

Guidance to Help Date Printed Music Scores

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Abstract

Due to the lack of dates on printed music before the introduction of the Copyright Act of 1911, librarians cannot catalogue an item properly and this is a great bibliographical concern of the period of the eighteenth and nineteenth centuries. This case study aims to provide supportive information to guide librarians in their search for a publishing date to help create more accurate catalogue records.

Printing methods, problems faced when trying to date printed music, tools recommended by other authors and the history of music publishing as well as problems within music cataloguing have been researched. From this a template was created to aid in the collection and organisation of data taken from studying printed music scores to help identify useful elements when trying to date material.

The investigation part of the study took place at Newcastle City Library and Newcastle University Library where it was found that the most useful elements for dating were plate numbers, changing company names and branches of the company listed on the title-page. Results were dependant on the publisher in question as some elements were more useful in some cases than others. Some publishers were difficult to date due to a lack of elements, such as company addresses and plate numbers, and gaps within the history of the firm.

Typography was identified as a useful tool to help date printed music but the sample size for this study was too small to be able to produce any concrete results. It can be useful for some publishers such as C. F. Peters as it is sometimes the only thing to change between editions and therefore provides clues to when it was published if a pattern can be established. Notation proved a particular problem especially with Novello as the same plates were used for many editions which means if they span over so many years then a true picture cannot be established of a particular style used.

By looking for any differences between AACR2 and ISBD rules for cataloguing music scores and the elements used within the template to record information it was found that RDA had not affected music presently in a big way and typography was the biggest description element that appeared missing from the existing rules.

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1. Introduction

This dissertation has looked at the issues that arise when cataloguing music scores where the printed music does not have a date.

1.1 The Research Problem

The general key school of thought is that dating printed music is the central bibliographical research problem in music librarianship concerning the period of the eighteenth and nineteenth centuries and that the title page can create issues in terms of cataloguing purposes (Krummel 1974). Dating is important as it helps to establish the composer's original text which is sought for the purpose of re-publishing and by performers who are committed to following the composer's original intentions and musicologists for stylistic analysis (Krummel 1974). If dates are established then the different versions could be:

- Arranged chronologically to enable the authenticity of the various editions
- Studied in relation to the output of a particular printer or publisher (Smiraglia 1989).

Within a book the main sources of information used to catalogue are the title-page and the title-page verso where information of the title, statement of responsibility, edition and publication details are generally available (Gorman and Winkler 1988). For printed music, the title-page and the first page of music are used to gather this evidence as no title-page verso is ever present that provides information except in some cases the name of the printer used is provided on the back of the title-page. Printed music also lacks a contents page unless more than one piece has been put into a single item such as Grieg's Peer Gynt suite for orchestra that was reduced to a piano version for four hands and split into two editions and therefore a contents page is needed. Printed music generally does not contain much textual information unless it is a vocal score where there could be an introduction or the libretto written out before the visual notation begins. Different formats of the same piece exist as they can be available in full, miniature and vocal score as well as separate instrumental parts, if an orchestra is scored, and as discussed above reductions of a piece would create yet another format.

Copyright dates are now commonplace in music scores and this provides protection in law but actual dates of publication are rare in printed music (Smiraglia 1989). The Copyright Act was established in Britain in 1911 and before this year it was very unusual for music to carry a date (Ledsham 1994). However, the copyright dates can sometimes be misleading as they can be very old and the edition does not seem to match that date (Smiraglia 1989).

Plate numbers should make dating printed music easier but the late eighteenth century and the nineteenth century is still a difficult area to date. These plate numbers were used by music publishers in Europe for the printing methods of engraving and lithography to help identify each print and they tended to appear at the bottom of the pages of music either on each page or across two pages (Jaenecke 2007). However, as the printed music rarely carried a date then the plate numbers cannot always identify a date especially as they were not always used in chronological order and therefore sometimes do not help in the dating process.

Materials do exist to aid librarians such as Krummel (1974) *Guide for dating early published music: a manual of bibliographical practices* but this and others such as Deutsch (1946) *Music publishers' numbers* are out of print making it difficult for cataloguers to try to use these items to identify dates (Ledsham 1994). There is no one publication that librarians can go to search for a date of an edition which means they have to weed through a number of publications to gather evidence. Most library cataloguers do not have the available time to search for the tools needed and then investigate thoroughly to find a date for each score that is missing one.

Most materials available that do discuss how to date music cover the period up to 1800 but as Ledsham states there has been very little attention given to nineteenth century output leaving a gap in the research on dating music scores (1994). A lot of these materials do not necessarily explain how to solve the problems and mostly point the reader to other sources and there is a lack of research in this area as the key resource is from 1974 and some are much earlier than this date. Some of the core texts such as, *Music publishing in the British Isles* have now been questioned as to the accuracy of some of the information presented and it has also been suggested that the published lists of plate numbers are very incomplete (Ledsham 1994).

The British Library does have a catalogue of printed music which has a title description and in many cases a year of publication. This information would provide the terminus ante quem as this would be the latest date it could have been published. Other information such as a change in the publisher's name could provide the terminus post quem. Since the British Library was a deposit library, even undated publications have a stamp of the date of deposit but not every publisher placed their music in the library and others did it on bulk by sending a huge amount at once and therefore meaning that some editions are not dated accurately (Neighbour and Tyson 1965). The British Library Catalogue does not provide enough information in the description to clarify if the copy in front of you is the same copy they have. Therefore there is no guarantee that the edition in hand is the same as the one listed, or the same issue (Ledsham 1994). This in particular relates to the publisher

Novello and from experience the author knows that some editions are not in the catalogue and therefore it cannot be used as a comprehensive resource.

Another research gap is connected to printing styles as there is little written on this topic in relation to styles of title pages of the nineteenth century. The only research available is general typography material from this period but there is some literature on illustrations on music title-pages (Ledsham 1994).

The research problem therefore is that due to the lack of dates on printed music before the introduction of the Copyright Act of 1911, librarians cannot catalogue an item properly and this is a great bibliographical concern of the period of the eighteenth and nineteenth centuries. This case study aims to provide supportive information to guide librarians in their search for a date to help create more accurate catalogue records.

1.2 Research Questions

There were three questions that had been focused upon throughout the dissertation concerning the ability of dating printed music. These were

- i. Are there characteristics within the music scores that could help date these editions?

Characteristics included searching for watermarks, checking the title page, the foot of the first page of music and the back cover for information and plate numbers. Also, publisher company names and addresses were looked at. Clues to show that the music plates had been well used, such as blurring or stave lines being broken in certain places, were looked for and by comparing editions similarities could become apparent (Ledsham 1994). Measuring the height of the printed music on the first full page from the top line of the first staff to the bottom line of the last was also carried out as this can show variations between editions (Cazeaux 1966).

- ii. What are the printing styles from the late nineteenth and early twentieth century?

This involved researching what was known on typography from this period and information on illustrations from the title pages to try and create a history of printing styles used. By creating a template to capture the elements this showed any common styles that re-occurred.

- iii. What are the implications for cataloguing standards?

By answering the previous two questions this showed any implications that have occurred for cataloguing standards and this led any further investigation.

1.3 Methodology

The methodology used formed a case study which involved gathering qualitative data by observing and describing individual music scores to identify characteristics to help date various editions. It is important to note that it was the date of when that particular music edition was published that was the aim of identification, not a date of printing. A template was created to help compare various editions of the same score and created a way of collecting and collating information to use to analyse findings to create guidelines for the conclusion and recommendations section of the dissertation. Elements that were looked at included company advertisements and catalogues as well as stamps from dealers or paste over labels that aided in identification of a date or as indication of a re-issue. Also, the full title was transcribed to enable a comparison of similar editions to ascertain any differences. Within the typography section elements such as the font of the publishing company name were looked at as this could identify a pattern of what period during the 1800s or 1900s that particular form was used. The template was used to collect specimens of type to be mapped against other scores to see any similarities or differences.

To gather information to create corporate family trees of publishing houses to enable dating of music scores reference material and Glasgow University archive were consulted. Only some music publishing houses were used in this investigation and they were mainly English and German as this reflected the collections of the two libraries in Newcastle where the investigation took place. They were all major music publishers who nearly all of which still exist in some form or other today. One of the publishing companies that dominated the investigation was Novello as they produced an enormous output of material during the late nineteenth century and early twentieth century which was not dated and it is known to be a particularly problematic area to date accurately due to this (Ledsham 1994). Some of the publishing companies do have their own archives, such as Breitkopf & Härtel, but others only have limited archive material left due to change of ownership. Novello, for instance, presented much of their manuscript music and business archive to the British Library and other parts such as letters from the composers Elgar and Mendelssohn were sold at auction (Grace and Jones 2012).

This methodology resulted in guidelines being produced to enable librarians to date music scores and this will contribute to research on an important problem within music librarianship. A history of printing styles of each firm produced useful research material for library cataloguers. A pictorial guide was developed for the findings section to aid non-music literate librarians to try to use the guidelines by visually showing where to look for elements that have proved useful for identification of a date during the investigation.

1.4 Learning Outcomes

Learning outcomes from following the methodology expressed will be to gain skills in descriptive bibliography, forensic knowledge and a history of publishing and printing techniques. Other outcomes will be to have learnt about typographical techniques and the history of different fonts as well as an awareness of some problems centred around music cataloguing.

From the questions asked outcomes should result in guidelines for dating music during the period of the late nineteenth and early twentieth century. This would include watermark information and a publisher corporate family tree to create a timeline to help date music scores which would include plate numbers and address or name changes. A history of printing styles for the period mentioned would also be part of the guidelines and the findings of this element could show differences between different publisher's methods and development of their individual practices. The findings of the implications of cataloguing standards will be expressed through mapping the template created against AACR2 and ISBD elements.

This is an important area of study as if printed music could be dated more research could be done in other areas of music publishing such as the printing history and techniques used by individual companies and further exploration of typographical elements within the publication of music.

1.5 Structure

The Literature review covers problems faced when trying to date printed music and the tools recommended by other authors, elements of printing including the different methods used by music publishers and the history of music publishing. Problems within music cataloguing have also been discussed at the end of this chapter. The methodology chapter describes how the investigation part of this study took place and the tools and techniques that were involved including the template. The analysis has been presented in the chapter entitled findings where this is described using descriptive prose to explain what elements from the template were useful to establish a date and whether dating was possible. The comparison of typography from the different scores grouped by music publisher has been documented in the findings as well to establish if any themes within a company have been found. Recommendations and evaluation follow in the final chapter with the conclusions of the study.

2. Literature Review

2.1 Dating Music

Krummel (1974) comments in *A guide to dating early music* that one of the biggest problems a cataloguer faces is a date of publication as this is generally missing from this type of musical document. Ledsham (1994) in *Dating Nineteenth-century music* comments that when searching for a date on music scores there are a few places to check. Not only the title page and title page verso but also the foot of the first page of music and the back cover which may carry a printing date. In the case of the date being on the back cover often it will only be in the form of month/year or occasionally it will appear as the last two digits of the year. However the printing date might not be the same as the publishing date. Publishers sometimes 'blind-stamped' their copies that would usually be located in the corner of the front cover or title page and this can indicate that it had been published by that time (Ledsham 1994).

Kidson comments that in order to try to establish a date of a piece of music that is undated then the publishing businesses movements must be researched as well as the partnerships it had, any change of address and what year this took place. If there is no publisher stated on the piece of music then the quality of the paper or engraving and seeking out any dated signature of a previous owner could help in the search (Kidson 1900). Cazeaux (1966) comments that rare books and music need the inclusion of every element of the title page to help differentiate between different editions and it could also help to ascribe a date to the publication. Identical editions can also be distinguished from each other by measuring the cover as there can be a variance in the dimensions. It is also suggested that actually measuring the height of the printed music on the first full page from the top line of the first staff to the bottom line of the last can also show variations (Cazeaux 1966).

Cataloguing dates are useful for scholars in the future who are studying particular scores or if the shelf markings use dates as part of the call number (Krummel 1974). Lenneberg (1971) also argues that the point of trying to date these editions is to enable librarians to purchase first editions of engraved music assuring its authenticity.

2.2 Criteria to Help Date Music Scores

Krummel (1974) lays out what he describes as basic rules for dating music but they are merely statements that outline methods that can be used including working from the title-page and if the text suggests a different date to the title-page then the title-page should be followed, use plate numbers, publisher addresses, advertisements and the composer's date of composition means that

the printed music cannot be earlier than that date. The other rules consist of if a stamp of a dealer or signature of an owner that can be dated appears then the edition should be earlier, the price, the style of the music, dates from other library catalogues if you are sure it is the same one and favour the later date ascertained over the earliest.

2.2.1 Advertisements and Announcements

Meyer (1944) points out that publisher's advertisements within the music scores are important when trying to date editions as a score that is mentioned in the advertisement of one where the date is known would mean that the score would have been printed around this time. Some publishers announced their new editions in contemporary journals or musical periodicals and these should give an accurate date (Krummel 1974). However, Krummel (1974) states that editions were generally saved up for listing as a group or the editions that were announced were delayed at printing stage. The announcements in journals tended to be repeated a few times and sometimes years later and therefore if it is used for dating purposes then the earliest advertisement in the journal has to be found for the date to be accurate (Krummel 1974).

Occasionally another publication or different works of the same composer appear on the title-page of an edition, or a supplementary catalogue may be included. This can be useful for dating the editions cited and the edition it appears in when one or the other is identified. Sometimes the supplementary catalogues are different in what appears to be the same edition (Krummel 1974).

2.2.2 Publisher Addresses, Names and Printing Methods

Neighbour and Tyson (1965) state that publisher addresses and company names can give clues to the date of publication. If a publisher worked with agents to sell and distribute their music then their addresses of the time they were working together could also provide dates of when a particular score might have been published (Krummel 1974). If the publisher used the printing method of engraving then an impression of the edges of the plate would be left on the paper forming a border around the music which Ledsham (1994) believes would indicate a date from before 1850. Fuld (2000) also believes the same dating for impressions created by engraving.

2.2.3 Title-pages

Ledsham (1994) believes that title-pages from the earlier period of the nineteenth century usually have a simpler layout, less variety of type-faces and few decorative elements. In the middle of the nineteenth century there is a greater variety of different type-faces used on title-pages and there is an appearance of decorative borders that are mainly simple with a floral or leafy design. Novelty type-faces appear in the 1850s and 1860s and after this period there is a decrease in the number of type-faces used, size and letters of complexity increase and borders become increasingly ornate. The

author also states that it is his belief that pictorial covers, not ones with borders, appear to be more common between 1820 and 1870.

Krummel (1974) believes that the title statement can also provide important evidence such as how much importance is given to the name of the composer and the specific titles and adjectives used to refer to them such as celebrated, late, or Master of Music to. Around 1800, Italian forms tended to be used on title-pages in Germany until the recurrence of German forms around 1815. Krummel (1974) also points out that the design and calligraphy used on title-pages has not been studied extensively and comments that through the years caption titles have become more detailed.

2.2.4 Composition Details

Arrangements of works belonging to major composers can be given an earliest date based upon the known date of composition or publication and this as Ledsham (1994) comments can be obtained from the *The new Grove dictionary of music and musicians*. The date of the work's first performance is usually very close to the date of the first publication of a piece especially if the edition was intended for a large public audience but more specialised copies would probably not surfaced till years later. If the particular edition is related to a certain performance, especially in the case of opera, then performers are often named which can help date the music (Krummel 1974). The dedication of a work can help with dating as facts about the recipient such as their career, form of name, exact title and their relationship with the composer can all be useful (Krummel 1974).

2.2.5 Other identification Tools

Copyright dates tend to be the date of first publication but sometimes you find that it is not the case and the work was published after that year (Krummel 1974). Postal districts were introduced during the nineteenth century and this could also be a useful tool for any London publishing companies when dating music scores (Ledsham 1994). Royal or official privileges usually cover works of a certain kind, and usually the declaration gives some kind of date (Krummel 1974). Stamps of dealers can also give an idea of when the music was published as well as paste over stamps used by publishers who succeeded the publisher named on the original imprint (Krummel 1974). Also prices and currency can aid in identification of a date. Krummel (1974) comments that German music before 1837/38 was priced in Groschen and after this period it was priced in Neugroschen. Changes in price could occur due to rising costs, inflation, greater or lesser demand for an edition or to identify new issues of the same edition (Krummel 1974).

2.3 Printing Methods

Poole comments that there is very little in terms of reliable documentary and iconographical sources within the area of the history of printing and they are especially elusive where music is concerned. Examples of areas that are particularly problematic are typography, engraved music and the process of lithography (Poole 1979/80).

Little is known of the operations of British music publishers and printers and the only bits of evidence that have survived are “indications furnished by title pages, ‘addresses to the Reader’ advertisements in periodicals and the very rare survival of papers arising out of litigation” (Poole 1979/80 p.59). In terms of London music publishing during the nineteenth century many of the archives of scores from mainly small firms have been either neglected, dispersed or destroyed leaving a gap in the knowledge of this field. One of the few documents left that can shed some light on the printing methods of music is *A day at a music publishers* which describes how the process of engraving music was practiced day to day in the firm of D’Almaine & Co. (Poole 1979/80).

