Op. 49. *Paris*: Aulagnier (I?) [ca 1832–44]
8 leaves: [i] engr title page, [ii, 227] blank, 228–240 engr music.
- **Weber**, Sonata Op. 24. *Paris*: Legouix (O.L. 112) [ca 1845–48]
15 leaves: [i] engr title page, [ii, 1] blank, 2–27 engr music, [28] blank.

Except for Chopin, dates are based on plate numbers and addresses from Devriès & Lesure (1988), but are uncertain in most cases.

The binding is decorated elaborately in gilt on the upper and lower boards and on the spine; all edges are gilt. The upper board reads 'Conservatoire de Musique | & de Déclamation | *Concours de 1849* | 1^{ER} PRIX DE SOLFÈGE | DÉCERNÉ A M^{ELLE} E. CASSELIN.'. The lower board is monogrammed 'E.C.'. The spine reads 'MUSIQUE | DE | PIANO'. The size of the volume is 34 x 26 x 4 cm.

Appendix 3
BREITKOPF & HÄRTEL TITLE PAGES OF OPUS 64

Each of the publishers — Brandus, Breitkopf & Härtel, and Wessel — issued the three waltzes of Op. 64 separately. In addition, Breitkopf & Härtel issued an edition with all three waltzes. The Brandus edition has a different title-page design for each waltz, as shown in facsimile by Grabowski (1992, vol. 3, figs. 109, 110, 111). All of the Wessel editions of Op. 64 have the collective title-page design.

As with the waltzes Op. 34, the situation with title-page designs of Breitkopf & Härtel scores of Op. 64 is complicated. At least three designs were used. They are denoted here by D₁, D₂, D₃. (Only the separately issued waltzes are included in the table. The design of Breitkopf & Härtel's title page for the edition with all three waltzes differs from those of the separate waltzes; see Hob-453 and this collection's 64#1-3-1.) The following table summarizes the evidence available from scores in Hoboken and in this collection. The entries in

Title-page designs of Breitkopf & Härtel editions of Opus 64

Opus	<i>Hoboken collection</i>			<i>This collection</i>		
	D ₁	D ₂	D ₃	D ₁	D ₂	D ₃
64#1	—	450	—	1	2	3
64#2	451	—	—	—	1	—
64#3	—	452	—	1	—	2

the table identify the particular scores that have these designs. For example, in the row for Op. 64#2, Hob-451 has design D₁, and this collection's 64#2-BH-1 (abbreviated here abbreviated #2-1) has design D₂. All scores in the table have lithographed title pages and engraved music, except for this collection's #1-2 and #1-3, which have lithographed music. The latter two scores have plate number 9619; all others have the original 7715, 7716, 7717, respectively for #1, #2, #3. All scores are priced at 15 Ngr.

Appendix 4
FONTANA VOLUME OF POSTHUMOUS WORKS

This volume has scores of the eight works published posthumously by Meissonnier Fils and edited by Julian Fontana. The volume was presented by Fontana to the singer Pauline Viardot. It is described here in the title-page format of the main catalog. The individual works are described in the main catalog in work-number order, using the opus numbers 66 to 73 assigned by the other primary publisher, A. Schlesinger.

Paris: Meissonnier Fils (3523)–(3532) 1855

Composed 1827–49

Berlin: A. Schlesinger (4392)–(4401) 1855

Brown: see individual works

Chominski & Turlo: see individual works

Paris: Meissonnier Fils (3523)–(3532) [= 1855]

66/73-MeiF-1

M22.C54 P577

ŒUVRES | POSTHUMES | POUR | PIANO | DE | FRÉD. CHOPIN | PUBLIÉS SUR MANUSCRITS
 ORIGINAUX AVEC AUTORISATION | DE SA FAMILLE | PAR | JULES FONTANA. |

1 ^{re} Livraison.	FANTAISIE-IMPROMPTU.	Prix 6 "
2 ^e —	QUATRE MAZURKAS. N ^o 1 à 4	6 "
3 ^e —	QUATRE MAZURKAS. N ^o 5 à 8	6 "
4 ^e —	DEUX VALSES. N ^o 1 et 2	6 "
5 ^e —	TROIS VALSES. N ^o 3 à 5	6 "
6 ^e —	TROIS POLONAISES. N ^o 1, 2 et 3	Chaque 6 "
7 ^e —	NOCTURNE, MARCHE FUNÈBRE et 3 ÉCOSSAISES	6 "
8 ^e —	RONDO A DEUX PIANOS	15 "

LA COLLECTION COMPLÈTE | PRÉCÉDÉE D'UNE PRÉFACE PAR J. Fontana, ET ornée
 d'un Portrait LITHOGRAPHIÉ PAR RAUNHEIM. | *Brochée*, 20 fr. net. — *Reliée*, 30 fr. net. |
 Paris, J. MEISSONNIER FILS, éditeur-commissionnaire, 18, rue Dauphine, | PROPRIÉTAIRE POUR
 LA FRANCE ET LA BELGIQUE. | Berlin, A. M. Schlesinger. « » Londres, Stationner's [*sic*] Hall. |
 Paris — Impr. de L. Martinet, rue Mignon, 2.

3 leaves of preliminaries (336 x 258 mm): pp. [i] colored lith collective title page, [ii] blank, [iii] colored lith portraits of Chopin, [iv] blank, 1–2 preface by Fontana ("Paris, Mai 1855").

FOOTLINE: pp. 1–2 'J.M. 3523 à 3532.'

TEXT: The portraits of Chopin (p. [iii]) are: a full face, dated 1830; a bust in profile, dated 1839; and a profile, dated 1847. At the foot: "Imp. Lemercier, Paris" and "Raunheim 1855."

STAMPS: publisher, style Mei/B (see Appendix 8).

INSCRIPTIONS: presentation "Hommage à M^{me} P. Viardot | J. Fontana | 1857." on title page.

BINDING: contemporary mottled boards, modern half calf.

1. *Date*: first-edition inference (date code fe, p. 17).
2. This bound (*reliée*) volume contains the French edition of the complete set of eight posthumous works edited by Fontana. After the preliminaries, described above, are the individual works, each paginated individually, and each with an abbreviated title similar to a half title. The above entry describes the volume as a whole. Separate entries, by opus number, describe the individual works.
3. The Meissonnier and the Gérard editions have no Opus numbers. These were presumably assigned by Schlesinger (see the footline in 66-aS-1). For other comments on Opp. 66–73, see Appendix 4.

Appendix 5

A. SCHLESINGER PRINTINGS OF OPUS 66 TO OPUS 73

The Collection's scores of the Meissonnier Fils edition of the posthumous works edited by Fontana are those issued in a complete set. The main title page for this bound volume is in collective form, as described under catalog score number 66/73-MeiF-1. A frontispiece and the two-page preface by Fontana follow the title page. The eight works in the volume are described in proper sequence in the catalog. Each has a half title. The French publisher also issued them separately, each with a series title page. The Collection's Gérard reprints of Opp. 66, 67 and 73 are examples of the separate issues. The Meissonnier and the Gérard editions have no opus numbers, which presumably were assigned by Schlesinger (see the footline in 66-aS-1).

The Collection's scores of the A. Schlesinger editions of the posthumous works edited by Fontana are those issued separately, rather than in a complete set. Each has a collective title page. Entries in the table that follows describe pagination of these individual works. Fuld (p. 223) notes three variant printings of the Schlesinger editions: two are by Burkhardt, the other by Nietack. In this collection, Opp. 66, 71, 72 are from the two Burkhardt printings, while Opp. 67, 68, 70, 73 are from the Nietack printing. (The Collection lacks the

Variant printings of A. Schlesinger editions of Opera 66–73

<i>score number</i>	<i>printing variant</i>	<i>individual pagination</i>	<i>serial pagination</i>
66-aS-1	B1	[1] t, [2] b, 3–11 m, [12] b, [13, 14] p	none
66-aS-2	B1	[i] t, [ii] b, [1, 2] p, 3–11 m, [12] b	none
66-aS-3	B1	[1] t, [2] b, 3–11 m, [12] b, [13, 14] p	none
67-aS-1	N	[1] t, [2, 3] b, 4–12 m, [13, 14] p	12–20 m
68-aS-1	N	[1] t, [2, 3] b, 4–11 m, [12] b, [13, 14] p	22–29 m
70-aS-1	N	[1] t, [2, 3] b, 4–11 m, [12] b, [13, 14] p	40–47 m
71#1-aS-1	B2	[3] t, 4–11 m, [12] b, [13, 14] p	48–55 m
71#2-aS-1	B2	[3] t, 4–11 m, [12] b, [13, 14] p	56–63 m
72-aS-1	B1	[3] t, 4–12 m, [13, 14] p	72–80 m
73-aS-1	N	[i] t, [ii, 1] b, 2–17 m, [18] b, [19, 20] p piano secondo: [1] b, 2–15 m, [16] b	82–97 m none

A. Schlesinger editions of Op. 69 and Op. 71#3.) The variants differ in details of the title page and possibly in some internal details. I have no information about their chronology. The music is engraved in all scores except 72-aS-1.

