

POLONAISE, Brown 36

First-edition imprints

First-edition imprints of a work by Chopin are shown below.

The Collection's scores for the work are described on the pages that follow.

To go directly to a description, click the score's imprint in the Bookmarks panel on the left.

POLONAISE IN G FLAT MAJOR
Brown 36

Mainz: Schott (20029) 1870

Warsaw: Kaufmann (136) 1870

Composed 1829

Brown 36

Chominski & Turlo 165

Mainz: Schott (20029) [= 1870]

B36-Schott-1

M32.C54 P87

POLONAISE | {en Sol-b majeur} | POUR [slanted backwards] | PIANO |
 PAR | FR. CHOPIN. | Oeuvre posthume. | N^o 20029. « » Pr. 54 kr. | Propriété pour tous pays. |
 MAYENCE CHEZ LES FILS DE B. SCHOTT. | Bruxelles, Schott frères. ÷ 82 Montagne de la Cour. «
 Paris, Maison Schott. ÷ 1 Rue Auber (M^{on} du G^d Hôtel) » Londres, Schott & C^{ie} ÷ 159 Regent Street |
 Dépôt général de notre fonds de Musique: | LEIPZIG, C. F. LEEDE. | Enregistré aux Archives de l'Union |
 au Ministère de l'Intérieur de France et à Stationers Hall. | Varsovie chez J. Kauffmann.

5 leaves (348 x 280 mm): pp. [1] lith title page, 2–8 lith music, [9, 10] blank.

CAPTION TITLE: p. 2, 'POLONAISE. | OEUVRE POSTHUME. « » F. CHOPIN.'

FOOTLINE: p. 2, 'Stich und Druck von B. SCHOTT'S SÖHNEN in MAINZ. « 20029.'; pp. 3–8,
 '20029.'

WRAPPER (blue): pp. [1] half-title, [2, 3] blank, [4] advt.

HALF TITLE: wrapper p. [1], 'POLONAISE | (en Sol-[bémol] majeur.) | PAR | FR. CHOPIN. | Oeuvre
 Posthume.'

ADVT: wrapper p. [4], '*Catalogue des Ouvrages pour le Piano de* | F. Godefroid, J. Gregoir, J. Herz, F.
 Kalkbrenner, J. Leybach, L. de Meyer, E. Pauer & J. Rosenhain, | Bruxelles, chez Schott Frères. « *publiés
 par LES FILS DE B. SCHOTT à MAYENCE.* » Londres, chez Schott & Comp.'

STAMPS: none.

1. *Date*: first-edition inference (date code fe).
 2. The authenticity of this work has often been questioned (Niecks, II, p. 354; Brown, p. 40; Chominski & Turlo, p. 178). Niecks says "Nothing but the composer's autograph [not extant] could convince one of the genuineness of this piece. There are here and there passages which have the Chopin ring, indeed, seem to be almost bodily taken from some other of his works, but there is also a great deal which it is impossible to imagine to have come at any time from his pen — the very opening bars may be instanced." However, Weinstock (p.434) asserts, without explanation, "The hint that the G-flat major Polonaise might be a pastiche has proved to be unjustified, for there is no longer any doubt of the genuineness of the work, which appears to date from 1829, thus being contemporary with the F-minor Concerto. There is no reason, however, to revise Niecks's judgement of the music as music."
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