A day at a music publishers describes the standard pattern throughout the London publishing trade of issuing a music score with a “title-page/cover printed on the first recto of two conjugate leaves...wrapped round the number of other, usually conjugate, leaves required for the music” (Poole 1979/80, p.77). The music was occasionally started on the verso of the first leaf, or from time to time it was carried on to the recto of the second leaf of the title/cover. However, sometimes the second leaf was left blank or used for advertisement of other works on the publisher’s list (Poole 1979/80). There was no standard presentation rule in Britain for how much of a space there should be between notes which meant that some publishers squeezed them closer together to use less space. Publishers did not like unfilled stave systems on a plate and this led to the crowding of lines between stave systems and the lower and higher notes on successive staves (Poole 1980).

There are four main printing processes that have been used for music since printing began and they are moveable type and printing from wood or metal blocks, engraving and lithography (Hyatt King 1968). Moveable type and woodblock printing is where the image that will be printed is raised above the surface, engraving is where the image is cut into the surface and is therefore below the non-image area, and lithography is where the image is drawn onto the surface and is therefore the same plane as the non-image areas (Ross 1970). Cummings (1884/85) states that music which used horizontal lines and perpendicular notes to represent the pitches created difficulties for the early printers of movable type and therefore wood blocks were used to produce music when needed to be intermixed with words or space was left to insert the music by hand. This was usually for service books where plain chant was included.

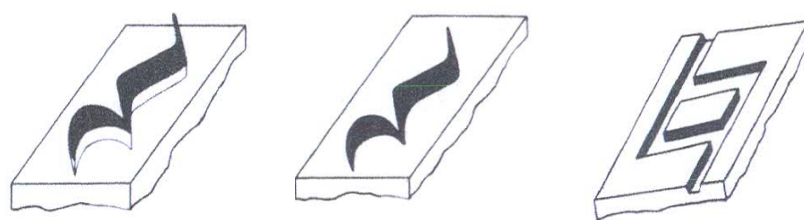


Figure 1 First image shows movable type where the area is raised, second image shows lithography, third image shows engraving as the area is cut into the surface

Each of these methods has enjoyed a period of prominence but over long periods the methods were used side by side each excelling at different elements. An example of this is the German firm Breitkopf & Härtel who used all three methods simultaneously during the nineteenth century. It has not been until about 1960 that these original methods have been replaced by “computerized production of visual text from which photographic plates are prepared” (Krummel and Sadie 1990, p.3). Music printing began later than books due to the difficulties of lining up staves and notes as well as including text and the fact that it was expensive which led to reluctance for printers and publishers to pursue this area of printing (Lennenberg 1994).

2.3.1 Movable Type

The printing process of movable type was invented by Johann Gutenberg at Strassburg around 1436-39 and then developed further in Mainz, Germany, 1450-55. It spread in the 1460s to northern and central Italy and then to the rest of Europe (Hyatt King 1968). Gutenberg developed a system that “cast individual type characters of metal and to employ a press” but his invention did not have such an impact on music as it did in other areas of printing as only a few notes were produced in hymn books (Ross 1970 p.2). The platen press was used for movable type from the middle of the fifteenth century and it applied pressure vertically (Twyman 1996). Ross explains that researchers disagree as to whether printing music was first created by type or woodblock but the author believes that it would have been woodblock as the earliest surviving examples are from this method (Ross 1970).

Scores that were printed from movable type once printed would have its printed forms broken up and the type melted down for re-casting. This meant that a second edition would require re-setting the entire work as only the guaranteed popular publications were stored as completed forms (Ledsham 1994). Hill comments that the problem with movable type when printing music was trying to align the printed notes onto a stave which is termed as registration. The problem was solved by Ottaviano Petrucci of Fossombrone (1466-1539) who designed a type for mensural notation where a triple impression was employed, “printing the staves first, secondly the text, initial letter and

signatures, and thirdly the notes” (Hill 1978 p.35). However this was an expensive and time consuming method but over time in Europe there was a process invented by an unknown publisher which required only one impression where the type contained the note, the adjacent part of the stave and the stem of that note (Hill 1978). This was achieved by cutting “type-pieces for each separate note with the stave attached” (Hill 1978 p.72). The earliest music printed as a single impression was in London by John Rastell and is roughly dated at 1525 (Hill 1978).



Figure 2 printed using movable type by one impression (Hyatt King 1968, p.47)

2.3.2 Wood or Metal Block Printing

When printing using woodblocks only wood with a tight grain was used and the music would be drawn onto the surface in reverse. Everything would be cut away around the image so that only the part to be printed would be standing from the surface and this would be inked then placed in a press after which the impression would be transferred to paper (Ross 1970). This kind of printing is also known as letterpress printing. Ross (1970) comments that this type of printing was considered to leave the musical images very crude in appearance. At its beginning the method produced staves that were quite uneven and disjointed but it still managed to create an explosion in the amount of music printing produced (Ross 1970).

Hyatt King (1968) describes block printing as mainly being used for short musical examples in instruction or theory books. It was not a common method used after about 1600 but it was still around especially in places remote from the music printing mainstream, for example, there is a large song book entitled *The Muses' Delight* printed in 1754 by John Sadler of Liverpool (Hyatt King 1968).



Figure 3 Notes, staves and borders are printed using wood-block (Hyatt King 1968, p.35)

2.3.3 Engraving

Well into the nineteenth century engraved plates were used to print music. These plates in terms of music scores tended to circulate from one publisher to another and sold as a new edition of the work. This also happened with the editions produced by lithography. Sometimes there are clues to show that the plate has been well used such as blurring or stave lines being broken in certain places and by comparing editions similarities become apparent (Ledsham 1994). Krummel and Sadie (1990) however disagree with this statement as the authors point out that the faults may not suggest worn plates. They could also point to human error or cracks could have already been in the blank plate, they might have opened by a burin where the metal was weak, or they could have spread under the pressure of the machine at any point of the printing run.

Lenneberg (1994) states that engraved music as it is printed from plates seems to offer more problems of bibliography than other methods and that one of the major issues of solving this problem when it comes to dating is that all printed copies of a publisher need to be collected together to be able to find missing links and patterns. This music is scattered between libraries and private collectors but the author suggests that with digitisation of printed music ever present that this could come a step forward to creating access to this vast collection. Another issue that has arisen relating to engraved music is that different editions of the same piece could have used the

same plates and therefore the new editions can look the same as the first edition and it is this practice that meant publisher's withheld dates on their publications. The only difference that might appear on an engraved plate is a publisher's address or a change of the company name which could give a clue to when that particular edition was published.

Ross (1970) believes that engraving was first discovered around 1452 by a Florentine named Finiguerra and was generally used for such things as decorative works and map making. The process of engraving was not used for music until late into the sixteenth century. It was originally referred to as 'pure' engraving as originally a graver was used to cut straight onto the metal. Around 1730 punches were invented for stamping note heads, clefs and accidentals directly onto the plate which quickened the process and therefore made it a cheaper method to use (Ross 1970, p.13).

In section two of Hill's thesis *Music printing and publishing: the translation from movable type to copper- and pewter-plate engraving*, techniques of music engraving are discussed. The process of engraving is described as where flat metal plates were cut in lines and this is referred to as the intaglio process. Originally copper was used but this was replaced by pewter as it is a softer material and therefore easier to work with (Hill 1978). This process was deemed more appropriate for music as it was much easier to cut fine and intricate detail into a metal plate than to carve it into wood for woodblock printing or using movable type (Hill 1978). The first engraved music in England dates from 1612/13 and was engraved entirely on copper plates by William Hole in London (Hill 1978). However most music was still printed using movable type until the 1680s when engraving took off with the printer Thomas Cross and the more economically feasible option of pewter replacing copper in the early 1700s (Hill 1978).



Figure 4 Printed from engraved plates (Hyatt King 1968, p.46)

Ross (1970) describes the tools that an engraver used which included a T square for guidance when cutting straight lines, a scorer which was pulled across the plate to create stave lines, a hook that cut single lines for barlines, a double scorer used for cutting a thick and thin line at the same time and a marking pin that marked the plate to show where the notes, bars and margin lines would be and any signs that needed to be punched or cut. Other instruments used were a steel divider for spacing ledger lines, a compass for punctuation and spacing, a correcting calliper to mark on the back of the plate exactly where a character needs to be corrected, a levelling hammer to flatten any unlevel parts on the plate, a striking hammer used with the punches, a burnisher for polishing the surface and four types of gravers referred to as 'tint', 'lozenge, elliptical' and 'flat', which cut the stems, dynamic signs and other markings (Ross 1970). The punches would usually be within a set consisting of roughly fifty pieces and a nick was placed on the side of each where the engraver would place their thumb to indicate the bottom of the sign or letter and the direction the punch should be held (Ross 1970).



Figure 5 Engraving Tools: a treble clef punch, three tint gravers, a burnisher and a double scorer (Ross 1970, pp.17, 19, 20)

Ross (1970) describes the process of engraving and this begins with the engraver determining the page size and how many pages are needed by deciding on the size of the stave to be used. Casting off is then done where the plates are marked with the number of measures per stave and staves per page. The vertical layout is then decided by looking at the proper proportions for all sections of a page such as the correct amount of spaces between the staves and areas for titles and other information and this is done using the compass. The lines are then ruled on the plate and then the space between music characters is calculated after which the engraving takes place and notes are stamped onto the plate after which any marks or scratches are removed using the burnisher. Proofing is then done where mistakes are identified and then corrected then transferring takes place where the music was printed from the plate in a Copperplate press one page at a time and then the plate is either stored for future use or melted down (Ross 1970). This press applied greater pressure than the platen press along the length of an intaglio plate. More pressure was needed for engraved plates as the ink had to be drawn out of the sunken lines of the plate (Twyman 1996).

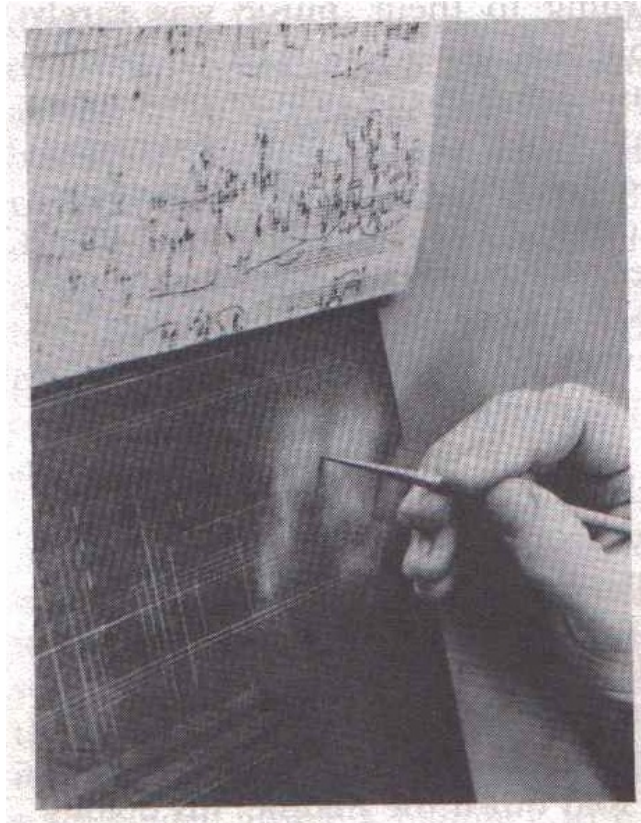


Figure 6 Engraving taking place (Krummel and Sadie 1990, p.48)

Poole describes engraving as the quicker and better way of making a printing surface for music and the plates were durable, easy to store and easy to handle. They could also be used to produce edition runs directly printed on the rolling press or proofs for transfer to lithographic stones (Poole 1979/80 p.78/79).

2.3.4 Lithography

Lithography was invented in 1796 by Alois Senefelder but the engraving method of printing was still predominantly used as although lithography was a simple method it did not produce the best results. When lithography was later combined with other chemical and photochemical processes it became a more popular method and it led to larger editions being printed than before (Meyer 1944).

Lithography was taken up widely and quickly but was more to do with it being a cheaper method of printing rather than with its quality in its earlier stages. The daily output of sheets was higher than that of the engraved method, the printed sheets also dried quicker and a smaller amount of ink was needed. However engraving was still better in terms of ease of storing the plates compared to stone and correcting a mistake. Another advantage was that publishers saw the engraved plates as an investment which they could store away and reuse for subsequent editions whereas the lithography

stones needed preparation for printing and reprinting and were hard to store due to their size and weight which made them awkward to handle (Twyman 1996).

Twyman (1996) comments that music printing was one of the more important branches of the lithographic trade and in some areas of Europe the first lithographic presses were set up in mind specifically for music, for example, the publishers Andre in Offenbach. There was a broad interest towards the process of lithography for music printing including established publishers such as Breitkopf & Härtel, Schott and Ricordi, who moved from traditional intaglio methods, others who set up new business or diversifying from an existing one such as Italian publishers Ratti & Cencetti, and amateur printers such as William Hawkes Smith of Birmingham who all flooded the market (Twyman 1996). In the early 1800s the publishers Schott and Breitkopf & Härtel, both in Germany, had started to use lithography as part of their production and in 1808 Ricordi in Italy had followed suit (Hyatt King 1968).

There were four lithographical methods used for printing music in the first half of the nineteenth century and they were direct lithography (writing in reverse with lithographic ink on stone or metal plates), transfer of writing (writing the normal way round on transfer paper with special lithographic writing ink), transfer of prints (taking proofs from intaglio plates with special lithographic printing ink and transferring them to stone) and lithographic engraving (imitating engraving through the use of a ground of gum arabic). Another method was used for pictorial and decorative work which was called crayon lithography (Twyman 1996). All the above methods, except from crayon drawing, used finely ground or polished stone and occasionally zinc metal plates. Crayon drawings were made with sticks of greasy crayon that had been sharpened and the finer the grain, the more delicate the crayon drawing would be. All the methods used a similar press and printed on dampened paper (Twyman 1996). In the earliest lithography writers left stave lines that extend unevenly beyond the final bar of a line which was a common trait in engraved music (Twyman 1996).

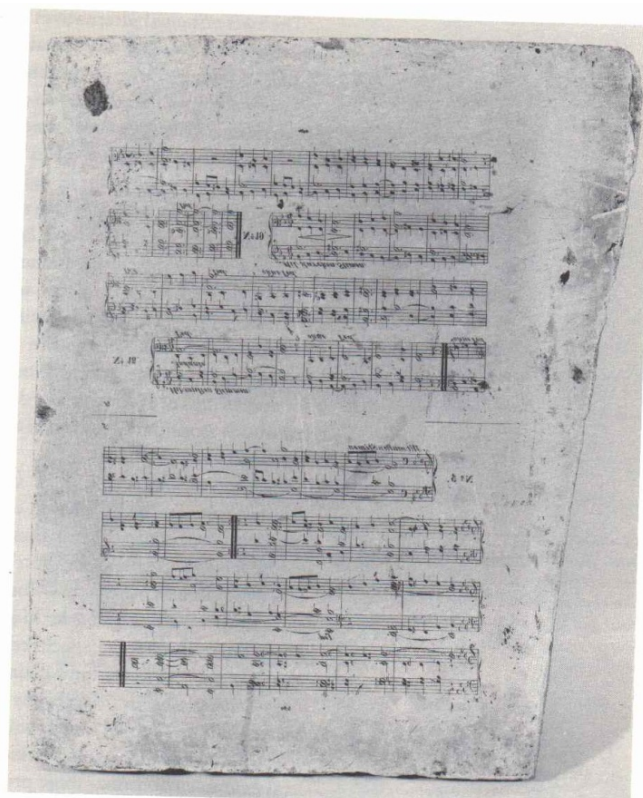


Figure 7 Lithographic stone showing two pages head to head (Twyman 1996, p.67)

Lithography was very suited to music printing as it enabled words to be combined with music in a few different ways. Instead of punching letters as in engraved music, lithography enabled the words to be handwritten onto the stone which sped up the process (Twyman 1996). There were not as many tools for lithography as there were only mainly tools for making black noteheads and a five headed pen was used to draw the staves which gave some consistency to their work and speeded up their work (Twyman 1996). The tool to make black noteheads was made of a rod within a hollow brass or silver tube that could be filled with lithographic ink and then passed onto the surface of the stone. A wire ran down the centre of the tube to control the flow of ink. In the late 1830s another tool came to light that was very similar to earlier one except that the internal rod defined the shape of the notehead. Different tools were used for round and oval notes and different sizes of noteheads and within this tool ink was fed into a tube and controlled by a spring at the end of the rod. The ink was released with pressure to the end of the rod when forming a notehead (Twyman 1996).