In the second column of the table, B1, B2, N signify the Burkhardt and Nietack variants. In the pagination the abbreviations are: “t” for title page, “b” for blank, “p” for preface, and “m” for music. Fontana's preface (“Paris, Mai 1855.”) is in German and French; it is in an appended location in all scores except 66-aS-2, where it is in the preliminaries. The serial pagination indicated above is consistent with pagination of the complete edition, which from Fuld's comments, is [i] t, [ii] b, [1, 2] p, 3–97 m, [98] b.

In design B1 the title page does not identify the London agent; in B2 it does (Scheurmann). In B1 the title page does not have a Petersbourg agent; in B2 it does (Dufour). In N the title page does not identify the London agent, but it does have the Petersbourg agent.

Appendix 6

A. SCHLESINGER TITLE PAGES OF OPUS 74

All of the Collection's scores of the songs Op. 74 published by A. Schlesinger (abbreviated here "aS") are separate issues, each with a title page. Fifteen scores numbered 74#n-aS-1 where n = 1 to 15 are in a bound collector's volume. Each of the others is in a separate enclosure. The Collection does not have an aS score for #17 or a copy of the aS "complete" (collective) edition, which has a preface by Fontana.

The Collection's aS scores of Op. 74 have six title-page designs, of which only two can be inferred to correspond to the first edition. The others are more difficult to date. In the following table the designs are labeled

Title-page designs of A. Schlesinger editions of Opus 74								
<i>title- page design</i>	<i>found in score number</i>	<i>inferred publication date</i>	<i>title-page plate numbers</i>	<i>footline plate number</i>	<i>title-page price, complete</i>	<i>lines slanted backward</i>	<i>Lienau im- print?</i>	<i>Has- linger agency?</i>
A	2 ¹ , 3 ¹	1859	S. 4797-4812	†	2.5 Th.	2, 4, -5, -3	no	no
B	4 ¹ , 5 ¹ , 5 ³ , 6 ² , 7 ¹ -15 ¹	1860-63	S. 4797-4812	†	2.5 Th.	2, 4, -5, -3	no	no
C	1 ¹ , 6 ¹	1864-71	S. 4797-4812	†	2.5 Th.	2, 4, -2	yes	no
D	5 ²	1864-71	S. 4797-4812	S. 6670	2.5 Th.	2, 4, -2	yes	no
E	16 ²	after 1873	S. 4797-4812	S. 6670	7.5 Mk.	2, 4, -3	yes	yes
F	1 ² , 14 ² , 16 ¹	after 1873	s. 6669/70	S. 6670	1.0 Mk.	none	yes	yes

A, B, C, D, E, F and are listed in probable chronological order. The numbers in the second column identify individual scores. For example, 2¹ means score number 74#2-aS-1, and 16² means 74#16-aS-2. In the column "*footline plate number*" the dagger (†) symbol means the appropriate plate number in the sequence 4797-4812. Note that "S. 6670" apparently was used as a publisher number (rather than plate number) for the five scores of designs D, E, F.

It was a practice of some German title-page engravers occasionally to use lettering slanted backward, rather than forward as with italics. All designs except F exhibit this style. The column headed "*lines slanted backward*" indicates on which lines of text this type of lettering occurs. Positive line numbers start from the title "Polnische Lieder" as line 1. Negative numbers are counted from the bottom of the page, -1 being the bottom line, -2 the second from the bottom, and so on.

Inferred publication dates in the table are based on various pieces of evidence. The inferences were made in the following way.

- *Song 17*. Designs A and B have "16" at the head of the title page and were used for the first editions of the songs, which did not include #17. After this last song was published the other four designs appeared.
- *Lienau*. Lienau acquired Schlesinger's firm in 1864 (Krummel & Sadie, p. 410). It follows from the next-to-last column in the table that A and B probably were issued before 1864, and C, D, E, F after 1863.
- *Thaler*. Brown (p. 34) asserts that song 17 was added to the original set of 16 in *ca* 1868, but on p. 104 (in connection with the separate publication of #17) he gives 1872 for that date. Chominski & Turlo (pp. 161-62) give a range 1864-73 for the first issue of #17. Since C and D are priced only in thaler, they should have a date before 1872 (see Introduction, "Dating notation"). The table accordingly shows C and D in the range 1864-71. This is consistent with the two preceding inferences.
- *Individual prices*. All designs show a price for the complete set of songs, as indicated in the table. In addition B, C, D, E show prices for individual songs. However, no individual printed prices are given in A or F. Close visual comparison of title pages A and B shows that the same plates were used. The spacing between some characters makes clear that B is a modification of A. There were three modifications: (i) the floral decoration below "Op. 74" in A was removed, (ii) in its place a price column for songs 1-8 was in-

- serted, and (iii) a price column was added for songs 9–16. From this we can infer that B follows A, but since it lacks the Lienau imprint, it precedes C. The result is the range 1860–63 for B, as indicated.
- *Haslinger.* Carl Haslinger is listed in E and F, but not in A, B, C, D. Since Lienau acquired Haslinger in 1874 (Krummel & Sadie, p. 279), E and F should have a date later than 1873, as indicated in the table. This is consistent with the fact that they are priced only in marks. Note also that at the time of the currency transition in 1872–73 from Thaler to Marks, the equivalence was 1 Th. = 3 Mk., which corresponds to the change from 2.5 Th. in design D to 7.5 Mk. in E for the price of the collective edition.
 - *Plate number.* According to Deutsch (p. 22) number 6670 appeared in 1874, but that is not consistent with design D, which has 6670 internally and is priced in Thaler. Although score 16², representing design E, has number 6670 internally, it has the original plate numbers on the title page, whereas F has 6669/70 on the title page (and 6670 internally). This leads to the inference that F is later than E. Moreover, unlike the price in E, the 1.0-Mk. price in F does not correspond to the 2.5-Th. price in D, so presumably it represents a later revaluation of currency. Without knowing when this revaluation took place, there appears to be no basis for making a better estimate of the date for F.
 - *Decorations.* Art work on the title pages consists mainly of decorations of the title “Polnische Lieder”. Two styles are evident. One, which appears in A, B, C, D, E consists of lightly drawn, somewhat abstract flourishes that surround the two words of the title. The other style is seen in the three F scores. Here the flourishes are sharply defined and have a more floral character, with stems that rise vertically through the leading letters “P” and “L”. These flourishes do not surround the title.
 - *Publisher stamps.* Three types of A. Schlesinger stamps are found here. All are circular and in blue ink. In the catalog descriptions they are identified as S₁, which has “SCHLESINGER | SCHE” in the middle and “BUCH U. MUSIKHANDLUNG” along the circular border; S₂, with “BERLIN” in the middle and “SCHLESINGERSCHE BUCH U. MUSIKHANDL.” on the border; and S₃, a smaller circle with only “S’SCHE | B. u. M.” in the middle. Stamp S₁ appears in the two A scores and in B scores 4¹, 5¹, 7¹, 8¹, 10¹, 11¹, 12¹, 15¹. Stamp S₂ appears in B scores 9¹, 13¹, 14¹, and in C score 1¹. Stamp S₃ appears only in C score 6¹. In D score 5² and the four scores of E and F there is no publisher stamp. From these data it seems likely that the chronological order of the stamps is S₁, S₂, S₃.

All of the above title-page (and footline) information, including the contents of the table, is derived from the scores in this collection, and from no other source. It is of course possible other title-page designs exist that are not in the Collection. Hoboken has only one title page (Hob-499), which has design A and is stated to be a first edition, 1859. The same is apparently the case for the copy described by Chominski & Turlo (p. 161).