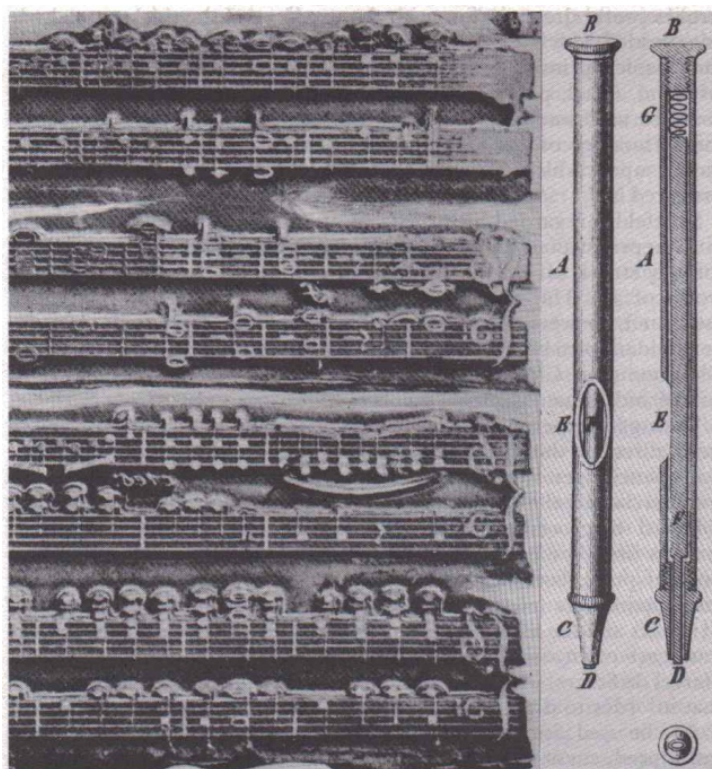


Figure 8 Lithography tools used and an example of lithography (Krummel and Sadie 1990 p.57)

In the late nineteenth century lithographic stone was replaced with zinc and aluminium plates that could be used in conjunction with the rotary power press and this increased the speed of production (Hyatt King 1968). Transferring of prints from intaglio plate or type to stone was not taken advantage of by music publishers until the late 1830s. The method involved taking proofs from pewter plates by inking them with special transfer ink and wiped clean like in intaglio printing but without the plate being warmed (Twyman 1996).

Lithography developed in Europe at different stages with Germany and Paris at the forefront (Twyman 1996). The first British music publishing company to use this process in a large way was Augener and Co. who adopted it in 1853 when the firm was established (Humphries and Smith 1970). Evidence from D'Almaine's publisher's plate numbers suggest that the firm were printing using lithography in the 1830s but this was mostly used for the covers usually printed in black and one suggestion made by Poole for this was the storage problem of the stones that would be needed for the vast amount of music on D'Almaine's list of works (Poole 1979/80).

2.3.5 Paper and Watermarks

Handmade paper started to give way in Britain to machine made paper in the 1820s but it was still being used at the middle of the century (Twyman 1996). Watermarks were used to identify the maker of the paper, a printer, security if needed and an occasion for companies to display their

name or trade mark (Cohen 1973). Watermarks do vary from time to time which means that it should be possible to determine a broad date for the piece of paper that the music is printed on according to Hills (1988).

Not all machine made paper is watermarked which makes it incredibly difficult to date without laboratory facilities that would do irreparable damage to the item (Twyman 1996). Watermarks in machine made paper cannot have as much detail in their design as handmade paper due to their method of production (Cohen 1973). Stevenson (1961) comments that there has not been much properly researched work on paper and most researchers who touch upon the issue do not delve in deeper, for example, they might identify a watermark but not actually distinguish what it is. The author also believes that further research on paper will be a great asset in the area of description and analysis of books and most bibliographers do not know much concerning handmade paper.

Watermarks are considered by Neighbour and Tyson (1965) as not particularly helpful when dating printed music. The authors state that in 1794 there was an Act of Parliament that made it financially rewarding for publishers to mark their paper with a watermark date but this was abrogated in 1811. However, publishers still did mark their paper but it only gives the date of the paper's manufacture not of the date of the music publication and sometimes this paper was used for publications years apart and therefore makes it unreliable. Krummel (1974) agrees with these comments as the author states that watermarks can be useful for dating paper manufacture but at present it cannot help to date a particular publishing date for an edition as there has not been enough research surrounding the topic.

2.3.6 Plate Numbers

Publisher numbers are not seen in printed books, they are unique to music and according to Otto Erich Deutsch are sometimes the only means by which to date music. However, only a few music publishers included these numbers in their catalogues during the eighteenth and nineteenth centuries. Deutsch also comments that for roughly two hundred and fifty years music publishers concealed their dates of publications and the publisher numbers were only intended to keep the original plates and lithographic stones in order within the publishing firm's storerooms (Deutsch 1946).

Twyman (1996) comments that there is a distinction between plate numbers and publishers' numbers as plate numbers were used by the publishers to identify the series of engraved plates of a publication and were normally situated at the foot of each page. Publishers' numbers were used to identify a whole work in a specific form and edition and usually appeared on its title-page. However, Krummel comments that in Germany the practice of distinguishing between *Plattenummern* and

Verlagsnummern is in the process of being dropped and in France the term *cotage* applies to all numbers. Krummel's opinion (1974) is that the term plate number should be used for both lithographed and typeset music as well as engraved music. Twyman (1996) however disagrees with this view as the author believes that using a generic term obscures distinctions within lithography as it does not allow for a difference to be made between a number that has been stamped on an intaglio plate, and then transferred to stone, and one that was written directly on to a stone.

Neighbour and Tyson (1965) believe that plate numbers are a very important tool to help date music as they are a common feature of editions. As these numbers were usually used in order and some dates are known for certain editions then it has been possible for Neighbour and Tyson (1965) to develop a rough chronologic order for the plate numbers of individual publishers. In Europe plate numbers had been adopted as general practice around 1790 but it was not till 1820 before they became generally used in England and even then some firms such as Boosey did not adopt them until after the period of 1850 (Neighbour and Tyson 1965). For some publishing firms plate numbers have failed to be useful in dating music such as in the case of Longman & Broderip (Neighbour and Tyson 1965).

Possible problems with using plate numbers to establish a date is that due to these numbers being given to a plate at an early stage of the process, as a device for publishers to keep their stock in order, then sometimes the production of this work could be affected. This could cause a delay in publication which would mean that the date may not follow the actual output of a publisher (Neighbour and Tyson 1965). Other publishers sometimes set aside a batch of numbers for a particular composer and therefore the numbers could be separated by a few years as in the case of Wessel & Co. who it is known did do this (Neighbour and Tyson 1965). Sometimes plate numbers can deceive the investigator by appearing to give a certain date but the company name has been changed and therefore an older plate has been used for a newer edition. Also, if there is no impression of the plates edge on the paper this means that the copy was not printed directly from the plates themselves which in turn means that it is unlikely to have been printed before the late 1840s (Neighbour and Tyson 1965). Another problem with plate numbers is that they did not need to be unique as long as it was unique to the particular publisher and work bearing a single plate number may vary in date by several decades. The author suggests that the published lists of plate numbers that exist are very incomplete (Ledsham 1994).

Lennenberg (1971) uses an example in his article entitled *Dating engraved music: the present state of the art* which shows how two editions of the same piece Maria von Weber's *Euryanthe* that have identical plate numbers are completely different editions as there are four stave systems in one copy

and five in the other, treble clefs slightly different in appearance and other markings that are not the same.

The image displays two versions of a musical score for an 'Ouvverture'. The top version is a facsimile of a handwritten manuscript, and the bottom version is a printed edition. Both editions are identical in their musical notation, including the title 'OUVERTURE', the tempo 'Allegro marcato, con molto fuoco', and the dynamic 'PIANO = FORTE.'. The manuscript version includes a callout 'Plate no: c.4520' pointing to a specific measure. The printed version also includes a callout 'Plate no: c.4520' pointing to the same measure. The manuscript version has a small 'S:u.C:4520' at the bottom, and the printed version has a small 'S:u.C:4520' at the bottom.

Figure 9 both editions that have the same plate number (Lennenberg 1971, p.136/37)

This shows that only using one element in helping to date music can sometimes lead to the wrong assumption being made especially if the two copies were not known the person trying to date the

score in front of them. Lennenberg (1971) argues that plate numbers should be available on library catalogues as it helps to date and codify the edition.

Krummel (1974) advises that after 1850 plate numbers should be identified separately from edition numbers. These edition numbers were a way that publishers could advertise a particular music score to the public by having an identifying number. They functioned like a series number and nearly always mention the publisher such as *Edizione Ricordi*. However, edition numbers were applied to particular works which meant that different editions of the same work could end up with the same edition number.

Krummel (1974) points out that it is not uncommon for the same plate number to appear on two completely different editions of the same publisher which the author suggests is due to the number being used as a location device within the publisher's stores and therefore had the same number as an older set of plates kept in the same area. The author also states that the reliability of a plate number depends entirely on which publisher is being studied as German numbers, except in Schott's case, are deemed very useful whereas French ones are not (Krummel 1974).

Kidson (1900) *British music publishers, printers and engravers* is considered by some authors as incomplete as some firms have been omitted and others are incomplete (Humphries and Smith 1970). In turn Humphries and Smith (1970) *Music publishing in the British Isles* has also been questioned in terms of the accuracy some of the information presented (Ledsham 1994). Krummel (1974) makes it clear that the reliability of a plate number depends on the amount of adjacent numbers that have been dated.

2.4 Publishing Companies

Music publishing during the period 1700-1860 saw the rise of engraving and this was the time that the careers of Bach and Handel began and Verdi, Wagner and Brahms were at the top of their profession. The major publishing cities were London (c1700), Paris (began between 1740 and 1760), Vienna (c1780) and Leipzig (c1800) all of which grew in success as the next appeared and the quantity of music published started to become much larger (Krummel and Sadie 1990). Music publishing generally favoured commercial centres rather than the university towns and they tended to be specialised printers as it was very expensive to produce music. Leipzig emerged over the years to become the greatest publishing area of Europe as it drew from the local book-publishing industry and from the conservatory (Krummel and Sadie 1990).

Over the course of the eighteenth century Germany began to emerge as a major force in music publishing and printing mainly due to the influence of Breitkopf & Härtel in Leipzig. The method of

lithography developed commercially in Germany and they managed to keep their lead in all branches of the trade (Twyman 1996). Germany became important in their influence of printing and publishing practices in Switzerland and the early work of countries in Eastern Europe including the city of Budapest (Krummel and Sadie 1990). Italy disseminated music through means of manuscript copies and therefore there was no tradition of engraved music during the eighteenth century. The music publishers Ricordi are credited with the first firm to start issuing engraved editions of operas composed by Rossini and others. Lithography was quickly taken up in Italy as according to Twyman it was seen as a natural development from the handwritten manuscript music (Twyman 1996).

Within England the main publishing area was London but other areas such as Bath, Birmingham and York also had publishing firms. Krummel and Sadie (1990) estimate that due to the rise of engraved music and songsheets, London produced around 150 titles a year during the first half of the eighteenth century. The emergence of the new printing practice of lithography during the nineteenth century saw over time a huge increase in the amount of printed music which reached its highest point of output around 1910. After this time publishing receded due to beginnings of sound recording and broadcasting (Krummel and Sadie 1990).

Publishing became more commercialised in the nineteenth century due to the change in social conditions (Meyer 1944). During Queen Victoria's reign there was huge industrial growth and it was this emphasis on manufacturing that became a major factor in the growth of English social and musical life (Cooper 2003). Over the course of the nineteenth century agriculture which had been the dominant employer was replaced with engineering, construction and transportation and within this climate working hours and wages changed along with mandatory working hours slowly being reduced. This change led to a greater level of disposable income and more leisure time which created a growing demand for printed music. One of the most popular activities during the middle of the nineteenth century were choral groups and societies and it is suggested by Cooper (2003) that it was not just the upper and middle classes that participated but also the working class.

This huge development of popular entertainment especially in London was no longer solely linked to wealth and aristocracy. Opera was still financed mainly by the wealthy but the music of Handel, Haydn, Mozart, Beethoven and later Mendelssohn were heard at subscription concerts and at public concerts. The first 'promenade' concerts which began in 1839 onwards introduced large audiences to the waltzes, overtures, dances and instrumental solos and some only charged an entry fee of a shilling. From 1840 Louis Jullien entertained thousands in a similar way to others but also introduced the contemporary music of his time which included Berlioz and Wagner (Poole 1979/80). The number of theatres also increased at this time which led to a flourish in drama, ballet, opera,

burlesque and vaudeville as well as the attractions of the music hall. The ballad opera was also popular as well as performances of sacred music which drew large audiences in London and the provinces where there was a large activity of amateur and professional music makers that organised large-scale music festivals (Poole 1979/80). The British music hall led to a popularisation of new songs weekly and there was an increase in the purchase of cheap pianos and people playing instruments. As Coover describes, “music at home was live music, and the music-makers wanted a big selection” (Coover 1985, p.viii).

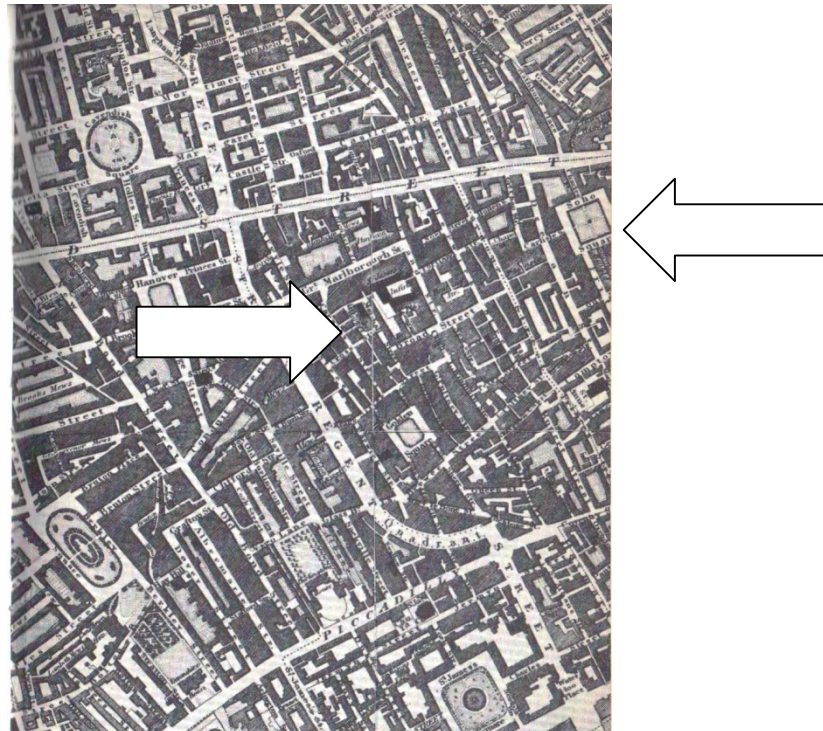


Figure 10 the main London publishing area in 1827 (Neighbour and Tyson 1965, p.15)

This inspired people to buy a printed copy of a song or piece that they had heard at one of these events and there was also a huge growth of families educating daughters in music at home. They were encouraged to learn to sing and play the pianoforte and therefore publishers started to print music to fill this new market. This included arrangements of opera for piano and voice or other instruments which were developed for different skill levels, rondos for piano, drawing-room dances such as waltzes and mazurkas for the voice, flute or violin and piano (Poole 1979/80). Instruction books were also still popular and with many music publishing firms producing the same types of works that were copied from common sources the standard of these works that was aimed at the popular market was low. Publishers that the author mentions that were trading in the popular market at the same time as D’Almaine and using the same production methods were Chappell, Power, Cocks and Mori & Lavenu (Poole 1979/80).

The publishing company Chappell dominated the area of music that was on the London and Broadway stages with Francis, Day & Hunter and Ascherberg, Hopwood & Crew also populating this market (Krummel and Sadie 1990). Within this environment many publishing firms appeared, flourished for a while and then went bankrupt and in some cases a successful company would last the founder's working life of around 30 years and then sold to other publishing firms (Ledsham 1994). Another reason for smaller firms disappearing was due to the amount of piracy at this time, as there were no copyright laws in place and they could not keep up with the cheap copies that these rings could produce (Coover 1985).

2.5 Typography

There appears to be little research concerning typefaces used for the covers, title pages and words on the music score and therefore the only research available is specifically geared towards books. Only one book specifically relates to music typography but it has very limited availability in America and was written in 1885 by Franklin Howard Gilson entitled *Music typography and specimens of music type*.

The examples of lithography that have survived from the first half of the nineteenth century provided evidence of different types of lettering used in this method of printing as it provided good opportunities for varied lettering and decorative work (Twyman 1996). The biggest difference between engraved and lithographed music in the first half of the nineteenth century is the treatment of the words for expression markings and text underlay. In engraved music letter punches were used for this part whereas in lithography they made letters with similar tools used for music notation and also wrote or drew them by hand with different degrees of formality (Twyman 1996).

During the 1820s title pages of lithographed music started to change considerably and new letterforms that had been popularised in Europe began to appear such as fat faces, Tuscans, Egyptians and shaded letters (Twyman 1996).



Figure 11 Fat face Type (Sutton et al. 1990, p. 60)



Figure 12 Egyptian styled title-page (Twyman 1996 p.165)

Around this time it became more common for engraved music to have lithographed title pages bearing an illustration which was usually a crayon drawn vignette and it was not until the middle of the nineteenth century when illustrations appeared on title pages for lithographed music (Twyman 1996).

A major characteristic of lithographed music is the variability of its noteheads as writers only used standard elements for black notes and this was not all the time. Initially round black noteheads were used following the engraved style but around 1808 to 1810 many publishers started to replace them with oval shaped noteheads (Twyman 1996). However, Twyman (1996) explains that the variations of shapes were so wide even within a particular house that there is no regular pattern that can be identified.

Tools were not used for white notes in lithography which means that there was even greater variety in their form and size. They tend to be larger than the ones in engraved music and some “are monocline; others have lines that swell calligraphically according to the pressure and position of the pen” (Twyman 1996, p.146). After the change to oval black noteheads, white noteheads started to be drawn at an angle and became smaller in size (Twyman 1996).