Pagination can provide some insight into chronology. Separate-issue page numbers for the Collection’s scores of 1¹–15¹ appear in the normal verso/recto positions. In addition, the music plates in these scores have serial page numbers (centered at the head) for the collective issue. Collectively these numbers fall continuously in the range 3–44, leaving three music pages 45–47 for song 16. This is consistent with Hoboken’s description of the collective first edition of the original 16 songs (Hob-499), which in the present catalog’s style is [i] title page, [ii] blank, [1] preface, [2] blank, 3–47 text, [48] blank.

The five scores of designs D, E, F have only serial page numbers. However, these numbers are not the same as in the corresponding scores of A, B, C; in particular, the last page number for song 16¹ is 37 instead of 47. The scores in D, E, F are evidently part of an edition in which the music is laid out with repeats, in all songs for which that is possible, as in scores 1² and 14². The first edition, however, is formatted without the use of repeats. This change in the layout of the music probably accounts for publisher number 6670 indicated in the footlines of D, E, F.

I assign designs C and D the same range of dates, because of uncertainty about when the 6669/70 edition appeared. Nevertheless, since D belongs to that edition, score 5² must be later than the two scores of design C (see table), which are paginated in the original sequence.

Appendix 7
COLLECTOR'S VOLUME WITH BROWN 134

The B134-FM-2 score of Chopin's "Notre Temps" mazurka is included in a collector's volume of songs and piano pieces. The binding is contemporary half leather (34 x 27 cm) with gilt decoration. All of these pieces were issued by *France Musicale*, the weekly journal of musical news and commentary ("Journal des artistes et des gens du monde") published in Paris from 1837 by Escudier frères. In 1841, the journal began to issue music scores. According to the advertisement on p. [iv], annual subscribers to *France Musicale* received complimentary monthly songs and semi-annual albums, one in January with songs, the other in July with piano pieces. The present volume consists mainly of selections of these publications for the years 1841 and 1842, presumably collected and bound by a subscriber. Following are details of its principal features.

- *Contents:* The volume does not have a comprehensive title page. It contains three "albums" — two from 1841, one from 1842 — and an assortment of separate songs, as well as a few piano pieces. For convenience of discussion, the contents are arranged here in five groups A, B, C, D, E, which are approximately chronological in that order. (In the bound volume the groups appear in the non-chronological order B, D, A, C, E.) Group A is the first of the semi-annual albums for 1841, consisting of six songs. Group B is the second semi-annual album for 1841, with six piano pieces including the Chopin mazurka. Group C consists of 10 'monthly' songs of 1842, and has a laid-down album title page presumably supplied by the publisher at the end of the year. Group D is a potpourri of 19 songs, perhaps including some 'monthly' songs of 1842. The last group, E, has three piano pieces, probably from 1842.
- *Plate numbers:* These reflect the early publishing history of *France Musicale*. Following are the plate numbers of the five groups of scores. The Chopin mazurka is the third piece in group B, with plate number

A	six songs, January 1841	1, 2, 3, 4, 5, —.
B	six piano pieces, July 1841	7, 8, —, 10, 11, 12.
C	10 songs, 1842	none.
D	19 songs, [1842]	F.M. 97, F.M. 108, F.M. 109, F.M. 116, F.M. 127(6); the other 14, none.
E	three piano pieces, [1842]	F.M. 103, F.M. 104, F.M. 121.

absent but implicitly 9. In group A, implicit plate number 6 is for a song by Halévy.

- *Dates:* Devriès & Lesure (p. 165) give 1842 as the year corresponding to plate numbers in the range F.M. 79–174, which is the basis used above for dating groups D and E. The dates for groups A, B, C appear explicitly on the respective title pages. Prefix "F.M." was used beginning in May 1842 to indicate that the works in question were primary publications under the *France Musicale* imprint, whereas before that, the scores were taken on assignment from other publishers (*op. cit.*, p. 163).
- *Imprints:* The phrase "Mayence et Anvers chez les fils B. SCHOTT" appears in the footline on the first page of music in each of the 10 scores of group C, and also on the paste-down title page. It is not clear whether this implies that Schott was an agent or a primary publisher (with copyright). The same is the case for group B, except for a slight change of wording ("à Mayence" instead of "Mayence et Anvers"), but in group A there is no reference to Schott. In groups D and E some scores refer to Schott, some do not.
- *Title-page design:* In group D each title page (except those of songs 16–19) has a fanciful scene that depicts the subject matter in nineteenth-century manner. In C there are no scenes, and in A there are scenes (in miniature) on the album title page but not on the individual title pages.

In the main catalog under B134-FM-2 there is a more detailed description of group B.

Appendix 8
WESSEL TITLE PAGES

Wessel classified many of his publications in various series with names that characterize the style, genre, or technical difficulty of the works included. With only a few exceptions each of his Chopin editions published in 1833–40 (through Op. 41) was classified in one of five such series. A two-letter abbreviation for each series

AP: *L'Amateur Pianiste* PF: *Album des Pianistes de Première Force*
PM: *Le Pianiste Moderne* AS: *Les Agréments au Salon* MT: *Modern Trios*

name is used in the following table, based on data from Chominski & Turlo, Brown, the British Library, the New York Public Library, and this collection. The third column lists the serial number of the work

<u>Opus</u>	<u>Series</u>	<u>Number</u>	<u>Notes</u>	<u>Opus</u>	<u>Series</u>	<u>Number</u>	<u>Notes</u>
1	AP	1		22	PF	34	
2	PF	17		23	AP	69	†
3	PM	50	ps	24	AP	80	†
4	—	—	np	25	—	—	ns
5	PM	11	†	26	AP	83	†
6	AP	8	†	27	AP	84	†
7	AP	9	†	28	—	—	ns
8	MT	1	†	29	PM	57	
9	AP	66, 67	†	30	PM	61	
10	—	—	ns	31	PM	59	
11	PF	24		32	PM	60	
12	—	—	np	33	PM	94	
13	PF	21		34	PM	95, 96, 97	
14	PF	22		35	AS	39	
15	AP	68	†	36	AS	40	
16	AP	24	†	37	—	—	ns
17	AP	27	†	38	AS	30	
18	AP	28	†	39	AS	45	
19	AP	54		40	—	—	ns
20	AP	56	†	41	AS	47	
21	PF	33		B-70	—	—	ns

Notes: np: not published by Wessel ns: not known to be in any of these series
 ps: piano-solo arrangement † first issued without a series designation

within the series. In addition to multi-composer series such as those above, Wessel devised special series for Chopin's works. For these he used names that caused the composer much aggravation, such as "Souvenir de la Pologne" for the mazurkas, "Murmures de la Seine" or "Les Zephyrs" for the nocturnes, and "La Gaité" or "Les Favorites" for the polonaises.

Wessel acquired Opp. 35–42 by means of three contracts in 1839–40 (Kallberg, 1996, p. 205), and published all of these works in 1840. The first three he issued with individual title pages (for Op. 36 see 36-W-1; for Opp. 35 and 37 see Chominski & Turlo) but to my knowledge, all works with opus number equal to or greater than 38 have collective title pages. (The last three series designations indicated above are included in the caption titles; for Opp. 38 and 39 see Chominski & Turlo; for Op. 41 see 41-W-1.)

Wessel's collective title pages can be dated by means of the last work listed. Many copies have complete lists through Op. 64, the latest published by Wessel, while many others have incomplete lists and thus correspond to earlier issue dates. However, I know of no incomplete list that ends with a work earlier than Op.

42. This is consistent with the inference that, after issuing Opp. 35–37 with individual titles, Wessel adopted the collective-title format for Opp. 38–42 — the other 1840 editions — and for all subsequent first editions. He also used the same collective format for many reissues of earlier editions. I am aware of only one exception, namely 3-W-1 (dated 1856–60), which Wessel described as a “New edition”, edited by Fontana. A collective format designed for piano-duet arrangements also exists (Op. 29, PN 5358, British Library shelfmark h.473.(9.)).

Grabowski (2001) analyzed the collective title pages and found an evolution from 1840 to 1860 that includes 14 versions and various sub-versions. Eleven of the 14 versions involved expansions of the number of works listed, as more were published, starting from serial number 45 in 1840 and ending with 71 in 1848. Sub-versions involve changes in prices, titles, dedications and other details.

DESCRIPTION METHODS

Appendix 9
DESIGN OF BIBLIOGRAPHIC DESCRIPTIONS

To move directly to any section, click its name in the Bookmarks panel on the left.

DESCRIPTION METHODS

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DESCRIPTION METHODS

*Take care not to understand editions and title pages too well.
It always smells of pedantry, and not always of learning.*

Lord Chesterfield (1694–1773)
in a letter to his son, 1737

GENERAL

The purpose of this catalog is twofold: to serve as a general guide to the collection of early Chopin editions in the University of Chicago Library, and to provide bibliographic information about characteristics of the large variety of editions in the Collection. The catalog is not intended to fulfill any other library function, or to conform to particular library protocols.

The design of the catalog's descriptions was formulated with the above objects in view. It attempts to follow norms of descriptive cataloging in a general way, but deviates in many details to accommodate particular features of the material described and to simplify the process of description. Departures from *Anglo-American Cataloguing Rules* (AACR2, 1988) and from *Descriptive Cataloging of Rare Books* (Library of Congress, 1991) have no significance beyond this catalog; they are not University of Chicago Library interpretations.

Chopin's works

Chopin was born in 1810 in Zelazowa Wola, Poland. He lived in Warsaw until 1830, then in Paris until his death in 1849. During his lifetime he published 64 works with opus number. Ten more works with opus number were published posthumously (Op. 4 and Opp. 66–74). The Library's Chopin Collection has at least one example of each of these 74 works.

Chominski & Turlo (1990, pp. 413–14) give detailed bibliographies of the opus-numbered works and in addition, of 32 works published without opus number (eight in Chopin's lifetime). Of the latter, the present catalog includes only the 11 works that are represented in the Collection. Thus the catalog includes a total of 85 works. These works, all of which were published originally before 1871, are listed in Tables 1A and 1B.

Each work in the catalog is assigned an identification number. For works with opus number, this work number is the same as the opus number. For those without opus number, it is the number given in the index of Chopin's works by Brown (1972) — the 'Brown number'.

Description groups and fields

In this catalog the information given in a work's description is arranged in areas, groups and fields. The field is the basic unit of description (for example, the title-page field). The group is a set of related fields (for example, the copy-specific group). A work's description begins with the 'work area' consisting of a work-name group and a work-identification group. Following the work area is a set of 'score areas' with descriptions of each of the work's scores presently in the Collection. Each score area has a score-identification group, a print-specific group, a copy-specific group, and a notes group.

The various groups and fields of a work's description are presented in the catalog as shown in the template on page 10. Long dashes (—) separate the four groups in a score area. Single lines across the page separate individual score areas, and double lines mark the beginning and end of the set of score areas for a particular work. Other notation is shown on page 11.

Terminology

Some words in the catalog are used with meanings that may differ from what the reader expects. These and a selection of words with standard meanings are listed in the Glossary (p. 17). For a few of the most important terms, the following comments enlarge on the brief definitions in the Glossary.

- *Score and copy.* Perhaps the catalog's main deviation from standard terminology is to use the word 'score' for the physical object to be described rather than for the object's format. (This is consistent with one of the

meanings given, for example, in the *New Grove* (Sadie, 1995).) The point is worth emphasizing, because a common meaning of ‘score’ is in reference to music notation in which the notes for separate instrumental parts are presented on separate staves arranged in vertical alignment to indicate simultaneity of performance. Here it is taken for granted that all of the objects to be described have that format.

Music catalogers and bibliographers use a variety of terms for this purpose. In addition to score (which I prefer), three are common: exemplar, printing, and copy. The problem with ‘exemplar’ is that it could be construed to mean ‘ideal copy’, an abstract concept of “the most perfect copy of the work as originally completed by the printer and first put on sale by the publisher.” (Gaskell, p. 315). (With that interpretation, ‘exemplar’ is a bibliographical rather than physical-object term.) The second term, ‘printing’, is used in a thematic catalog of works by Sterndale Bennett (Williamson, 1996, pp. xxx–xxxii).

As an alternative to score, in my view the most eligible term for this catalog is ‘copy’. Although that word has different shades of meaning, here its use would be based on the first of two meanings given by Carter (1995, p. 73): “A single, therefore unique, example of the complete edition of a book.” Although ‘copy’ has the drawback of not being explicitly related to music. I do in fact use it in some contexts.

- *Print-specific and copy-specific elements.* There are two complementary aspects to a score’s description. They are separated in time by the score’s transfer, figuratively speaking, from printer to publisher. By ‘print-specific’ elements is meant those attributes that the score acquired from the printer before that transfer. By ‘copy-specific’ is meant any attributes it acquired from other sources subsequently. This is a standard term in descriptive cataloging, while print-specific is perhaps less common.

- *Edition, impression, issue, Titelauflage.* In preparing the descriptions I did not attempt to make systematic collations of the contents of the scores (that is, textual analysis). Doubtless that would have enhanced the usefulness of the catalog, and in some instances might have improved chronology. However, such an attempt would have made the enterprise too formidable for me. Partly for this reason, the catalog makes little reference to edition, impression, issue, and state (except in citing other authors). Several recent music catalogs and bibliographies follow somewhat similar approaches, such as those by Hopkinson (1980), Hoboken (1986), and Williamson (1996),

As part of my avoidance of bibliographical technicalities, I do not use “Titelauflage”. As defined by Krummel & Sadie (1990, p. 541), this term refers to an issue “in which the only or principal difference from a previous one is the presence of a newly prepared title.” It follows that proper use of the term requires access to other scores as a basis for comparison, and collation of the scores in question. These procedures are outside the scope of the procedure I adopted; they would be practical for me in only a few cases.

- *Printing method.* There is rarely doubt as to whether the music pages are printed from an engraved or lithographic surface. Further, if the music is lithographed, the title page invariably is also lithographed. However, Chopin scores with engraved music often have title pages with no visible plate-mark indentations, making it difficult to be certain what printing method was used. In such cases I arbitrarily assert that the title page is lithographed (‘lith’).

I have not attempted to distinguish between the various methods of creating lithographic images. All are designated ‘lith’ in the descriptive part of the pagination. As defined by Twyman (1996, chapter 9), the principal methods are (1) direct lithography (music written directly on the lithographic printing surface — stone or metal), (2) transfer of writing (music written directly on transfer paper, then transferred to the printing surface), and (3) transfer of prints (music engraved, then printed on transfer paper, then transferred to the printing surface). In the early to mid-19th century all three methods were in use, but direct lithography probably was dominant (Twyman, p. 113). The word ‘transfer’ (German, Umschlag) without qualification is often used in music bibliography in reference to method (3). Twyman (p. 119) advocates the separate terms “transfer of writing” and “transfer of prints” respectively for methods (2) and (3).

Another method of transfer lithography in music printing is by photography, or in other words, photolithography. According to Gaskell (p. 271), “... photolithography by the zinc-plate transfer process was firmly established in the early 1860s for the printing of maps and music.”

WORK AREA

By ‘work’ is meant one or more musical compositions identified by one work number. In works with more than one composition, individual compositions are identified by means of suffixes #1, #2, ... attached to the work number (for example, Op. 9#1). The work area has five fields arranged in two groups, as follows.

Work-title group

The work’s title here is a combination of the work name and work number. It is similar to but not identical to the Library’s “uniform title” (see Glossary).

- *Work name.* The work name adopted for use in this catalog is derived from standard sources. It usually includes the work’s genre and key, and refers to instruments only when the work is not for piano solo (see Glossary). Table 1A lists the adopted work names in work-number order; Table 1B is an alphabetical arrangement of the same entries. These names are intended for use only in this catalog.
- *Work number.* The work number, on the line after the work-name field, is simply the opus number or, for works without opus number, the Brown number.

Work-identification group

- *Work imprint.* The first of the three fields in this group presents imprint data for first editions that were issued by Chopin’s primary publishers, namely the publishers to whom copyright was assigned at the time of original publication of the work. Most of Chopin’s works were published originally almost concurrently in several places, typically Paris, Leipzig (or Berlin or Vienna), and London. In the work imprint field for each of these first editions the place of publication is given, then the publisher’s name, then in parentheses the work’s plate number. (Alphabetical characters and punctuation in the plate number are omitted here; they are included in the footline field. The only exceptions are for infrequent cases where the plate number belongs to a publisher not the same as the one in the imprint.)