Krummel and Sadie (1990) comment that during the nineteenth century the graphic character of music became increasingly standardised. Lines became finer which meant that there became visual

contrasts between thick and thin lines, for example, in sharp signs and between the end and middle of slurs. The appearance of standard signs also changed over time such as the G-clef which was rounded at the top around 1800 and by 1850 it tended to be pointed.

Only information regarding one music publisher has been found and this is for Novello. Miller (1980) explains how Novello used three different types of founts two of which were specially cut:

- Pearl-Nonpareil (No 3)
- Gregorian

The third type was Gem fount which Novello had cut completely new specifically for the octavo editions but it took six years to perfect and therefore was not used until 1853-54 but by that time the octavo editions had already been established in 1846 (Miller 1980). This could prove useful when trying to date Novello editions as different typography had been used at different times. Miller (1980) also comments that Novello reduced their prices from six shillings to four shillings to compete with the expanding market in 1854 which could also help with the dating process as could other price changes.

Cummings (1884/85) suggests that the size and quality of type within Novello's octavo editions changed from when they were first introduced. The author describes the earlier print as being of poor quality and hard to read but that improvements had been made to the more recent publications of the 1880s. Novello's typeface pearl nonpareil and gem Gregorian were very clear and bold and gem Gregorian is an old fashioned type (Bennett 1887).

2.6 Cataloguing

Papakhian wrote in 2000 that there had been many developments in music cataloguing such as the MARC music format and the spread of AACR2 that had led to cooperative cataloguing for music materials meaning one catalogue record could be used by many institutions. However, the author comments that the libraries that have certain categories of music, such as large sheet music collections, tend to be poorly catalogued and indexed. Some of the material has also been lost due to it not being collected and preserved, or they have not been controlled within the cataloguing process (Papakhian 2000). For manuscript music sources RISM online database has also been set up giving access to a catalogue of over two hundred thousand manuscripts dating from around 1600 to 1850. The author also mentions that libraries have expressed concerns relating to the cost of music cataloguing in relation to book cataloguing. Music librarians have not managed to express the difficulties and requirements of music cataloguing in relation to books and periodicals which is a concern. Papakhian states that the Music Library Association have "struggled to provide additional

analytical access in our library catalogues for music materials because of the lack of reliable external indexing sources for music and sound recordings” and this has led to little consideration being given to distinguishing features that could be used as access points such as numbers of titles per recording and number of significant contributors (Papakhian 2000 p.22).

Cazeaux (1966) in the *Manual of music librarianship* argues that the cataloguer’s role depends on the type of institution that they work for as to what type of slant their work takes. Adequate tools are needed for research such as dictionaries of music and musicians in various languages but must not presume to include “conventional titles according to original titles” or “attempt to date publications closely” (Cazeaux 1966 p.31). However the author does not recommend any specific tools to use to aid the cataloguer. Research cannot hinder access to the item as the most important factor is to make the item available as quickly as possible. Yet, there is usually more research to do for music materials than other fields (Cazeaux 1966).

Smiraglia in *Music cataloguing: the bibliographic control of printed and recorded music in libraries* describes how printed music differentiates from book publishing as information is usually gathered from the title page and its verso for titles, names of responsible parties and details of publication whereas in music scores information is mainly derived from the page where the first music stave appears. Title pages were generally used as a decorative element and can sometimes give information about several pieces of which only one is actually contained in that particular edition. Publication details also appear on the foot of the first page of music if they are present (Smiraglia 1989). Meyer also comments that there is an inconsistency between the form of titles that appear in different forms on the cover, title page and the first page of music which causes problems for bibliographers and cataloguers. The author however does mention that the Music Library Association was working on a standardisation of the music titles (Meyer 1944).

Redfern (1979) in *Organising music in libraries volume two* comments that music scores present their own unique problems during cataloguing such as the use of the title page as the primary source of information. Sometimes this page is missing and therefore the cataloguer must look to the first page of the score or sometimes due to the treatment of the material the cover is lost especially if the music is second hand. Due to the international nature of music publishing there are regular title pages in a foreign language. This is where a uniform title for all editions is useful to make sure the score is not filed in the wrong place (Redfern 1979). Another problem can be when music publishers list several works on the title page of which only one is included in the score and this is not indicated or the title page is misleading in terms of the arrangement of the piece or omits important information such as the key of the piece. Another issue that the author points out is the duplication

of one title due to the different forms that a work might appear in and this could result in items that are related not being linked together (Redfern 1979).

Lennenberg (1971) comments that there is a lack of agreed terminology in relation to descriptive bibliography for engraved printed music. This particularly causes problems when a plate has been reused whether by the same publishing firm or another. The differences that occur between the different publications using the same plates have no standard terminology. The author uses the German bibliographers as an example of having standardised their terminology by using words such as *Titelaufilage* to describe the same impression created but with a different title-page and *Erstausgaben* for editions not authorized by the composer (Lennenberg 1971).

ACCR2 has guidelines that suggest a cut off point of three performable units in a printed score for collections that contain more than one work and therefore librarians are dependent on exploiting the MARC records to enhance user access (Dickey 2008). Hogg (2000) notes that there are no unique MARC fields for the duration of a musical work, instrumentation and the first line of a song and a lot of this information is expected to be included in the general note field which is not authority controlled and in some libraries is not a searchable field within the catalogue.

RDA's conceptual model FRBR heavily focuses upon audiovisual materials rather than printed music and it aims to relate different formats of the same item in a more accessible way than ACCR2 (Dickey 2008). Sherry Vellucci found in a study using musical scores that more than 94.8 percent of the sample had one or more bibliographic relationships with another in the collection and the author comments that one of the continuing problems in information retrieval is the relatedness of different manifestations such as formats and arrangements (Dickey 2008).

The libraries of the music conservatoires of the United Kingdom collaborated in a project called Music Libraries Online which won funding in 1997 for three years worth of work. This was where a virtual union catalogue was created of the holdings of the nine libraries and has led to a harmonization of bibliographic data entries and practices and arrangements were formed concerning the use of MARC fields and the interpretation of cataloguing rules (Hogg 2000).

The IMSLD is the international music library project which began in 2006 in Canada. This site gathers together public domain music scores to facilitate the exchange of musical ideas with information on publishers and operates a free access journal. Librarians can contribute to articles and participate in the forum but the main site operates like Wikipedia where anyone can edit an article and therefore it may not be a completely reliable source of information. However in terms of dating printed music

the site gives open access to the major publisher's histories including plate and edition numbers which is unique to this site (IMSLP 2012).

Singley (2011) has compared AACR2 and RDA content standards to see how well they could provide description and access to music items. RDA is designed to link data together with no spatial limits and describes the resource as it is seen. This means data can be described without limiting what can be included unlike in AACR2 where the 'rule of three' is applied reducing the amount of information that can be provided such as more than three pieces in one score. The author points out that when recording performer access points within RDA it was difficult to determine when and how to do this. Singley (2011) also found that there was limited improvements by using RDA rather than AACR2 and readability of records only improved slightly in the existing MARC/OPAC environment.

This chapter addressed research that has been written about problems faced when trying to date printed music, tools recommended by other authors, elements of printing including the different methods used by music publishers and the history of music publishing. Problems within music cataloguing were also looked at. The next chapter looks at the methodology that has been used for the investigation stage of the case study.

3. Methodology

The methodology used formed a case study which involved gathering qualitative data by observing and describing individual music scores to identify characteristics to help date various editions. This was essentially a collective case study as more than one piece of music was studied with a triangulation purpose as the information collected by the numerous sources were intended to corroborate what elements are useful in helping to date printed music (Pickard 2007). A set of guidelines will be established that will help aid descriptive bibliography which will assist in comparing various editions of the same score. Although, as the literature has shown, it is not always possible to ascertain a certain date these guidelines should potentially narrow down the time period in which the piece was published and therefore at least an estimate is likely to be achievable. Krummel (1974) states that in some cases only approximate dates may be found and this includes a span of five to nine years favouring a date nearer to the middle of that span. Sometimes a probable date may be alluded to which means that there is some doubt or error of a year either side.

3.1 Search Strategy

The research on this topic began with the search terms *music cataloguing*, *dating music* and *music librarianship* that were initially ran through the University of Strathclyde's library catalogue. This directed the author to journal articles available at the National Library of Scotland including Ledsham (1994) *Dating nineteenth-century music: a working guide for librarians*. This particular article directed the search towards certain books such as Krummel (1974) *Guide for dating early published music* and Humphries and Smith (1970) *Music publishing in the British Isles*. The Glasgow University catalogue was searched for these items as it has a large collection of materials related to publishing in general and they were found along with other items regarding music publishing and publishers themselves that included archive material. From these items links were followed that led to a final visit to National Library of Scotland which enabled access to information concerning the publishers Novello and C. F. Peters including the *Musical Times* which was produced by Novello.

3.2 The Music Collection Source

The printed music that was investigated to identify characteristics was taken from Newcastle City Public Library and Newcastle University Library. By using two different libraries this study has a better sample of printed music as there were differences between the scores that appeared between academic and public libraries such as the selection of music from each publisher.

Newcastle City Public Library is a newly built library in the centre of the city although the library dates from around 1880 on that site (Knott 1980). The library's printed music collection consists of operas, musicals, church music, choral songs, solo songs, chamber, orchestral, solo instrumental pieces, and popular music including the Elton John Anthology and Iron Maiden as well as film reductions for guitar, voice and piano. The collection comes in varying formats that range from miniature, vocal and full scores as well as sheet music. Within the classical genre the publishing firm Novello represents a huge amount of the material in the collection which is probably due to the cheapness of its score, as mentioned in the literature review, and most of this collection is undated or a copyright date is present in some cases. The firm of Chappell represents the bulk of musicals especially the compositions of Gilbert and Sullivan.

Newcastle University library has a vast quantity of music scores as well including the publishers Novello, Chappell, Ricordi, Peters and the French firm Durand amongst others. This collection will also be used within the case study. Within in this collection it was found that it was predominantly the music publishers C. F. Peters, G. Ricordi & Co. and Durand that were without dates.

Although music publishing was practiced in many countries this study will focus mainly on English and German firms, with a small selection of Italian and French, as this represents the collection of the two libraries. Popular, film and music that entails separate parts such as string quartets are not viable for this case study as they are generally newer music which means they have ISBNs or ISMN numbers and a copyright date will be present. These codes appear on new music published as standard and therefore the date is known. This means that classical music will be the focus of this case study.

The formats of the printed music covered were vocal and full scores but no sheet music was used as Newcastle University Library does not stock this format and therefore it was not considered suitable for this study. Both libraries have mainly vocal scores that have no dates and in some cases there are full scores as well and therefore the focus of the investigation revolved around these two formats but other formats were included when found, for example, piano scores. Miniature scores were not used either as they are predominantly a new publishing format that came onto the market fully in the middle of the twentieth century (Krummel and Sadie 1990). Before this time the market was completely dominated by the series of Ernst Eulenburg who started to publish his small scores in 1892 which means they were too new a company to be used and therefore this format was not part of the study (Krummel and Sadie 1990).

The overall balance of the investigation represents the libraries' collection and therefore is dominated by vocal scores and more C. F. Peters appears from the university collection and more Novello from Newcastle City Library.

3.3 Method of Collection of the Information

From initially visiting the two libraries that are concerned and observing the music scores available to be studied, priori selection was used for qualitative data collection and this gave a structure to the investigation. This meant that some of the samples were pre-selected to ensure that elements that had been found through the literature review were present within the sample such as changing publisher company names. This was achieved by going through music scores on the libraries' shelves prior to the investigation taking place to check the publisher, format, whether there was a date and that some carried company addresses, plate numbers, other branch names and contained adverts. Twenty samples were pre-selected to make sure that at least two from each publisher was present in the study and that one was from Newcastle City Library and the other from Newcastle University Library. Two companies where full scores were found had four items each in the sample to represent the two formats. This sample represented the range of music scores within the two libraries and was picked as it was expected to answer many of the template questions. This type of sampling was useful for this study due to the time constraints placed upon it.

This table below shows the samples that were selected in advance and therefore made sure that the case study used even sampling (Pickard 2007):

LIBRARY	PUBLISHER	FORMAT	SHORT TITLE
Newcastle City Library	Boosey and Co.	Vocal score	Donizetti
Newcastle University	Boosey and Co.	Vocal score	37 Songs and Scenas
Newcastle City Library	Breitkopf & Härtel	Vocal score	Frogs of Aristophanes
Newcastle City Library	Breitkopf & Härtel	Vocal score	Christus am Ölberge
Newcastle University	Breitkopf & Härtel	Full score	Sechste Smphonie
Newcastle City Library	Breitkopf & Härtel	Full score	Hymne
Newcastle City Library	Chappell and Co.	Vocal score	Patience
Newcastle University	Durand	Vocal score	Les Fêtes D'Hébé
Newcastle University	Durand	Vocal score	Les Indes Galantes
Newcastle City Library	Novello	Vocal score	Dream of Gerontius
Newcastle City Library	Novello	Vocal score	Dream of Gerontius
Newcastle University	Novello	Vocal score	Athalie
Newcastle City Library	Novello	Vocal score	The Music Makers
Newcastle University	C. F. Peters	Vocal score	Chor-Gesangwerke
Newcastle University	C. F. Peters	Full score	Symphonie (H moll)
Newcastle City Library	C. F. Peters	Full score	Fidelio
Newcastle City Library	C. F. Peters	Full score	Der Messias
Newcastle University	G. Ricordi & Co.	Vocal score	Aida
Newcastle City Library	G. Ricordi & Co.	Vocal score	Il Trovatore
Newcastle City Library	Anon	Full Score	Cathedral Music

Table 1 Printed music pre-selected for the sample

After the priori sample had been studied random sampling was used as the research progressed and elements came to light that needed further investigation appeared. The printed music was picked randomly off the different format shelves, checked for a date and the name of the publisher in order to make sure it was viable to sample and that it would create variance. The final total of the sample came to forty two. The investigation stage of the study stopped when the allotted three days was reached as until this time there was not sufficient material collected. A template was created to record the information received from observing the music scores and this will be discussed below.

Each piece was investigated separately and the title-page, first page of music and any catalogue listings were photocopied and stored with the template to enable an opportunity for samples to be revisited to look for something else that was not previously discovered. Some of these will appear in the appendix to give examples to the reader. By using different publishers, patterns specific to those firms could appear especially in terms of typography. Observation was the data collection technique used for this study as there was clear idea from the literature review of what elements to look for on the scores and therefore the investigation focused on observing the samples to see if that was correct.

The observation section of the study took place over a three day period of which the majority of the time was spent at Newcastle University Library due to easier access to a mixture of dated and undated material for use with the typographical section of the study. Material was used from this library that had dates already to enable to see if any typographical evidence could be found to aid dating music scores. For this part of the investigation the three publishers who have the biggest amount of stock within the two libraries were used and they were the English firm Novello and the German firms of Breitkopf & Härtel and C. F. Peters.

Cross case checking took place to determine what aspects of the template helped to date, what had not been useful and anything that related to a specific publishing firm. The case study was allowed to develop depending on the issues that appeared and an acknowledgement of the fact that this could have changed the initial outline of the observations part of the study was acknowledged at the start depending on how these issues needed to be tackled. Some repetition of works do appear in the investigation as they all had the same copyright date on them but visually they are clearly different editions.

3.4 The Template

The template had two purposes in the investigation and that was to observe and record the different elements that the literature review had indicated could help to determine a date and it also looked

at the typography of the title-page and actual music to try to establish the trends of the publishers in the case of C. F. Peters, Breitkopf & Härtel and Novello. This meant that part of the music collection that was observed during the case study had a dual purpose and therefore some of the copies of editions that appear to be produced at the same time to be able to examine any distinct variables or similar type were used to help build up research in an area of music printing that is lacking. Some additional scores were identified that were already dated to make sure that there were examples from a wide range of years for study. This template created a way of collecting and collating information that was used to analyse findings for the conclusion and recommendations section of the dissertation

The template was derived from the sources used in the literature review but no such template existed before this case study and it was used to acquire the research data needed. This template was used to identify the full title from the title-page, publisher and their address, printer and printer address, any printing date that appears as this can be different to the publishing date if it is present, edition and any edition number present. The price is also an element that was looked for as this can change through different publications and is present in advertisements and therefore can be a very useful tool. Also the currency could have provided a clue, for example, the change from the Thaler to the Mark in Germany in 1874 (Ledsham 1994). Other elements included were publisher and plate numbers, number of pages, composer work numbers, printing method used and physical measurements of the music itself. These elements can vary between editions as is the case of editor markings and instrument accompaniments. Cooper (2003) remarks that ornamentations, directions that are present, organ directions and how repeated notes are written such as repeated quaver notes would show different editors philosophies. Catalogues that would represent their current stock at that time were also key to look for as well as any advertisements, privileges and stamps. An extra column entitled *Notes* was created for any other observations that are not specifically stated so as to not narrow or restrict useful data that could be unexpectedly found.