The plate number in the work imprint field is followed by the year of publication of the first edition. The specific dates are those given by Chominski & Turlo (1990, pp. 42–44), derived from Kallberg (1983, pp. 537–538) for France and England. Most of these dates are based on copyright registration. (For a more rigorous assessment, see Grabowski & Rink, forthcoming 2006.) The use of copyright registration is consistent with rules of the Library of Congress (1991, p. 37), as well as with those of the International Association of Music Libraries (Krummel, 1974, p. 51).

- *Work composed date.* The ‘composed’ field gives the year the work was composed, as stated by Chominski & Turlo.
- *Thematic index numbers.* The last field in the work area contains the Brown and the Chominski & Turlo index numbers assigned by these authors to individual entries in their thematic indices. The arrangement in Brown’s index is chronological by date of composition. When two or more compositions are included in the same work, all have the same Brown number if they were composed at about the same time; otherwise, some have different numbers. For example, the four Mazurkas Op. 41 have Brown numbers 122 (for Op. 41#2) and 126 (for the other three). In such cases, I selected only the number where Brown gives publication data (e.g., 122 for Op. 41). Chominski & Turlo’s index is alphabetical by title. Since each composition is indexed, works that include more than one composition have more than one index number; for example, the four Mazurkas Op. 41 have Chominski & Turlo numbers 76 through 79. In all such cases, I selected only the first number (76 for Op. 41), because it suffices for locating the work’s publication data.

For publication data I also consulted the Hoboken (1986) catalog, but I did not consult the Kobylanska (1979) index because as noted by Kallberg (1981), its publication data are virtually the same as Brown’s.

SCORE AREA

The Collection's scores for a particular work are described in score areas arranged first in the order of French, German, English, and other editions, then chronologically within each of these categories. Each score area has four groups of fields, as follows.

Score-identification group

- *Score imprint.* This one-line group starts on the left with the score imprint, in the same arrangement as used for the work imprint field. Place of publication and publisher name are taken from the score's title page, and plate number from the footline. However, with rare exceptions the score's date is conjectural and to indicate this, it is enclosed in square brackets.
- *Score number.* The score number is relevant only to the catalog; it is not a Library construct. It consists of three parts separated by hyphens: first the work number, second the publisher name in the code given in Table 2B, and third an ordinal number for chronology of acquisition. Thus, 18-W-2 identifies Op. 18, Wessel edition, and the second Op. 18, Wessel score acquired for the Collection. In most cases, multiple scores of the same work and publisher are not identical. For this and other reasons a unique score number is assigned to every score in the Collection. The score number is used throughout the catalog for cross-reference.
- *Call number.* At the end of the identification line is the score's University of Chicago Library call number, which is assigned by the Library and is analogous to a shelf-list number. It identifies the score for purposes of Library reference and for retrieval from the book stacks. In some cases the call numbers of two similar scores are marked c.1 and c.2 (copy 1, copy 2), but it should not be assumed that the scores are identical.

Print-specific group

By print-specific is meant those attributes that describe the state of the score at the time it left the printer. Ten fields are provided for this group, and additional *ad hoc* fields, such as for a half title or collective title, are occasionally used. Except for title-page transcription and pagination, the identity of which is obvious, each of the fields in the group is identified by its name (see template, p. 10).

- *Title-page transcription.* Scanned images of scores in the Chopin Collection are accessible in the Library's "Chopin Early Editions" site, and a link to each of them is provided in "Chopin Collection Register". (The Preface of this catalog has links to these two sites.) Nevertheless I chose to retain quasi-facsimile transcription, because this feature of the print catalog is useful for quick reference to a particular score and for comparison of two or more scores.

In this catalog quasi-facsimile transcription consists of the complete text of the title page. Since layout and exact wording are often important clues to the score's issue date, they are transcribed as faithfully as possible within a selected set of protocols. In a general way, the transcription is based on methods of descriptive book bibliography, as stated for example by Gaskell (1972). However, I made several simplifications in order to avoid a fruitless attempt to mimic the art of the engraver (or lithographer). Among these are replacing small caps by all caps, and generally omitting both underlines and rules. Further, a single font-type family is used (Adobe Garamond was chosen) and, except for superscripts, a single font size (11-point was chosen, with 13-point line spacing). In agreement with the usual procedure, italics are used when clearly indicated in the original. (In at least one instance in the Collection, italics are needed to distinguish between two slightly different title pages that would otherwise have identical transcriptions.) It would, of course, be possible to apply the full range of font types and styles available in word-processing software. However, the purpose of the transcription is not to seek to create a close visual approximation; rather, it is to provide the bare essentials that enable the reader to distinguish between the texts of similar but not identical title pages.

Following customary notation, I use the vertical stroke ' | ' to indicate line endings, and square brackets ' [] ' to enclose editorial insertions. Often two or three unrelated and separated blocks of text appear on the same line of the title page. I indicate this in the transcription by means of left-pointing and right-pointing 'chevrons', symbolically ' L « C » R ' where block L is on the left, R is on the right, and C (which may not be

present) is centered. (Holoman (1989, p. XIV) uses explicit prefixes “[L:]” and “[R:]” for this purpose.) Unless otherwise indicated (as in ‘L ‹’ or ‘› R’), a single block of text shown without a pointer (as in ‘C’) is tacitly centered. I do not enclose the symbols ‹ › in brackets, since they are clearly editorial insertions.

Occasionally, there are several short, related lines of text within a single block. In the transcription, I use a divisor symbol ‘ ÷ ’ to separate such lines. (Holoman (*loc. cit.*) uses a different but equivalent device.) Thus, ‘L1 ÷ L2 ‹ C › R1 ÷ R2’ consists of a central block C accompanied by left-hand and right-hand blocks, each with two short lines. As an example, see the transcription for the Leipzig Hofmeister score 1-Ho-1.

Engravers of scores make frequent use of superscript abbreviations such as C^o and N^o (respectively for Company and Number). These are more or less faithfully reproduced in the transcription, except for a few complicated situations. For a summary of notation and abbreviations used in the title-page transcription, see p. 9.

Many works in the Collection have more than one score from the same publisher. This gives rise to the possibility that the title-page transcriptions of two or more scores may be identical, or almost identical. In such cases the catalog gives the full transcription for the score that is chronologically first, and replaces subsequent identical transcriptions with the sentence “The transcription of this title page is the same as that of ... [score number].” (The sentence may be qualified by “except here ...”.) This simplifies the description of the score and spares the reader from some tedium. However, identical transcriptions do not imply identical title pages. To assert that two title pages are identical, one must look beyond the protocols adopted for quasi-facsimile transcription, and compare overall designs, including artwork and elements such as font characteristics, curved lines of text, rules, and many other features that express the title-page artist’s style.

- *Pagination.* In the pagination field, first the number of leaves is given and, in parentheses, the paper size (height x width in millimeters). Following this is the complete sequence of page numbers (not, however, the number of pages). Unnumbered pages are assigned inferred numbers shown in square brackets. French and English engravers of Chopin’s works generally excluded the title leaf from the main sequence of page numbers; in these cases the inferred numbers [i] and [ii] are used here for the recto and verso of that leaf. German engravers usually included the title leaf implicitly in the main sequence; then [1] and [2] are used. The following examples show paginations of the M. Schlesinger (French), Hofmeister (German), and Wessel (English) editions of Op. 1. In the first case the title leaf has a blank verso [ii], and its conjugate has a recto

1-mS-1: 8 leaves (350 x 272 mm): pp. [i] engr title page, [ii, 1] blank, 2–13 engr music, [14] blank.

1-Ho-1: 6 leaves (323 x 257 mm): pp. [1] engr title page, 2–11 engr music, [12] blank.

1-W-1: 8 leaves (335 x 250 mm): pp. [i] engr title page, [ii] blank, [1] advt, 2–13 engr music, [14]

13 with the last page of music, followed by a blank unnumbered verso [14]. Interpretations of the others are similar. Note that the Schlesinger and Wessel scores have 12 pages of music, but by means of a more compact layout the Hofmeister engraver used only 10 pages.