COMPOSER:	LIBRARY/SHELFMARK:	FORMAT:		
FULL TITLE (transcribed from title-page):				
PUBLISHER:	PUBLISHER ADDRESS:	PRINTING FIRM NAME/ADDRESS (if different to publisher):		
EDITION/EDITION NUMBER:	PRICE:	SIZE OF COVER:		
PUBLISHER NUMBER (title-page):	PLATE NUMBER:	NUMBER OF PAGES:		
COMPOSER WORK NUMBER (e.g. Koche for Mozart, opus numbers):	COPYRIGHT OR PRINTING DATE:	PRINTING METHOD (engraved/lithographed) AND CLUES TO POINT TO THIS (e.g. indentation of the page):		
SIZE OF THE MUSIC STAVES:	NUMBER OF BARS ON FIRST PAGE OF MUSIC:	INTERVALS BETWEEN STAVE SYSTEMS:	WHERE STAFF LINES END:	HEIGHT OF THE PRINTED MUSIC ON FIRST FULL PAGE (from the top line of the first staff to the bottom line of the last):
PUBLISHER CATALOGUES PRESENT:		ADVERTISEMENTS/ANNOUNCEMENTS/DEDICATIONS/SUBSCRIBERS:		LIBRARY NOTICES/DONATION NOTES:
EDITOR CLUES (e.g. the presence of ornamentations, directions, organ directions, way in which a bar of repeated notes are represented):		PRESENCE OF INSTRUMENTS LISTED TO PLAY THE ACCOMPANYING PART IN VOCAL SCORES (including markings in the score):		
ANY NAMES/DATES IN THE WRITTEN INTRODUCTION:		PRIVILEGES (e.g. printers to the Queen):	STAMPS (dealers, paste over labels):	
NOTES:				
DATE ARRIVED AT (include any sources used):				

Figure 13 Template used to extract data for dating purposes

In terms of typography a separate sheet was dedicated to this element of which the shape of letters were important to distinguish styles as well as the shape of punctuation, for example, a full stop can be a diamond or a circular shape (Berry et al. 1958). Letters on the title-page were explored to try to establish what type was used and notes and other elements of the music and this was described in terms of the features that they presented.

COMPOSER:	NEWCASTLE UNIVERSITY	DATE:
FORMAT:		
TYPOGRAPHY DESCRIPTION:		
TITLE-PAGE		
Size of type		
Shape of letters		
Shape of punctuation		
Shading of composer's name		
Company Name Lettering		
Notes		
MUSIC		
Shape of noteheads		
Clefs and Rests		
Ornamentation/Markings		
Composer name and title on the first page of music		
Notes		

Figure 14 Template used to extract data for typography

Certain elements were not included in the template. Ledsham (1994) explains that the original binding of the printed music could provide a clue to the date as binding styles change over time but an expert is needed to consult in this area. For this reason and the fact that many of the music scores within the libraries have been rebound with the institutions own covers this was deemed as an helpful avenue to explore for developing any guidelines to help librarians date music. Watermarks were originally considered to be part of the observations but through the research that the literature review provided it is still too much of a specialist area to be able to be useful for this study.

The template was tested by verifying its structure by applying it to a small sample of scores to enable that the size of the boxes were correct and that the key elements were covered. Two librarians at the Royal Conservatoire of Scotland also looked at the template and made some suggestions. Due to the testing of the template an extra box was included for the format of the score and the box for the noting of instrumental parts listed to play were corrected to be only for vocal scores with piano reduction. Also, opus numbers were added to composer numbers, dedications and subscribers lists were also listed in the advertisements/ announcements box.

3.5 Documents Used To Aid Investigation

Documents that were used to interpret and to populate the template for the observation section were centred on music publishing and printing history. In Twyman's *Early lithographed music* the author uses a picture chart displaying the different lettering used within the H. Baron Collection that is studied within the book. This was used to help distinguish lettering on title pages of the sample to see if there were any similarities with their collection of the publishers Breitkopf & Härtel and Ricordi. The author also has a section on how to recognise lithographed music with a checklist in the form of a chart which was adapted to aid in establishing the differences between engraved and lithographed music that in turn helped to narrow down the time period of publishing.

To gather information to create corporate family trees of publishing houses to enable dating of music scores reference material and archives were consulted. The *Grove dictionary of music and musicians* was a core text to gain information of their history and addresses or company name changes. Some of the publishing houses such as Novello and Chappell published their own autobiographies which have been consulted as well as other historical bibliographies that have been published on Novello, Peters and Breitkopf & Härtel. Each publishing firm discussed in the literature review has had a timeline created of main events throughout their histories to help produce an easy way to locate any information that could prove useful when reviewing the information received from observing the printed music collection. Jaenecke (2007) explains that in the nineteenth century

it was quite normal in large cities such as Paris and London for publishers to move premises from time to time and therefore this information could prove useful to librarians searching for a date.

Plate numbers were another aspect of the publishing company that has been researched and some of this information will appear in lists in the appendix. The main sources that have been consulted were Neighbour and Tyson (1965) *English Music Publisher's Plate Numbers in the first half of the Nineteenth Century*, Humphries and Smith (1970) *Music Publishing in the British Isles From the Beginning Until the Middle of the Nineteenth Century*, Deutsch (1946) *Music Publishers' Numbers: A selection of 40 dated lists 1710-1900* and Kidson (1900) *British music publishers, printers and engravers*. Humphries and Smith (1970) is of particular note as it incorporates sources in the British Museum, newspapers for advertisements, catalogues from other libraries and collections, sale catalogues, publishers' and booksellers' lists, postal and other directories and musical publications and periodicals within their dictionary.

In the case of Novello the journal the *Musical Times* may help to establish in some ways notation and lettering usage by Novello as the publications are all dated but it mostly contains religious items. There is a link between the journal and the octavo editions printed by the firm as they came to be associated with the same font Gem Gregorian (Cooper 2003). The adverts could establish any lingering date issues as well with Novello publications and a few Chappell adverts and Boosey did appear through an initial look through some of the journals. They might especially be useful for the Novello, Ewer and Co. years where there is more difficulty. Originally the intent was to transcribe the adverts for the years when the company traded under this name but this has been realized as a mammoth task that due to time constraints is not possible as for example in January of 1889 fifty five pieces spread over five advertisements that stated they were either just published or now ready. Cooper (2003) has also partially transcribed some of the Novello stockbook of November 1858 to May 1869 and these could be important.

Baines and Haslam's (2002) book entitled *Type & Typography* has a good reference section of how to classify and describe different typefaces and an encyclopaedia of typefaces has been acquired to try to help ascertain what type has been used for the title-pages in particular. It has dates of when most of the types were invented.

An important source for research would have been St. Bride library in London but due to its lack of funds it is at present shut and is therefore not taking any new research requests. This library would have aided this dissertation greatly as it has the most specialist collection in Great Britain on paper and binding, typography, music printing and publishing (St. Bride Library 2012). In particular it holds

the only copy in Britain of *Some account of the methods of musick printing* which is a short pamphlet that illustrates several of Novello's music founts.

3.6 Terminology

Krummel (1974) has adapted the bibliographical terminology for books to use with musical editions as no unique system of terminology has been developed for this subject area. The following terminology taken from this key resource has been used in the analysis and findings stages of this dissertation:

Edition is used to describe "the whole number of copies printed from substantially the same printing surfaces, whether settings of type, engraved plates, or lithographic stones, at any time or times. The copies generally have the same presentation.

Issue is used to describe "the whole number of copies of an edition put on sale at any time or times as a consciously planned unit" (Krummel 1974, p.31). If it has been re-issued then there will be some visual indication in the publishing arrangements. These copies will have in common the conditions of sale.

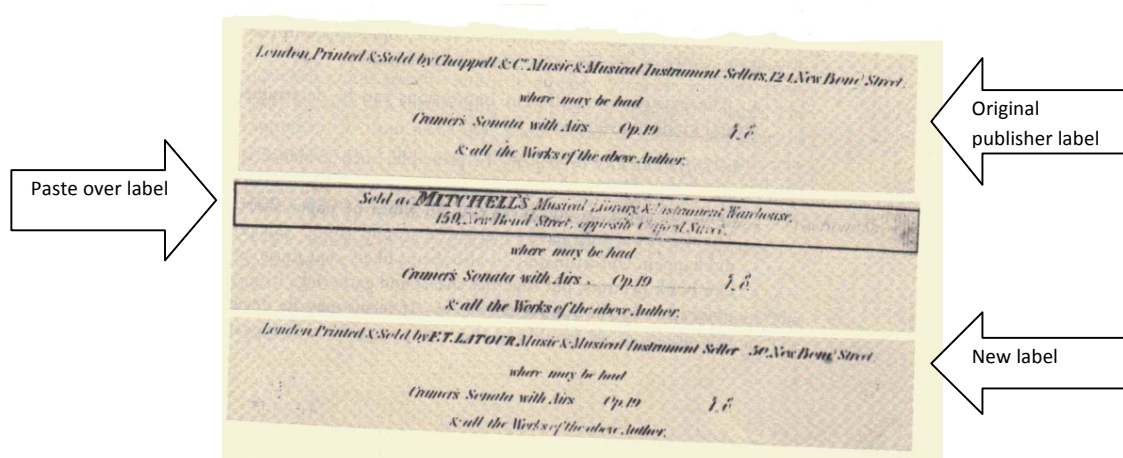


Figure 15 Example of a change in imprint statement (Krummel 1974, p.33).

The term **state** or **variant** is applied to "any form of musical publication which exhibits variations in content caused by purposeful alteration of the printing surface" (Krummel 1974, p.32). This includes engraved plates that have been altered through re-striking the surface and new plates substituting worn or faulty ones. These copies will have their specific presentation in common.

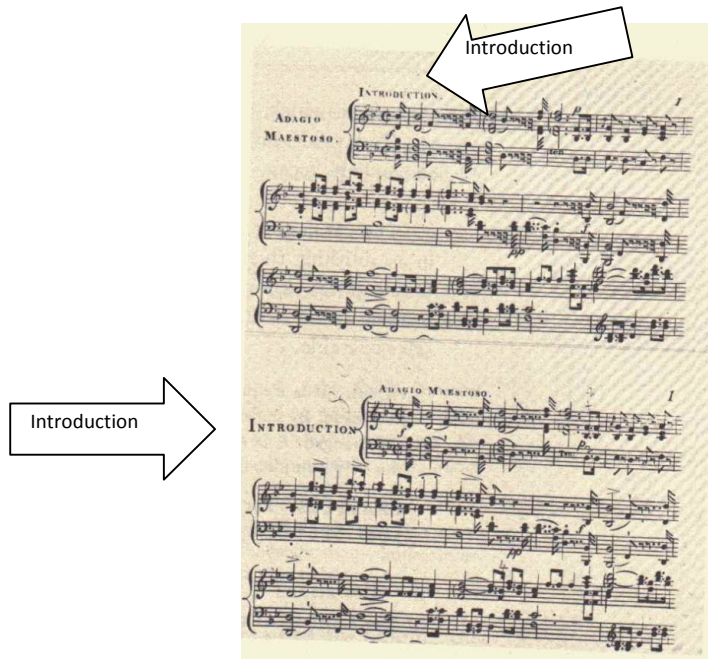


Figure 16 Example of two first pages of music that are meant to be the same edition but there are obvious changes such as the wording has been swapped around (Krummel 1974, p.33).

Impression “describes all of the copies as a unit run off the press at one particular time” (Krummel 1974, p.34). Different impressions can be determined by the use of different pages, damaged and worn plates shown by cracks that are usually progressive. These copies will have in common the circumstances of printing.

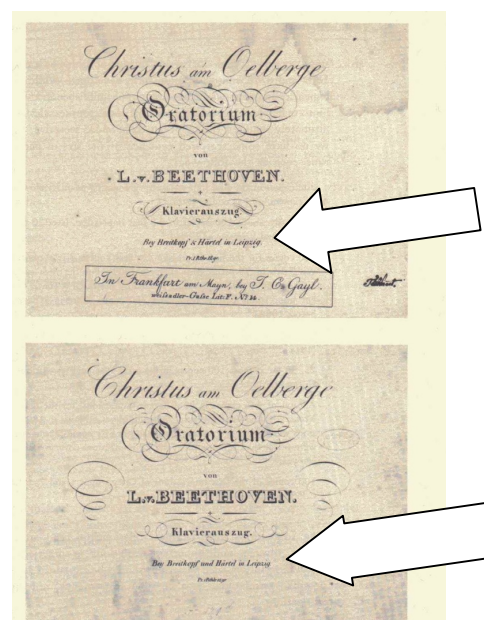


Figure 17 Two title-pages that are identical except for the publisher name which appears as Breitkopf & Hartel in the first and Breitkopf und Hartel on the one below (Krummel 1974, p.37).



Figure 18 Example of a broken plate with a crack that runs down the last two stave systems (Krummel 1974, p.40).

Some terminology that can be used to describe the type on the title-pages has been taken from Berry, Johnson and Jaspert's (1958) *Encyclopaedia of type faces* and Baines and Haslam's (2002) book entitled *Type & Typography* and can be found in the glossary of terms in the appendix. The dates of approximation rules from The International Association of Music Libraries can also be found in the appendix.

3.7 Presentation of Findings

The information found through observing the printed music material has been compared to each other to collate the findings. The main way that these findings will be presented is a descriptive narrative to relate what has been found combined with illustrative evidence such as the photocopies, the template and a 'rich picture' to show where the information came from on the title-page (Pickard 2007). This picture would potentially be beneficial to librarians who are not music literate as this would give them extra guidance as to where to search for the data and therefore opening up the study to be more accessible.

This methodology will result in guidelines being produced using the information formulated through the template to enable librarians to date music scores and this will contribute to research on an important problem within music librarianship. A history of printing styles, which will also use the methodology of observing the music scores for similarities and differences, will produce useful research material for library cataloguers.

Learning outcomes from following this methodology will be to gain skills in descriptive bibliography and developing knowledge surrounding the history of publishing and printing techniques. Knowledge will also be developed regarding typography and the style of fonts used in printing as well as an awareness of some problems centred around music cataloguing.

This chapter has addressed the methodology that was undertaken for the investigation part of this study and what tools and techniques were involved including the template used to collect the data from the printed music. The next chapter looks at the analysis of the findings which are presented using descriptive prose to explain what elements from the template were useful to establish a date and whether dating was possible.

4 Findings

The table below shows the material that was used for the investigation section of the case study presenting that overall there were more vocal scores in the sample collection that were undated than full scores. The twenty that were originally picked for the priori selection are highlighted in bold. The sample also represents that the publisher Novello were particularly prevalent at producing a large amount of vocal scores without dates and the firm of Peters produced a lot of full scores and instrumental scores with no dates shown. Ricordi concentrated their efforts with Italian opera and therefore only vocal scores for the sample could be found for this particular publisher.

LIBRARY	PUBLISHER	FORMAT	SHORT TITLE
Newcastle City Library	Boosey and Co.	Vocal score	Nadeschda
Newcastle City Library	Boosey and Co.	Vocal score	Donizetti
Newcastle University	Boosey and Co.	Vocal score	37 Songs and Scenas
Newcastle City Library	Boosey and Co.	Vocal score	Lohengrin
Newcastle City Library	Breitkopf & Härtel	Vocal score	Frogs of Aristophanes
Newcastle City Library	Breitkopf & Härtel	Vocal score	Christus am Ölberge
Newcastle University	Breitkopf & Härtel	Full score	Sechste Smpphonie
Newcastle City Library	Breitkopf & Härtel	Vocal score	Historia
Newcastle City Library	Breitkopf & Härtel	Full score	Hymne
Newcastle City Library	Chappell and Co.	Vocal score	Patience
Newcastle City Library	Chappell and Co.	Vocal score	Iolanthe
Newcastle University	Durand	Vocal score	Les Indes Galantes
Newcastle University	Durand	Vocal score	Les Fêtes D'Hébé
Newcastle University	Novello	Vocal score	Athalie
Newcastle City Library	Novello	Vocal score	The Music Makers
Newcastle City Library	Novello	Vocal score	Tannhäuser
Newcastle City Library	Novello	Vocal score	Tannhäuser
Newcastle City Library	Novello	Vocal score	Palestrina
Newcastle City Library	Novello	Vocal score	Dream of Gerontius
Newcastle City Library	Novello	Vocal score	Dream of Gerontius
Newcastle City Library	Novello	Vocal score	Dream of Gerontius
Newcastle City Library	Novello	Vocal score	Light of Life
Newcastle City Library	Novello	Vocal score	Light of Life
Newcastle City Library	Novello	Vocal score	Light of Life
Newcastle City Library	Novello	Vocal score	Twelve Songs
Newcastle City Library	Novello	Vocal score	Songs
Newcastle City Library	Novello	Vocal score	Moses in Egypt
Newcastle City Library	Novello	Vocal score	Tannhäuser
Newcastle University	C. F. Peters	Vocal score	Chor-Gesangwerke
Newcastle University	C. F. Peters	Full score	Symphonie (H moll)
Newcastle University	C. F. Peters	Piano score	Trios, Quartette...
Newcastle University	C. F. Peters	Full score	Symphonien...
Newcastle University	C. F. Peters	Piano score	Peer Gynt
Newcastle City Library	C. F. Peters	Full score	Der Messias
Newcastle City Library	C. F. Peters	Full score	Fidelio
Newcastle University	G. Ricordi & Co.	Vocal score	Aida
Newcastle City Library	G. Ricordi & Co.	Vocal score	Il Trovatore
Newcastle University	G. Ricordi & Co.	Vocal score	Verdi's Requiem
Newcastle University	G. Ricordi & Co.	Vocal score	Il Trovatore cheap ed.
Newcastle City Library	G. Ricordi & Co.	Vocal score	Un Ballo In Maschera
Newcastle City Library	Anon	Full Score	Cathedral Music
Newcastle City Library	Anon	Full Score	Te Deum & Jubilate

Table 2 Printed music that was collected to use as the sample

4.1 Dating of Music

4.1.1 Boosey & Co.

This firm proved difficult to accurately date their printed music with most of the samples failing to be dated and one, Thomas' *Nadeschda* could only be given a suggested date of between 1885 and 1892. None of the pieces by Boosey & Co. had any plate numbers and no information could be found on the printer that the publisher used. The address of the firm listed left the time period of publication too broad as Boosey & Co. resided at 295 Regent Street between 1885 and 1892 (Humphries and Smith 1970). Thomas' *Nadeschda* could be given a broad date due to the statement before the first page of music that it was first produced by the Carl Rosa Opera Company in April, 1885 and that in 1892 Boosey opened an office in New York, the branch appears under the company name, and therefore would not need an agent to sell their music anymore (Boosey & Hawkes 2012). The Grove Dictionary of Music and Musicians provided some information concerning their music agents in America but lacked research on the firm itself and the Boosey and Hawkes website provided some information again concerning America. Boosey & Co. are hard to date accurately due to the lack of information surrounding their printers Kenny & Co., no information regarding The Royal Editions and no information that could be ascertained concerning the letters that appear at the bottom of some of the music pages.