In the descriptive part of the pagination, ‘music’ means simply printed notes and other signs of music notation, and ‘advt’ means advertisement. The printing method is indicated by ‘engr’ for printing from an engraved surface, or ‘lith’ for printing from a lithographic surface.

- **CAPTION TITLE.** This field consists of the text above the first system on the first page of music, which may contain information not found on the title page. The caption title is transcribed in the same manner as described above for title-page transcription. In addition to the opening caption title, there are some cases of internal caption titles, typically in works with more than one composition (such as several mazurkas). These are also noted in the caption-title field. However, indications of tempo, which often appear in the space above the first system, are not included.

- **SUB-CAPTION.** If needed, this field is used for supplementary title information that often appears in front of (rather than above) the first system of music. As with the caption title, such information can be on other music pages as well as the first. The sub-caption field is not included if it contains only an indication of tempo, the name of a movement, or the name of an instrument.

- **HEADLINE.** This field is seldom needed, because a headline (or running head) normally is not used for piano solo works, which comprise the bulk of Chopin's oeuvre. A typical use of the headline is in a piano duet, where, for example, the verso pages are headlined 'piano secondo' and the recto pages 'piano primo'.
- **FOOTLINE.** This field usually has important information, notably about the plate number and also often about the publisher. It is transcribed according to the same conventions as used for title-page transcription.
- **SCORE ADVT.** The score advertisement field is used only if there is an advertisement by the score's publisher. It is placed next after the footline field if it describes an advertisement printed on what would otherwise be a blank page of the score. Where an advertisement appears on the wrapper, it is described in a separate 'wrapper advt' field after the wrapper field.
- **IMPOSITION.** Except for a few of the longest compositions, printers of Chopin's works normally imposed the plates to produce a single section of nested bifolia (see *bifolium* in the Glossary). This makes a full collation unnecessary. The only cases that call for notice are those with multiple sections, or with indications of a missing final blank leaf. An example of the former is the M. Schlesinger edition of the Etudes Op. 10 (the Collection's 10-mS-1), which was imposed as 14 sections of single bifolia. An example of the latter is the M. Schlesinger edition of the Rondo Op. 16. The Collection has three scores of this edition. The first (16-mS-1) has 10 leaves including an imposed 'singleton' (a single leaf — a leaf with no conjugate) for pp. 9 and 10, here tipped to p. 11. This score was imposed with 11 leaves but the blank conjugate to the title leaf is missing and the title leaf is tipped to leaf 2. The second score 16-mS-2 was imposed with 10 leaves and no singleton; the last page of music is on the verso of the title-leaf conjugate. The third score 16-mS-3 was imposed in the same way as 16-mS-1, on 11 leaves and a singleton, and in this score the final blank leaf is present. (I am indebted to Richard Macnutt for pointing out this example.)
- **WRAPPER.** The wrapper field is used only if there is a separate bifolium with title information printed on the recto of its first leaf. The format of this field is similar to that of the pagination field. The wrapper title page is usually identical to the full title page of the score, or it may be an abbreviated title similar to a half title, or a series title. The other three pages are typically blank, but often have a publisher advertisement, usually on the verso of the second leaf and sometimes also on the recto. Colored paper frequently is used, typically lighter in weight than the paper used for the score itself.

A print-specific field is not provided for paper, as I have not attempted to make a systematic study of paper or watermarks. Watermarks rarely appear in Chopin scores. In the Hoboken catalog only seven of the approximately 350 scores are noted as having a watermark (namely Hob-184, 190, 198, 214, 220, 256, and 287), but I was not able to detect a watermark in any of the corresponding scores in the Chicago collection.

Copy-specific group

Six fields are provided for the description of copy-specific elements — that is, typical alterations to a score after it left the printer.

- **STAMPS.** The publisher's (or successor's) stamp, if present, is noted. Dealer (and agent) stamps (as defined in the Glossary) are also noted. If none of these types of stamp is present, "none" is entered in this field. For further comments see the "Title-page stamps" section of the catalog.
- **INSCRIPTIONS.** A typical inscription is a date of acquisition by an owner, or a presentation from an owner to another person. Unless otherwise noted, inscriptions are on the title page.
- **ANNOTATIONS.** Annotations usually involve handwritten or stamped marks, such as pagination related to a collection. Unless otherwise noted, annotations are on the title page.
- **CONDITION.** Condition is not noted except for scores in unusually poor or uncommonly good condition. Foxing, for example, is almost always present to some degree, but is generally not noted.
- **BOUND WITH.** This field is seldom needed, because the majority of scores in the Collection are separates with individual enclosures. It is used only when the score being described is bound with other Chopin scores, or in rare cases, with music of other composers.
- **BINDING.** If there are noteworthy features of the binding, they are briefly described.

Notes group

The notes group is reserved first for the *Date* field, then for optional comments that do not find a convenient place in the other fields of the score's description.

1. *Date*

(2., 3., ... [other notes])

- *Date*. Every score description includes a brief summary of the evidence available for the date of issue. The conjectural date inferred from this evidence is entered in the score imprint field discussed above. Methods used for dating are set out in "Dating methods" (p. 11). Notation used in the *Date* field is shown on p. 16.
- *Other notes*. The remainder of the notes group is used for comments that may not be convenient to include in any of the other groups of fields. Typically such comments could have information about printing or publishing history, or comparison of the score with others in the Collection. Occasionally the notes include print-specific aspects of the score, such as comments on the bibliographical state of the music.

DESCRIPTION NOTATION

Imprint

- () parentheses enclosure for plate number.
 [] square-bracket enclosure for a score's inferred date.

Score number

- w-p-n 'w' is the work number of the score (Table 1A).
 'p' is a code for the name of the score's publisher (Table 2B).
 'n' is the chronological acquisition number (1, 2, 3, ...)
 for scores that have the same work number and publisher.

Quasi-facsimile transcription

- | end of a long line.
 ÷ end of a short line within a block of text.
 « pointer to a left-hand block of text.
 » pointer to a right-hand block.
 ß Reichsthaler
 [] square bracket enclosure for an editorial comment.

Pagination

- enr engraved.
 lith lithographed (by any method).
 music pages with printed notes and other musical notation.
 advt advertisement.
 [] square-bracket enclosure for an inferred page number.

Stamps

- p/d stamp style for publisher p (Table 2B) and design d (= A, B, C, ...).

Notes

- B-n index number in Brown's thematic index.
 C&T-n index number in Chominski & Turlo's thematic index.
 Hob-n catalog number in the Hoboken Chopin catalog.

DESCRIPTION TEMPLATE

The template on the next page displays the layout of the groups and fields discussed in the preceding sections. Group names and field names enclosed in square brackets are intended to identify these features and to show their locations in the template, but are not stated explicitly in the descriptions. In the print-specific and copy-specific groups, field names are stated explicitly except for the title-page and pagination fields, whose identity is apparent from the field's content.

In the work area, both groups and all of the fields appear in every description. In the score area, all four groups appear in every description, and in the print-specific group the first two fields always appear. Of the other fields in this group, only two are always shown, namely caption title and footline. The others are used only if needed. In the copy-specific group, only one field, stamps, is always shown, and likewise in the notes group only the date field is always shown.

(continued)

DATING METHODS

*O! sir, I must not tell you my age.
They say women and music should never be dated.*

Oliver Goldsmith (1728–1774)
in *She Stoops to Conquer*, 1773

GENERAL

In the score imprint field, square brackets enclose the inferred date of the score. The brackets are intended to imply that the estimate has a range of uncertainty that depends on the evidence and methods applied. The estimate is of course subject to revision if additional evidence becomes available, for it is rarely possible to be certain an inferred date is correct. The only exceptions to this cautionary statement are the rare cases, probably not more than 10 in this Collection, where an explicit date is found in the score. In those cases the enclosing brackets are not used.

For a summary of notation used in the dating aspects of the score descriptions, see p. 10.

SOURCES OF EVIDENCE

Several types of evidence make it possible to assign a conjectural date to a particular score. An invaluable survey of the subject is the *Guide for Dating Early Published Music* compiled by D. W. Krummel (1974). Here it suffices to say that in the present catalog, the date estimated is intended to be the date of issue of the score in hand, by which is meant, in theory, the earliest date on which the score could have been publicly for sale. In practice, the date is more directly the result of applying certain simple rules derived from the available sources of evidence. The evidence available consists primarily of the contents of the title page, and in principle, of virtually the entire printed content of the score. The procedure is best explained by means of illustrations taken from the Collection.

Title page

• *Title proper.* The title-page title occasionally has clues to the chronology of issue. Two scores from the Collection provide illustrations. One is the M. Schlesinger edition (1833) of the Etudes Op. 10, score number 10-mS-1. In Schlesinger's first issue (not at present in the Collection) the dedication is to "J." instead of 'F.' Liszt. The Collection's score has "F.", a correction perhaps made within a short time (weeks or months). It also has, "*1^{er} Livre*" in a separate line after the composer's name, a line not present in the first issue. This probably was inserted in or after 1837, the year of publication of the Etudes Op. 25, the title page of which is marked "Deuxième livre d'Etudes". For this reason the Collection's 10-mS-1 was assigned the date '[after 1836]'.

A similar, but more complex case is the French edition of the Concerto Op. 11, also originally published in 1833. The Collection's 11-mS-1 has "1^{ER}" as the first line of the title, whereas the first issue (11-mS-2) does not have this designation, which presumably was added at or after publication of the second concerto in 1836. On that basis alone, 11-mS-1 would be dated '[after 1835]'. However, there is also a change of price of the orchestral edition between the two issues, from 24f to 20f. According to Grabowski (1994, p. 32) the change was made between 1844, when 24f was still advertised in *Gazette Musicale*, and 1847, when 20f was advertised in a Brandus catalog. This suggests it was Brandus who changed the price, after acquiring Schlesinger's firm. Although he had effective control from July 1845, the date of sale was in January 1846 (Devriès & Lesure, p. 72). The date adopted for 11-mS-1 is therefore '[after 1845]', which is consistent with Grabowski's evidence.

Some title pages have publication lists, such as those of many Wessel editions that list all Chopin works published by Wessel up to — and often beyond — the work in question. An example is the Collection's 18-W-1 for the Waltz Op. 18, published by Wessel in 1834. The title page lists works through Op. 42, published in 1840. If the score had been issued after that date, presumably the list would have included later

works. Consequently, the date assigned is '[ca 1840]'. A publication list on the title page serves the function of an advertisement, a source of evidence discussed separately below.

- *Publisher name and address.* Continuing by example, I mention the Collection's 65-BD-1, which on the title page names "G. Brandus et S. Dufour" as the publisher. From Table 5A we see that the firm adopted that name in February 1858. On that basis 65-BD-1 is dated '[after 1857]'. In the footline of this score the name and address are those appropriate to the first edition, 65-Bra-1, which indicates that the original music plates probably were used for the later issue. An additional piece of evidence should be mentioned: the collective format of the title. According to Chominski & Turlo (1990, pp. 255–256), Brandus published "Oeuvres complètes pour le piano de Frédéric Chopin" in 1859–78. On this basis one could say '[after 1858]', but that is included in '[after 1857]'.

As an example involving both name and address, 7-mS-1 is dated '[1846–48]'. Although on the title page this score names only Schlesinger as the Paris publisher, the footline has "Brandus et Cie", which is the basis for the earliest year 1846 (in accordance with Table 5A). In both places the address is 97 rue de Richelieu, which is valid only until January 1849, when the firm moved to 87 rue de Richelieu.

Chronologies of names and addresses for Chopin's principal publishers are given in the tables numbered with prefix 5.

- *Cited publishers.* In addition to showing the publisher of the score in hand, the title page usually cites names and sometimes addresses of other primary publishers of the work. For example, the Collection's first Leipzig score of the Ballade Op. 23 (score 23-BH-1) cites Brandus as the Paris publisher. When the Leipzig edition was originally published, in 1836, Schlesinger was the Paris publisher (as in 23-BH-2 and 3), but that firm was acquired by Brandus in 1846. We can therefore infer that 23-BH-1 did not appear before 1846. Further, in 1854 the Brandus name changed to Brandus, Dufour, so we could infer that 23-BH-1 did not appear later than that date. However, from evidence of scores published as late as 1872–73 we know that Breitkopf did not always acknowledge a change in Paris publisher. Accordingly, 23-BH-1 is dated conservatively simply "[after 1845]". This illustrates that cited-publisher information should be used with caution.

Score 23-BH-2 presents a slightly different situation. In this case Schlesinger is cited as the Paris publisher, so one might assume that the publication date is before 1846. However, the preceding case of 23-BH-1 suggests that cited-publisher information should not be used for a terminal date. The only other title-page evidence available for dating 23-BH-2 is the currency, Neugroschen, introduced in 1841. This enables to say conservatively that the publication date of 23-BH-2 is "[after 1840]".

Two other examples will suffice. The Paris edition of the Polonaise Op. 22 cites Mori & Lavenu as the London publisher, but in fact Wessel performed that function. According to Brown (1972, p. 63), the citation of Mori & Lavenu "probably represents an unsuccessful bid for the publication of the work." Likewise, one of the Collection's Vienna editions of the Polonaise Op. 44 (specifically 44-Mec-3, published in 1841) cites Troupenas, rather than the actual Paris publisher, Schlesinger. That perhaps was simply a reasonable but erroneous assumption by Mechetti from the fact that Troupenas had published Op. 43 in the same year and Opp. 35–41 in the preceding year. It was soon corrected, as in 44-Mec-2. It is an interesting error because it permits the inference that the score with Troupenas precedes the one with Schlesinger.

- *Price and currency.* There are only a few cases in which a change in price (without change in currency) can serve as the sole basis for dating. Some of these cases are implicit in a table of price changes given by Grabowski (1994, p. 33) for the Paris editions of Opp. 2, 11, 13, 14, 21, and 22.

More frequent evidence is provided by currency units, especially in northern Germany, including Leipzig and Berlin. In this connection an important date for Chopin editions is January 1841, when the Groschen was replaced by the Neugroschen (Fuld, 1988, p. 12), as a sub-unit of the Thaler (originally called Reichsthaler). Another useful currency date, although somewhat less important for a collection of early Chopin editions, is January 1874, when the Mark replaced the Thaler. This followed a transition period of about two years, when both were used. Further details are given in the date notation on p. 16.

A good illustration of the 1841 transition is the Leipzig edition of the Mazurkas Op. 6, which appeared originally in 1832 with a price of 10 Groschen (see 6-Ki-1), and was reissued after the change of currency with a price of 12½ Neugroschen (6-Ki-2). The latter score is accordingly dated “[after 1840]” (date code c1, p. 16). Such Leipzig reissues are quite common in the Collection. In principle, the range 1841–71 could be used here, because the Mark appeared in the transition years 1872–73. However, for ranges of uncertainty greater than 10 years, I have preferred to give only the earlier year. An illustration of the 1872–73 transition is the Leipzig edition 21-BH-2 of the piano part of the Concerto Op. 21, which has a price 1 Thlr. 20 Ngr. with its equivalent 5 Mk. Since both thaler and mark were used in the transition period, this score is dated “[1872–73]” (date code c3, p. 16).

A further example is Breitkopf’s publication of the full score of Op. 21, the Collection’s 21-BH-4, with price 5.40 Mk. and no equivalent price in thaler, an indication of a date after 1873. This score is unusual in having an explicit date in the footline, “Ausgegeben 1879”; it is one of the few cases in the Collection where the date entered in the score imprint field need not be enclosed in brackets.

Two of Chopin’s primary publishers were located in Vienna: Haslinger (Opp. 2, 4, and Brown 14, 113) and Mechetti (Opp. 3, 44, 45, 50). The unit of currency in Austria at that time was the Florin, related to other currencies through the “Conventions-Münze”, abbreviated “C. M.” (Fuld, 1988, p. 13). The price of 2-Ha-1, for example, is “f4. — C. M.,” and an equivalent is given in North German currency, denoted by the symbol ‘ß’ for Reichsthaler. For further details see note 3 in 2-Ha-2. Mechetti sometimes used, instead of “C. M.” the equivalent designation “A. de C.,” for “Argent de Convention”. The price of 3-Mec-1, for example, is stated as “fl 1.15 A. de C.” I am indebted to Richard Macnutt for clarifying these matters, and for pointing out the correct values 24 Groschen and 30 Neugroschen to the Thaler (rather than the 30 Groschen sometimes cited).