4.1.2 Breitkopf & Härtel

Approximate dates were established for most of the firm's sample scores. Parry's *The Frogs of Aristophanes* could be dated to between 1913 and 1927 as the donation notice on the inside cover meant that it had to be earlier than 1927 and the performance date indicates the earliest date would have been 1892. Also, Edition Breitkopf began in 1913 and the branches of London were opened in 1890 and New York in 1891. This information was collected using *The Grove dictionary of music* and the Breitkopf & Härtel website which has a timeline of the company's history. Beethoven's *Pastoral Symphony* could be dated to between 1870 and 1888 as plate numbers that begin with B. have been dated as between 1862-1888 and the style of the title-page matches one dated from 1870 and the wording on the music page matches the example dated 1900. Plate numbers were found in Deutsch (1946) *Music publishers' numbers*. However, Beethoven's *Christus am Olberge* could not be dated due to a lack of evidence provided by the template and could only be associated with the 1900s. No plate numbers were found on the score, there was no address and the only information found was that the complete editions of Beethoven began in 1862. From viewing other title-pages the bear symbol appears to date around the 1900s.

4.1.3 Chappell

Out of the two scores studied, one could be given an approximate date but the other could not be dated as there was little evidence throughout the score to aid this. There were no catalogues in Gilbert and Sullivan's *Iolanthe* and the plate number on the score indicated 1911 but the Sydney branch of the firm, which appears on the title-page, was not opened until 1920. This means this edition is at least nine years older than the plate date. Chappell is known to be difficult to date due to their principal address staying the same since 1856 and no change in their trading name except for the addition of 'Ltd' in 1896 (Fuld 2000). Plate numbers were not helpful as they dated the music earlier than it could have been published in this edition. The score that could be given an approximate date was due to the catalogues in the back of the score which had an advert for a book that was not published until 1961 and therefore Gilbert and Sullivan's *Patience* has been given a date of c.1961.

4.1.4 Durand

Both the copies by the publisher Durand have been given approximate dates of between 1894 and 1909. This was achieved by narrowing the period of publication through the change in company name to Durand & Fils in 1909 and the firm acquiring the rights to Rameau's works, of which Saint-Saëns was general editor, in 1894 till 1924. The company address dates from 1869 until 1980. All of this information was obtainable in *The Grove Dictionary of Music and Musicians*. If plate number information had been available then the dates would have been able to have been ascertainable to the exact year of publication.

4.1.5 Novello

The most important element for dating Novello scores was the Company name as it changed three times over the period of the 1800s and early 1900s and for the company name of Novello, Ewer & Co. the catalogue of 1890 proved very useful to narrow down the period of dating. The plate numbers for Novello could only be accessed on the website of the International Music Library Project.

Palestrina's selection of works has been dated as between 1891 and 1898 using the evidence of in 1867 the company became Novello, Ewer & Co. which was used until 1898 and that the whole collection is advertised in the 1890 Novello catalogue. However, this particular edition is not and the title-page says that the whole volume costs 26 shillings and the catalogue states the same Therefore there is probably not that much difference in the date. Handel's *Twelve Songs* revealed the information that in 1867 the company became Novello, Ewer & Co. until 1898, it was presented to the library in 1927 and there is no mention of Novello concert edition in 1890 Novello, Ewer

and Co. catalogue. Not all of the pieces mentioned in the back of the score are present in the 1890 catalogue as well such as Handel single sheet music of *Ode to St. Celia's day* and *L'Allegro* and therefore a date of between 1891 and 1898 has been suggested.

Mendelssohn's *Songs* was dated using the evidence of in 1898 the firm became a Ltd. company, the preface gives a date of 1902, the plate number 11442 has the date of 1902 so this score should be before this as the plate number for this piece is 11187. A suggested date of around 1902 has been established for this score. Rossini's *Moses in Egypt* has been suggested as 1896 as in 1867 the company became Novello, Ewer & Co. which was used until 1898, Stationers Hall registration as until 1912 and it is stated on the title-page that it was entered. The date of 1896 is written in pencil on the title-page for a cloth copy of the piece.

For two copies of Elgar's *Dream of Gerontius* the date of 1928 has been given as in 1898 the firm became a Ltd. company, the first performance of the piece was in 1900 and a later copyright date of 1928 is printed on the title-page. The plate number is dated as 1900. Wagner's *Tannhäuser* was dated using the information of that the other publisher named underneath Novello as Simpkin, Marshall and Co., were operating between 1837 and 89. In 1867 the firm became Novello, Ewer & Co. which was used until 1898, 1 Berners Street was the place of residence from December 1867 till the end of 1906. It states on the title-page that the edition was entered into Stationers Hall and this policy was followed until 1912. It is in the 1890 Novello, Ewer & Co. catalogue but the prices on the title-page are a shilling cheaper than what the catalogue states which suggest that it was produced later than this date. A date of between 1891 and 1898 is therefore suggested.

The second copy of Wagner's *Tannhäuser* has been dated as between 1887 and 1890 using the information of in 1867 the company became Novello, Ewer & Co. until 1898, it is in the 1890 Novello, Ewer & Co. catalogue and the prices on the title-page match the catalogue prices which suggest that it was produced on or before this date. The plate number from this piece of 8035 does not have a date recorded but the plate number 8005 has a date of 1887 and plate 8057 has a date of 1889. Mendelssohn's *Athalie* has been suggested as published either in 1889 or 1890. This has been decided using the following information that in 1867 the firm became Novello, Ewer & Co. until 1898 and it appears in the 1890 Novello, Ewer & Co. catalogue. Also, the plate number for this copy of 8085 has not been assigned a date but plate 8057 is dated 1889 and plate 8138 is dated 1891 and therefore it should be somewhere in between them.

Three copies of Elgar's *Light of Life* were used in this sample as they all had similar title-pages with only the publisher name changing. The Novello, Ewer & Co. version suggest a date of 1896 as it was

first performed in 1896, in 1867 became Novello, Ewer & Co. which was used until 1898, the first publication by Novello of *Light of Life* was in 1896 and the copyright date of 1896 appears on title-page. The second version has the company name of Novello & Co. Ltd. and Novello, Ewer & Co. New York. With the information presented above and the assumption of the date having to be close to the cross over period of name change from Ewer & Co. to Ltd., a date of ca.1898 has been suggested. The final version of *Light of Life* has the company name of Novello & Co. Ltd. Again using the information known and that H. W. Gray were Novello's sole agents between 1906 and 1937 a date of between 1906 and 1937 has been arrived at. Elgar's *Music Makers* has been given a date of 1912 as in 1898 the firm became a Ltd. company, The *Music Makers* was first published in 1912, H.W. Gray were sole agents for Novello in the USA between 1906 and 1937 and the title-page has a copyright date of 1912.

4.1.6 C. F. Peters

The C. F. Peters publications within the sample could mostly be dated with half being given approximate dates. Greig's Peer Gynt for piano for four hands was given the date of 19--. The date of 1890s was initially arrived at by looking at the pattern in the plate numbers in Deutsch (1946) and these numbers are associated with this decade. Edition Peters was founded in 1863 and the company who produced the illustrations on the title-page is signed as 'C. G. Röder G.m.b.H., Leipzig' and this name was changed in 1904.

Mendelssohn's Quartets were given the date of 1880. This was arrived at following the information of in 1880 Peters began their partnership with C. G. Röder, who changed their name in 1904 and the company name was shown as Leipzig and Berlin between 1867-1880. The child in the left-hand corner is within the frame and this dates from 1878. The plate numbers suggest that it could be 1880 as although this number 6061 is not assigned a date, the plate 5564 is dated 1879 and 6440 is dated 1881. Therefore the plate number for this piece should be around this time. Mozart's quartets for piano for four hands had to be after 1904 as C. G. Röder changed their name to C.G.Röder G.m.b.H., at this time and the plate numbers suggest between 1884 and 1886. The company name is shown as Leipzig only from April 1880 and therefore a date of 19— could only be established with this information.

Schubert's *Chor-Gesangwerke* was given a very broad estimate of after 1904 and before 1963. The only information of relevance for this score was the plate numbers that suggested a time period of around 1871-1879 but it is likely that it is a re-issue as the title-page does not have the plate number printed at the bottom centre like all of the other title-pages of Peters. The library issue stamp dates from 1963. Schubert's *Symphony (H moll)* was given a date of between 1880 and 1894 from the

evidence of in 1880 Peters began the partnership with C. G. Röder, the company shows only Leipzig as a branch under the company name from April 1880 and the child in the left-hand corner is within the frame and again dates from 1878. The plate numbers suggest between 1871 and 1879 and the Edition number suggests between 1872 and 1878.

Beethoven's *Fidelio* provided the information of the child in the left-hand corner is within the frame and dates from 1878 and the partnership of Peters with C. G. Röder beginning in 1880 and changed their name in 1904. There were no plate numbers, Edition Peters was founded in 1863 and the branch name shown as Leipzig only from April 1880 and therefore a date of between 1880 and 1904 was arrived at. The final score of Handel's *Messiah* was dated between 1880 and 1895 as there is a note on the title-page with the date of 1895, the branch name shown as Leipzig only from April 1880 and the title-page was not by C. G. Röder which could point to 1880.

Fuld (2000) proved useful with the information concerning the change of name of the company related to the lithographed covers, name changes, as well as illustration differences throughout the years and Deutsch (1946) provided information on plate numbers.

4.1.7 G. Ricordi & Co.

Plate numbers gave evidence of dates that the score had been published but the company name challenged this in three of the samples leaning towards the fact that they must have been re-issues where the title-page had been changed. The plate number of *Aida* has the date of 1876 but the branch of S. Paulo, which appears under the company name, was not opened until 1927 and therefore challenges the plate number date. This happened in two other scores of *Il Trovatore* and *Requiem*. The plate number did however help to date the cheap edition of *Il Trovatore* as it suggested a date of 1904 and as no other element challenged this date, such as the company name listing the London office which opened in 1875, this date was given to this score. Fuld (2000) Book of World-Famous Music was very useful for the plate numbers of Ricordi as well as their addresses and name changes. However this was not sufficient to arrive at a precise date for three of scores. The Ricordi stamp that appeared in three of the samples on the title-page could be a date of the month and year as the number was different in each copy but no information could be found to prove this theory. It is known from the literature review that publishers sometimes 'blind-stamped' their copies that would usually be located in the corner of the front cover or title page and this can indicate that it had been published by that time (Ledsham 1994). As it does not seem to be the price of the score, since some are the same series and they are all the same size, there is too much variance for it to be the price. As the dating period could not be narrowed and the stamps seem to fit within the period the music score could have been published this has been used as a dating tool. This has led to three

of the samples being given a year of publication with Verdi's *Un Ballo In Maschera* dated at 1914 and *Aida* and *Requiem* at 1929.

4.1.8 Miscellaneous

Two scores that have been investigated did not identify their publisher. *Cathedral Music in score composed by Dr. William Hayes late Professor of music &c. in the University of Oxford* did identify its engraver and from researching this name, when the composer died (as he is referred to as late Professor of Music) and the physical evidence of the indentations on the paper suggesting that engraving had indeed took place, an estimated date of between 1790 and 1800 has been established, with the conclusion of it probably being produced in the latter half of that decade. This was arrived at as the indentations on the paper suggested pre 1840, Thomas Straight (the engraver) was at the address listed around 1796 and published and sold music until around 1783, but he continued to engrave into the 1790s and the composer died in Oxford 1777. Resources used to enable this date were *The Grove Dictionary of Music and Musicians* and Humphries and Smith (1970) *Music Publishing in the British Isles*.

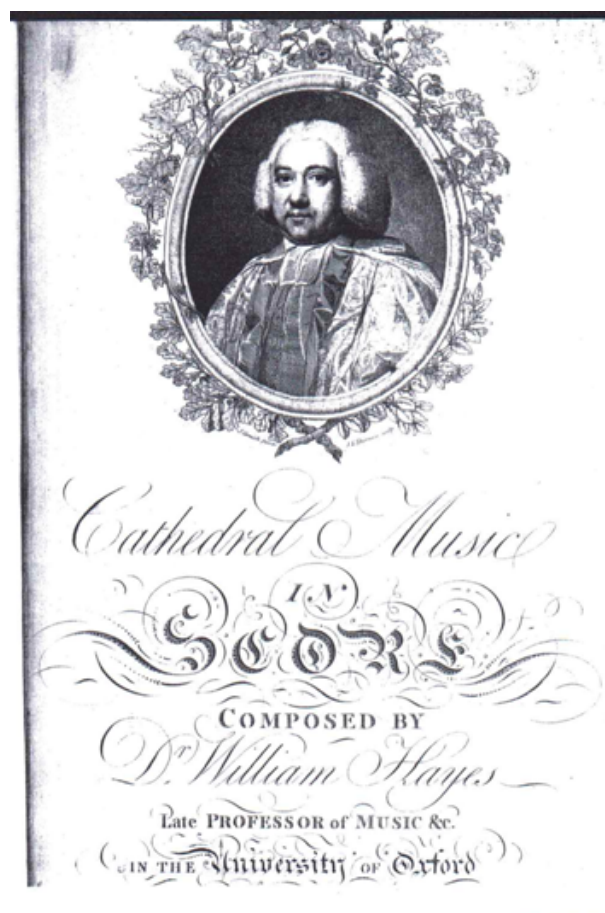


Figure 19 Hays Cathedral Music title-page

The other score which was a manuscript copy of Handel's *Te Deum & Jubilate* proved harder to establish a date as most data required for the template was not present on the score. Printing methods suggest that the score is a manuscript and there is the possibility it has been copied out of a bigger manuscript housed at another library in Essex. It was presented to the library in 1894 so this is the latest date that it could be. No information could be found on the name of the donator, Thomas C. Button Esq. The donation date has been used as an approximate date for this score of c.1894.

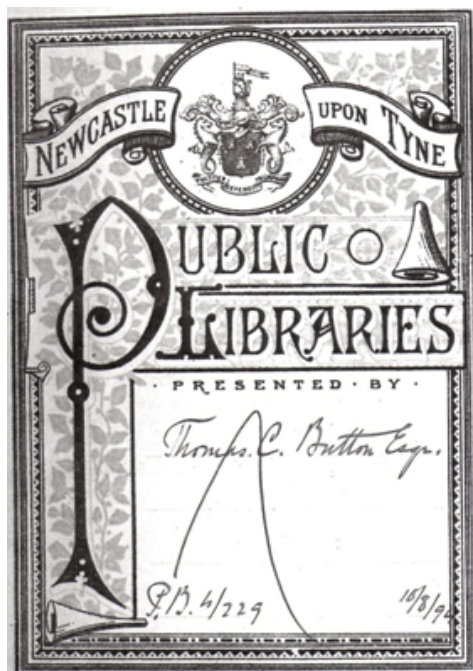


Figure 20 Presentation label



Figure 21 First page of music

4.1.9 Conclusions

The most important documents used throughout the investigation stages to enable a formation of a date were *The Grove dictionary of music and musicians*, Krummel and Sadie (1990) *The new Grove handbooks in music: music printing and publishing*, Humphries and Smith (1970) *Music publishing in the British Isles* and Fuld (2000) *The book of world-famous music*.

The biggest problem with plate numbers is that they were generally used for other editions that are also undated. This has happened during this investigation which has led to confusion rather than helping to establish a date especially with relation to the publishers Chappell and Ricordi. In terms of Novello the plate numbers are too early in Neighbour and Tyson (1965) *English Music Publishers' Plate Numbers* for the period concerned as they only go up to 1850 and therefore the website of the International Music Library Project was used. The Newcastle City Library acquisition stamps have proved unreliable for dating purposes as this system must have been brought in during the 1950s, as

these are the first labels to appear, which means there are no earlier ones and therefore any music that the library held before this date were all stamped with a date of the 1950s.

4.2 Typography

4.2.1 Breitkopf & Härtel

The company name has changed its typography over the years and from looking at a sample of music by this publisher some evidence can be provided in establishing when certain lettering was used. One form of the company name that appears in the sample has lettering with long tails, double storey letter 'a', an 'f' that descends below the baseline and a single-storey 'g' with an open tail. These elements combined with an 'o' that is of broken script shows links with the type called Textura. This type was particularly common in Germany throughout the 1800s and continued into the twentieth century (Baines and Haslam 2002).

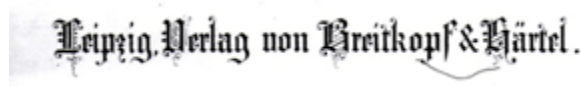
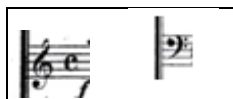


Figure 22 This type appears on the printed music of the late nineteenth century within the sample scores.

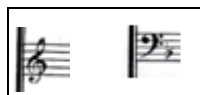
The full scores that appear in the sample seem to have some differences between the clefs that are used. The treble clefs appear to change their position on the stave by slightly slanting to the right in example two and particularly example three below, and the thicker lines change between the four examples. Example one and four do not have any thick lines at the top of the clef unlike the other examples. The bass clefs again change thickness and width with example three having quite thick features and example two appearing wider than the rest.

Figure 23 Example 1



Mozart 1900

Figure 24 Example 2



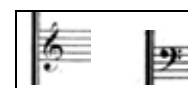
Beethoven 18--

Figure 25 Example 3



Beethoven 1870-88

Figure 26 Example 4



Mendelssohn 1870

There is a huge difference between examples three and four which are closely dated and again they show differences between example one. This could show a difference of style through the decades or they were printed by different branches of the firm. Examples two to four have the same

company title, stating Leipzig and Verlag with only example one differing by stating only Leipzig on the title-page suggesting that this is not the case. Another reason for the difference could have been that the samples were produced by different engravers or lithographers.

4.2.2 Novello

Throughout the sample, which ranges from 1871 to 1951, mostly the same typeface is used which is a fixed width font where an equal amount of space is given to each letter and each letter has the same spacing. The design only involves capital letters with the letter 'R' having straight legs and the letter 'A' having a flat apex. This points to a monotype font and this typeface is also used for the composer's names.



Figure 27 Bach (1871)



Figure 28 Mendelssohn (1890)

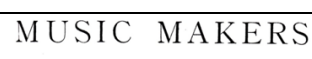


Figure 29 Elgar (1912)

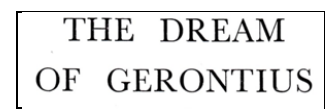


Figure 30 Elgar (1928)

Another point of interest is that if Novello produced a new edition or a revised edition from the sample there is a strong implication that they did not change the title-page apart from the price and the company name and address. Therefore the font stays the same and cannot be used as an identifier for dating purposes.

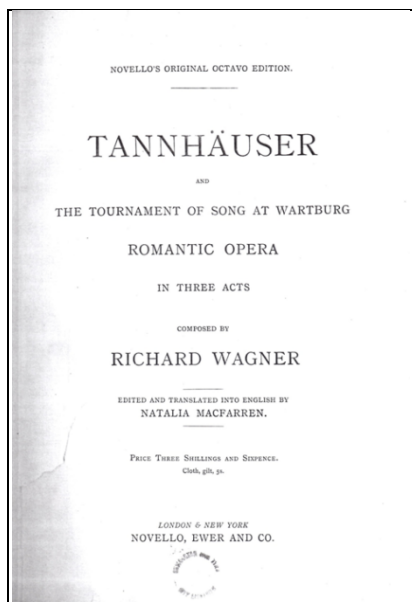


Figure 31 Wagner's Tannhäuser (bet. 1887-1890)

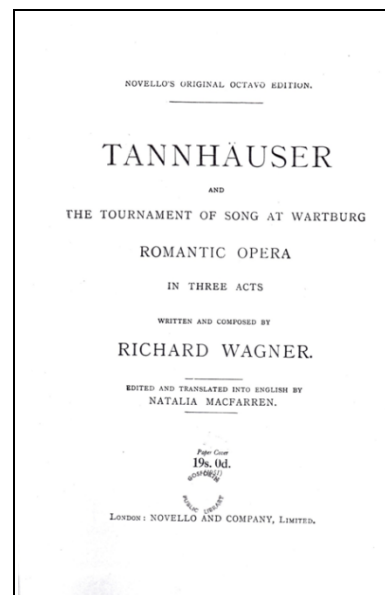


Figure 32 Wagner's Tannhäuser (1951)

There are two types of notation that emerge in the sample and the first type appears throughout the time period covered. This type has small thinly lined clefs, the black noteheads are quite condensed, quaver tails are straight, the minims appear squashed and are therefore quite fat in appearance. Some of the quaver rests are also backwards in appearance.



Figure 33 Examples taken from Mendelssohn (1890)

The second group has larger, thicker clefs than the other style with the end of the bass clef finishing higher up the staff and nearly attaching itself to the rest of the clef. Quaver tails are curvy and noteheads are much rounder in appearance. This style first appears in the sample in an 1890 edition and the last score with this style is Elgar's *The Music Makers* from 1912.



Figure 34 Examples taken from Handel (bet. 1891 and 1898)

The printed music scores that appear during the period that the second style emerges which do not have this type of notation are reissues or new editions of previous works where plate numbers prove that the same plates have been used throughout the years and therefore have the first group style of notation as this was used when they were first produced. An example of this is Wagner's *Tannhäuser* where the notation and plate numbers on the score are exactly the same in the 1887-1890 edition and the 1951 copy.



Figure 35 bet. 1887-1890 version



Figure 36 1951 version

4.2.3 Peters

From around 1880 the type used for the company name appears not to have changed even when different score formats are used and therefore have different illustrative title-pages. The only difference between the company names are the placement of the words 'C. F. Peters' as they are in a straight line for the instrumental format and are curved in the vocal and full score formats.



Figure 37 Full score dated 1890



Figure 38 Piano score dated 19--

From the sample there is evidence to suggest that typography changed through the years in terms of composer name and composition title and therefore this could be a useful tool when trying to date printed music. The later samples dating from around 1900 all share very similar traits for the type used to write the composer name regardless of the format of the composition. All of the names are in capitals and the type has a pattern that runs through the middle of the letters but this pattern is different in each sample. The letters are all in bold with a 3d effect and the serifs have become less ornamented the later the example appears to be.



Figure 39 Mozart Piano score 19--



Figure 40 Grieg Piano score 19--



Figure 41 Schubert 1904-1963

The samples between 1880 and 1890 use similar shading for the title of the work for the first letter of each word.



Figure 42 Mendelssohn full score 1880



Figure 43 Weber Piano score 1890

Treble clefs appear to change in shape slightly throughout the years and can be divided into two groups. The earlier group dating from around 1880 are more rounded in the top half of the clef and appear shorter and more compact. The other group dating from 1900 are longer in the body and are more pointed in the top half of the clef.



Figure 44 Mendelssohn dated 1880



Figure 45 Wolf dated 1900

4.2.4 Conclusions

The sample was too small to give any concrete evidence that the area of typography could be a reliable dating tool but there is certainly some inclination that the form of type changed throughout the years for the title, composer name and company name for some publishers. In the case of Novello the two styles of notation can help to ascertain a date but the fact that they do not appear to change the music for a new edition or re-issue means that it reduces the impact that this can have.

4.3 Implications Towards Cataloguing

When the template used for the investigation was mapped onto the set of rules produced by AACR2 and ISBD most of the elements were already included.

The AACR2 rules do not stipulate to use the first page of music as a chief source of information as it lists in order of preference to look at the title-page, caption, cover, colophon, other preliminaries and then other sources. For prescribed sources of information the first page of music is suggested for information of publication and distribution. AACR2 does encourage the inclusion of plate numbers but only in the note area and if a copyright date is included on the first page of music then it should not be put in brackets. No suggestion is given of where to search for a date apart from the first page of music (Gorman and Winkler (ed.) 1988).

ISBD stipulates that the prescribed sources to search for publication information are the title-page, other preliminaries, first page of music, the cover and the colophon. Typography is mentioned only in relation to when more than one place is associated with the publisher or distributor. If there is a typographical prominence for one place then this is considered the most important. ISBD also state that if there is no date of publication given then the copyright date or printing date can be given only if it is considered to be close to the actual publishing date. If no date at all is stated on the publication then an estimated date can be given in brackets. An optional element suggested by ISBD is to include the name and place of the printer, manufacturer or engraver (Plassard (ed.) 1991).

The results from this investigation show that the typography of the title and composer name as well as the company name could be a useful tool to help in the dating of printed music scores and this area is not included in AACR2 and ISBD as elements to use within a record. Both sets of rules do not include the physical description any measurement of the music itself which could help librarians distinguish between editions that form the other elements such as the title appearing to be the same. The template used the measurements of the staves, and the average gap between each system as this can change between editions.

This chapter addressed the findings that came from the investigation section of the study using descriptive prose to explain what elements from the template were useful to establish a date and whether dating was possible. The comparison of typography from the different scores grouped by music publisher was also documented to establish if any themes within a company were found. The next chapter looks at the recommendations and evaluation with the conclusions of the study.

5 Recommendations and Conclusions

5.1 Conclusions

5.1.1 Research Questions

The original research question of *are there characteristics within the music scores that could help date these editions?* has been answered. This has been achieved through researching the main printing methods that gave differences to help date scores such as if there are indentations on the paper then the process of engraving has taken place and therefore would usually be dated before 1840. Also, research on watermarks and binding led to these elements not to be included as they are deemed too specialised and the history of publishers revealed plate numbers, company name changes, addresses, relations with other firms and other information that was very useful when dating printed music. By creating a template and observing the music scores, the elements relating to the publisher's histories stood out as the main elements to help date the printed music.

It was also shown that not one element can be used to ascertain a date as this is not always reliable and therefore other evidence must be searched for to support the findings. Results were dependant on the publisher in question as some elements were more useful in some cases than others. Some publishers were difficult to date due to a lack of elements, such as company addresses and plate numbers, and gaps within the history of the firm. One of the biggest problems encountered that links to this research question was that plate numbers were generally used for other editions that were also undated and is another reason why other evidence must be sought when dating printed music.

The research question of *what are the printing styles from the late nineteenth and early twentieth century?* could not be answered fully as the sample was too small to be able to produce any concrete results. Notation proved a particular problem, especially with Novello, as the same plates were used for many editions which means if they span over so many years then a true picture cannot be established of a particular style. This re-issuing of plates blurred the inclination that there were two notational styles within this publishing house linked to two separate periods. Typography of the title-page can provide evidence but it is a large area which has had no concentrated research on the topic. It can be useful for some publishers such as C. F. Peters as it is sometimes the only thing to change between editions and therefore provides more accuracy as a dating tool than notation. Overall a history of printing styles could not be developed in this study as time and the size

of the sample did not permit this but the limited findings of this element did show differences between publisher's methods and development of their individual practices.

The final research question *what are the implications for cataloguing standards?* was answered by discussing any differences with the AACR2 and ISBD rules for cataloguing music scores and the elements used within the template to record information. This discussion showed that RDA had not affected music presently in a big way and typography was the biggest description element that appeared missing from the existing rules.

5.1.2 Research Methods

The case study observations were aided with the creation of the template to describe the elements on the printed music. This template achieved its purpose as it made it easier to compare scores and locate information. The development of corporate family trees of publishing houses led to the accumulation of a lot of information for certain firms, such as Novello, but others did not provide many elements of their history. This was mainly due to a lack of information available that can be accessed.

5.1.3 Research Objectives

Guidelines were produced for dating music during the period of the late nineteenth and early twentieth century. These guidelines have been presented using a labelled hierarchy tree with any recommended external resources mentioned for reference, such as plate numbers, referred to in a list which will give the full citation of the item to avoid cluttering within the guidelines or the librarian will be referred to the publisher timelines that can be found in appendix 4. A labelled hierarchy tree was used to try to make it easier for the user to follow step by step guidelines for specific publishers. The lists will be presented on a separate page after the guidelines in the appendix. An illustrated picture of a score is also provided to be used for identifying where to look for elements within the template for a non-music literate librarian.

The guidelines are a set of prioritised instructions based on the likelihood of success, what could be used to date printed music and what was useful from the investigation stage. They are split by publisher as different elements are more useful for certain firms, for example, Ricordi stamp a lot of their copies with a month and a year and therefore this is the most important element for this firm. All of the publishers join together at the end to show common elements to look for after the specifics by being referred to List C. The separate publishers within the guidelines are Breitkopf & Härtel, C. F. Peters, G Ricordi & Co and Novello. The common elements that appear in List C are borrowing dates, acquisition stamps, dealer stamps, catalogues and adverts. As it is split by

publisher, only the firms that had specific elements that were useful to them are within the guidelines but two additional boxes have been added which are:

- No publisher stated
- Another publisher

They provide general guidance towards these two areas therefore expanding the guidelines to incorporate other firms. The last bullet point in list C states that if these elements have not produced a date then the score cannot be dated

The areas of the template that have not been included in the guidelines are the measurements of the music itself and the physical copy as this only helps if the librarian is comparing two different editions. As the guidelines are a general dating guide it is unlikely that this sort of information will be useful for someone who has only one score in front of them. The other elements not included are the appearance of instrumentation for the vocal and piano scores and editor marks for the same reasons.

Publisher corporate family trees were created as a timeline to help date music scores and they did include address or name changes but plate numbers have only been provided for Ricordi as others proved to be too widely dispersed to collate. A history of printing styles for the period was meant to be part of the guidelines but this was not achieved due to time restrictions and the size of the sample.

5.1.4 Learning Objectives

The objectives have mainly been achieved as knowledge has been gained in the history of publishing and printing techniques through the literature review and some knowledge of typographical techniques was also explored. However skills were not achieved in forensic knowledge as this area proved too specialised. The history of different fonts proved more of a problem to ascertain as it was difficult to exactly match the fonts on the title-pages with the typefaces. An awareness of some problems centred around music cataloguing was established through exploring the idea of collaborative cataloguing and researching the recent developments concerning RDA.

5.2 Recommendations

Large gaps in the history of music publishing firms left certain elements unclear, for example there is no mention in any research that has been found on Breitkopf and Härtel as to why and when they used the symbol of a bear on some of their title-pages and dates are missing for when certain branches were opened such as the Berlin branch of Breitkopf and Härtel. This makes it difficult to

fully establish the facts to enable a proper history of the publishing house to be created that would be extremely beneficial to the librarian trying to search for evidence of when an item of printed music had been published. Therefore research is still needed in this area.

Another area of further research would be to see to what extent the collaborative cataloguing that has emerged through databases such as the International Music Score Library Project has been achieved and whether it provides reliable information. Typography is also an area where more research is needed where individual publishers need to be tackled using a large sample of dated music for concrete patterns to emerge. The template used in the investigation part of the case study could be developed further to enhance the collection of the different typefaces used by music publishing companies.

5.3 Reflection and Evaluation

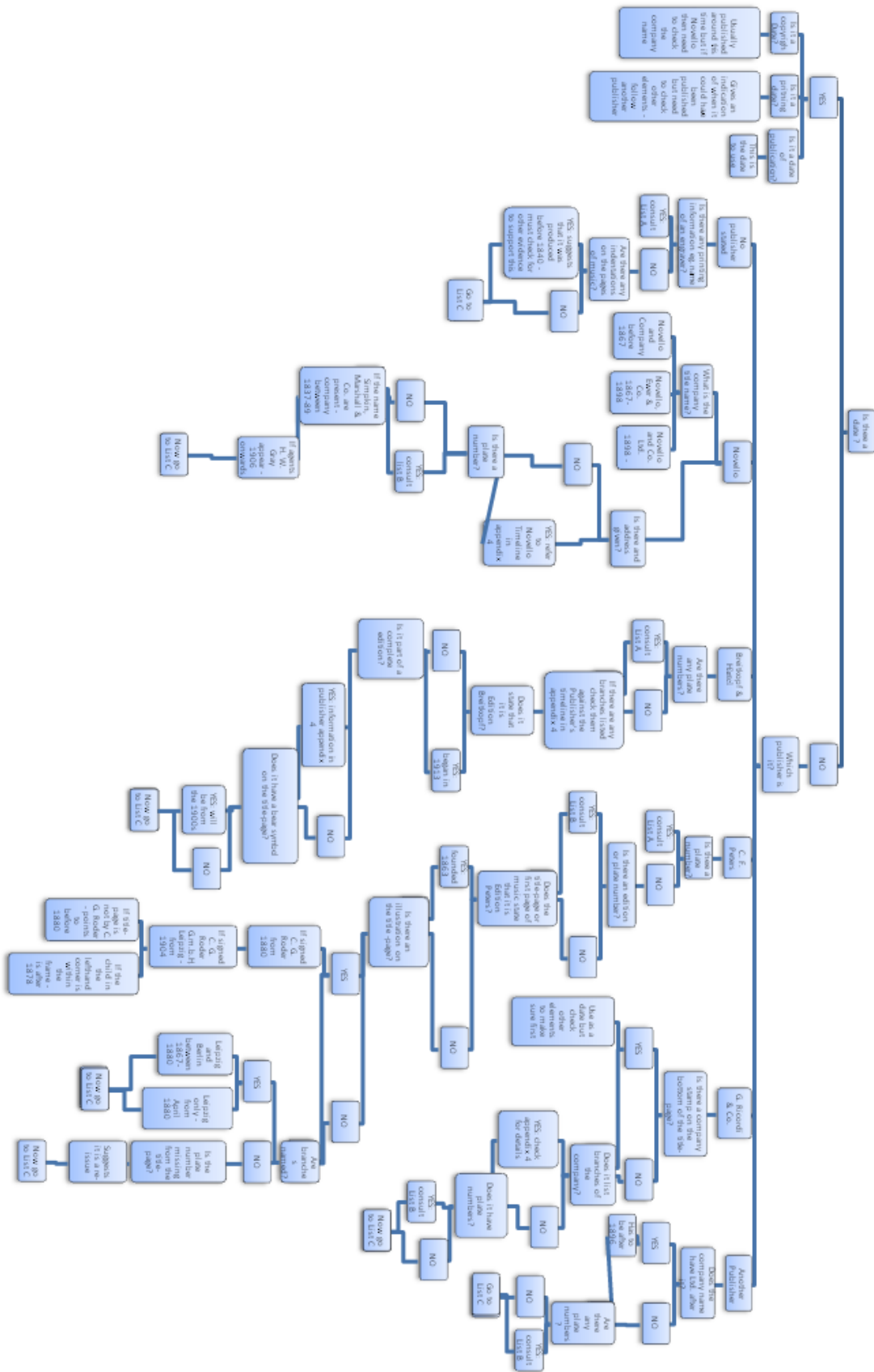
Using the research methodology set out proved to be very useful as it allowed for recording elements and was able to adapt to accommodate changes. Finding and collecting data went well but timing did not allow for a big enough sample to be collected to provide definitive results in terms of typography but did allow for key elements in dating to be revealed.