- *Plate number.* The tables with prefix 5 give information about the chronology of plate numbers for Chopin’s principal publishers. For example, the Collection has a late Leipzig edition of the Concerto Op. 11 (originally published in 1833), score number 11-Ki-3. The first edition has plate number 1020.1021.1022, and the later edition prefixes to this the additional number 2340, doubtless because the music was reformatted with a different layout for that edition. From Table 5C we find 2340 to have been used *ca* 1858, which is the date designated for this score.

Similarly, the Collection’s score 35-BH-3 of the Leipzig edition of the Marche Funèbre extract from the Sonata Op. 35 has plate number 8728, for which Table 5C indicates a date *ca* 1858. I assumed that this date takes precedence over citation of the Paris publisher as Troupenas, acquired by Brandus in 1850. Here I follow the conservative path discussed above of ignoring a terminal date based on cited-publisher evidence, on the basis that in this case the change probably was known by the Leipzig publisher (Breitkopf & Härtel), but was ignored. A different situation is that of 22-BH-2, which cites Brandus, Dufour & Co. The original publication by Breitkopf & Härtel was in 1836, with plate number 5709. In this case (22-BH-2) the cited-publisher name must take precedence over the plate number, because it could not have been cited in the way it is without Breitkopf & Härtel knowing of the change (from Brandus et Cie) that was made in 1854.

- *Publisher stamp.* All of the information described in the preceding paragraphs is print-specific — that is, it comes to us through the printer. In contrast, a publisher stamp is copy-specific, having been added after the printer’s work was done. It provides evidence not for the date of printing, but rather probably for the date of sale. In this Collection the most frequent cases of stamps that are ignored as date-of-issue evidence are Brandus stamps on Schlesinger editions, for example on 1-mS-1, 6-mS-1, 8-mS-1. The “Title-page stamps” section has images of the main publisher stamps found in this Collection.

Other sources

- *Advertisement.* The simplest way to use an advertisement is to note known publication dates of the works listed. Most advertisements attached to a Chopin work include other composers as well. Ideally, the object is to find the latest publication date for all items listed, which can then be used as the earliest issue date of the

score in hand. In practice, that can be a formidable task. Although in many cases a later date might be found by taking account of other composers, nevertheless for this catalog I limited the search to Chopin's works.

The advertisement at the beginning of Book 1 of the Etudes Op. 10, in the Collection's 10-W-2, lists Chopin works through Op. 27, which establishes 1836 as the earliest year for this score. Wessel's original publication of the work was in 1833. An unusual case is the explicit date that appears in the advertisement included with 18-W-2, one of the Collection's scores of the Waltz Op. 18. Chopin's Trio Op. 8 is listed there, with an appended note that reads, in part, "Performed at Mr. Wessel's Soirée, June 1837 ...". This sets an unambiguous earliest date, but such cases are rare.

A title-page publication list is a form of advertisement. The case mentioned above at the end of the discussion of title-page evidence, namely 18-W-1, is interesting because this score also has a separate advertisement that agrees with the title page in listing Chopin works through Op. 42.

- *Wrapper*. I have generally ignored Wrappers as a basis for dating, since there is no certain way to establish that a score's wrapper was present when the score first came from the printer. The Paris edition of the Variations Op. 12, for example, was originally published in 1834. The Collection's 12-mS-1 has a wrapper with an advertisement by Brandus & Cie at Rue Richelieu 103, an address valid only after 1850 (Table 5A). Nevertheless, there is no other evidence this score is not a first issue, so the date "[= 1834]" is assigned. As in all examples I have discussed, if the reader prefers a different interpretation, the score's description has the evidence needed for independent judgment.

DATE ESTIMATION

After examining sources of evidence in the manner indicated in the foregoing discussion and comparing the score in hand with published descriptions of first editions, such as those in Chominski & Turlo and in Hoboken, a date usually can be estimated. In almost all cases the date has a range of uncertainty that depends on the nature of the evidence. Notational conventions for expressing this range can be found in AACR2 rules (AACR2, 1988). In this catalog three general forms of notation suffice, as shown under “General date notation” on the next page. These forms are equivalent to three of the 12 rules adopted from AACR2 by the Library of Congress (1991, p. 38), in particular “[ca. 1580]”, “[between 1711 and 1749]”, and “[not before 1479]”. (Specific years are used only for illustration.)

In addition to these three generic forms of date notation, the catalog includes notation designed for five specific types of date estimate that occur frequently in Chopin scores. For convenience of reference each of these recurring types is given a “date code”, as indicated on the next page. Foremost among these codes is “fe”, for the inference of a first edition. In almost all instances this inference is based on negative rather than positive evidence, which is to say that no evidence was found that conflicts with the hypothesis that the score is a first edition. In these “fe” cases I set the score’s date equal to the work’s first-edition date for the publisher in question, given in the work imprint field. To indicate this inference, I insert an equal sign in front of the date. An example is “[= 1836]” for 1-mS-1. In assessing such “fe” inferences the reader should keep in mind that, as previously noted, music collation was not systematically attempted in this catalog, and this introduces an element of uncertainty in cases where there are multiple impressions of the first edition.

Application of the methods indicated in the preceding sections leads to an inferred date of the score. This date, enclosed in square brackets, is placed in the score imprint field. The evidence used for a particular score is indicated in the Date field of the notes group, in many cases by means of date codes defined as follows.

DATE NOTATION

Date code fe: first-edition inference

The bibliographic term ‘edition’ is used sparingly in this catalog, but many scores in the Collection are in fact first editions in the conventional sense. The basis for making this assertion for a particular score is simply a lack of evidence to the contrary. In such cases the score’s date is entered as ‘[= y]’, where ‘y’ is the publication year given in the work imprint field for the publisher in question.

Date codes c1, c2, c3: currency inferences

- c1: [after 1840] The dating basis is the change of North German currency in January 1841 from Thaler and Groschen to Thaler and Neugroschen. The assignment is used for works originally published with price in Thaler and/or Groschen, and reissued with price in Thaler and/or Neugroschen. Before the change, one Thaler was equal to 24 Groschen; after the change it was 30 Neugroschen. Both the Groschen and Neugroschen were divided into 10 Pfennig. In this date inference I ignore German publishers’ citations of French publishers, which are often not updated.
- c2: [1872–73] The dating basis is the change of German currency in January 1874 from the Thaler to the Mark. The assignment is used for scores priced in both Thaler (and/or Neugroschen) and Marks, a transitional form used in 1872–73. One Thaler was equal to 3 Marks, and one Mark was equal to 100 Pfennig.
- c3: [after 1873] The dating basis is the change of German currency in January 1874 from the Thaler to the Mark. The assignment is used for scores priced only in Marks. One Mark was equal to 100 Pfennig.

Date codes W1, W2: Wessel inferences

- W1: [1848–56] This refers to Wessel editions with a collective title that lists Op. 64 as the last entry and 229 Regent Street as Wessel’s address. The initial year is inferred from the publication date of Op. 64 (1848). The terminal year is inferred from the fact that Wessel moved from 229 Regent Street in 1856 (Table 5D).
- W2: [1856–60] The Hanover Square address of Wessel & Co. dates from 1856 (Table 5D), and the firm was acquired by Ashdown & Parry in 1860.

General date notation

There are many date estimates in the catalog that do not conform to any of the above five cases. The most frequent notations are ‘[after y]’ (as in c1 above), where ‘y’ stands for an appropriate year; and ‘[y1–y2]’ (as

- [ca y] approximate year. The nature of the uncertainty is stated in the *Date* field.
- [y1–y2] closed range, including starting year “y1” and ending year “y2”. In this catalog, when the range is greater than about 10 years, ‘[after y1]’ is used instead.
- [after y] open range, starting with the year after ‘y’.

in W1 and W2 above) for an inclusive range of appropriate years. Instead of ‘[after y]’ — or ‘[post y]’ suggested by Krummel (*loc. cit.*) — one could adopt ‘[not before y+1]’, used by the Library of Congress. Another equivalent is ‘[y+1 or later]’, suggested to me by Richard Macnutt. Rules in AACR2 include date notation not used in this catalog, such as a decade range ‘[184-]’. For these and other notation, see AACR2, 1988; Krummel, 1974, p. 51; Library of Congress, 1991, p. 38.).