In hindsight it would have been better to look at one publisher's output as this would have led to better typographical results and although this would have meant that different companies could not have been compared in this study, the results would have been more beneficial for further research to be able to compare with other firms.

Too much time was spent on the literature review section of the case study which led to limited time during the later stages which has meant that there has not been much in depth comparisons made and not all of the data that was collected could be analysed thoroughly. An example of this is the information that was gathered using the template for the purpose of comparing editions such as measuring the height of staves. Particular Novello editions were picked for this purpose, for example Elgar's *The Light of Life*, but no comparison could be made due to the time constraints. Overall, better time management was needed for this case study.

Appendices

Appendix 1: Guidelines



List A: recommended sources for printer and engraver information

Humphries, C. and Smith W. C. (1970) *Music Publishing in the British Isles From the Beginning Until the Middle of the Nineteenth Century: a dictionary of engravers, printers, publishers and music sellers, with a historical introduction. Second edition with supplement.* Oxford: Basil Blackwell.

Kidson, F. (1900) *British music publishers, printers and engravers: London, Provincial, Scottish and Irish: from Queen Elizabeth's reign to George the Fourth's: with select bibliographical lists of musical works printed and published with that period.* London: W. E. Hill.

Krummel, D. W. and Sadie, S. (1990) *The New Grove Handbooks In Music: Music Printing and Publishing.* London: Macmillan.

List B: recommended sources for plate numbers

Deutsch, O. E. (1946) *Music Publishers' Numbers: A selection of 40 dated lists 1710-1900.* London: Aslib.

Neighbour, O. W. and Tyson, A. (1965) *English Music Publishers' Plate Numbers in the first half of the Nineteenth Century.* London: Faber and Faber.

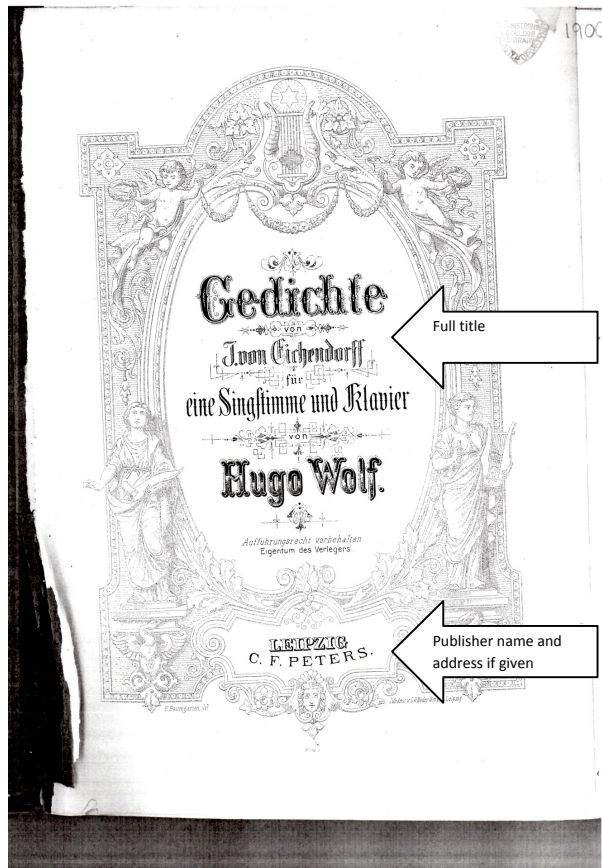
The International Music Score Library Project available at http://imslp.org/wiki/Main_Page

List C: general elements of usefulness to help date the scores

- Check when the company was established, name changes, branch openings
- Check when the piece(s) were composed, first performance, what affiliation the composer had with the publishing company
- Any mention of names of people or companies and what titles are given with names (can find out when they lived or ran as companies)
- Any dates in the preface, performance date, presentation to the library, user stamp dates
- Check for any donation notes and library stamps for a previous building or library name
- Any adverts or catalogues (sometimes it is possible to check a piece against the catalogue to see if it is present and therefore can limit the dating period)
- If a date cannot be reached after this point then a date will not be found

Picture to guide non-literate librarians:

The arrows indicate on the title-page and first page of music from Weber's *Gedichte* where to look for the elements that were used in the template to investigate the printed music scores.



Der Freund.
The Friend.

Hugo Wolf.
(Original-Ausgabe.)

Mässig.

Singstimme.

1.

Pianoforte.

p dolce

Wer auf dem Wo- - gen
Who on life's sea would

schlie- - ßen, ein saft ge- - wies- - tes Kind,
sum- - - bers as rocked in sm- - - fan's cot,

kennt nicht des Le- - bens Tie- - - ßen, vor sü- - ßem Träu- - - men
knows not of griefs, that cum- - - ber the dreams of mort- - - al

poco rit.

poco rit.

Edition Peters.

9546

Stave to measure

Stave system

Intervals between stave systems

Edition

Plate Number

Appendix 2: Terminology

Terminology used to describe the characteristics of the typefaces on the title-pages.

Bold-faced means thick strokes of the letter

Light-faced means thin strokes of the letter

Condensed means that it is proportionally a narrow type

Close set means that the set of letters have very small spaces of white between them

(Berry, Johnson and Jaspert (1958) *The encyclopaedia of type faces*)



(Bains and Halsam (2002) *Type & Typography*)

Appendix 3: Dates of Approximation Rules

The International Association of Music Libraries' Dates of approximation rules are:

[1892 or 3] = one or two years certain

[1892?] = probable date

[ca.1892] = approximate date

[bet.1749-1752] approximate date

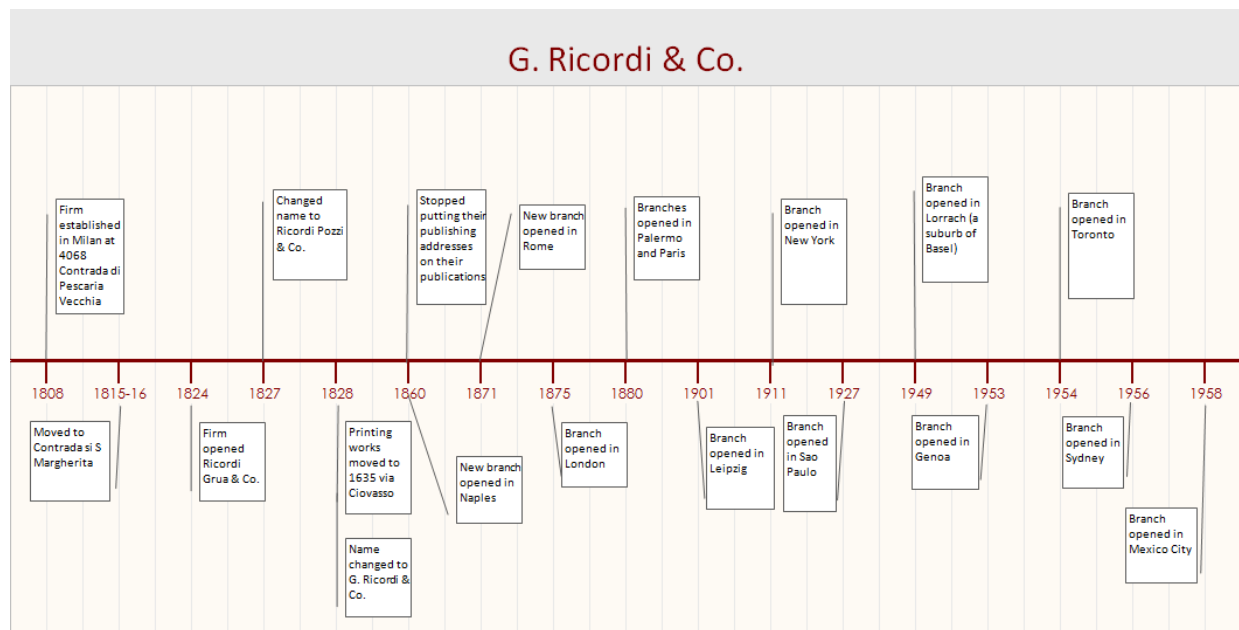
[189-] = decade unknown

[189-?] = decade uncertain

[18--] decade unknown

Found in Krummel (1974) Guide for dating early published music: a manual of bibliographical practices page 51.

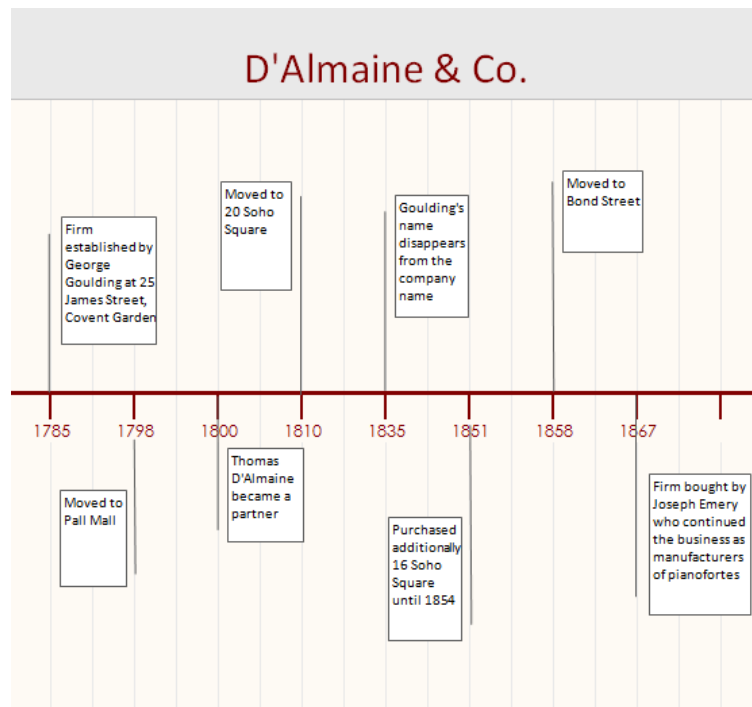
Appendix 4: Publisher Histories



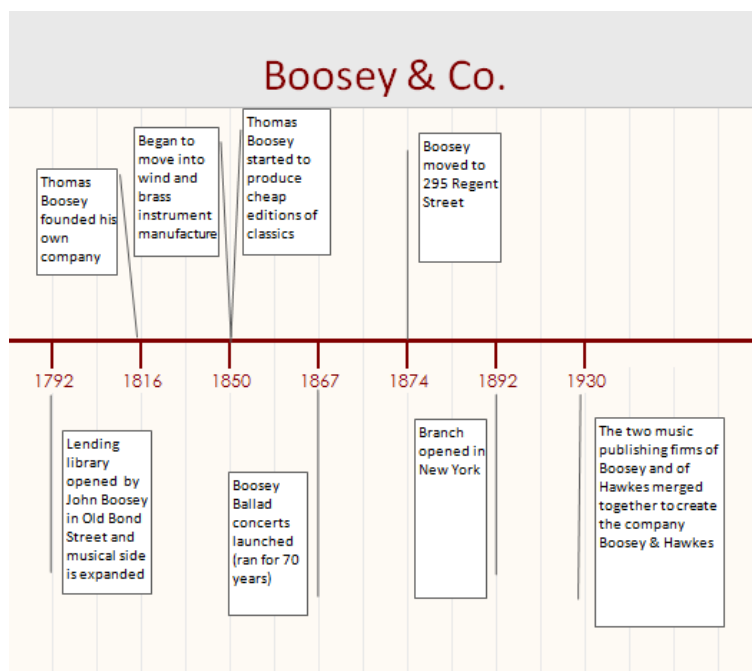
(Information taken from: Fuld (2000) *The book of world-famous music: classical, popular and folk*, Macnutt (1979) *The house of Ricordi* and Macnutt (2012) *Ricordi*)

Year	Highest Known Plate Number	Year	Highest Known Plate Number	Year	Highest Known Plate Number
1808	1	1840	12848	1870	42157
1811	100	1841	13375	1871	42477
1812	131	1842	14309	1872	42861
1813	150	1843	15902	1873	43628
1814	176	1844	16973	1874	44104
1815	200	1845	17957	1875	44359
1816	247	1846	19371	1876	44913
1817	300	1847	20235	1877	45640
1818	436	1848	21146	1878	46089
1819	652	1849	22271	1879	46755
1821	1116	1850	23053	1880	47140
1822	1418	1851	24012	1881	47816
1823	1802	1852	24880	1882	48477
1824	2138	1853	26131	1883	49036
1825	2347	1854	27780	1884	49554
1826	2777	1855	28568	1885	50361
1827	3310	1856	29234	1886	51072
1828	3987	1857	30180	1887	52297
1829	4235	1858	30833	1888	53376
1830	4835	1859	31287	1889	54178
1831	5288	1860	32826	1890	54989
1832	5911	1861	33822		and
1833	7331	1862	34843		94200
1834	7865	1864	36831	1891	94972
1835	9009	1865	39479	1892	95642
1836	9862	1866	40478	1893	96463
1837	10094	1867	40874	1894	97560
1838	10621	1868	41258	1895	98302
1839	11839	1869	41743	1896	100312
1897	100937	1904	110000	1911	114218
1898	102268	1905	111016	1912	114516
1899	103521	1906	111360	1913	114897
1900	103590	1907	112178	1914	115060
1901	104717	1908	112412	1915	115489
1902	107880	1909	113160	1916	116866
1903	108878	1910	113491		

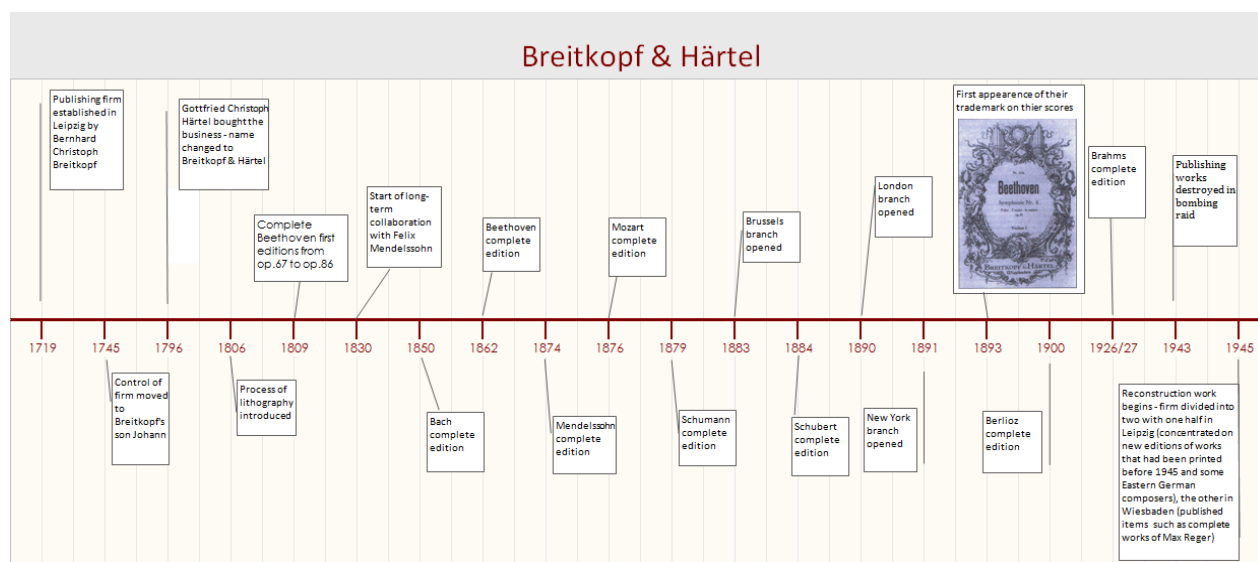
Plate Numbers for Ricordi (Fuld 2000)



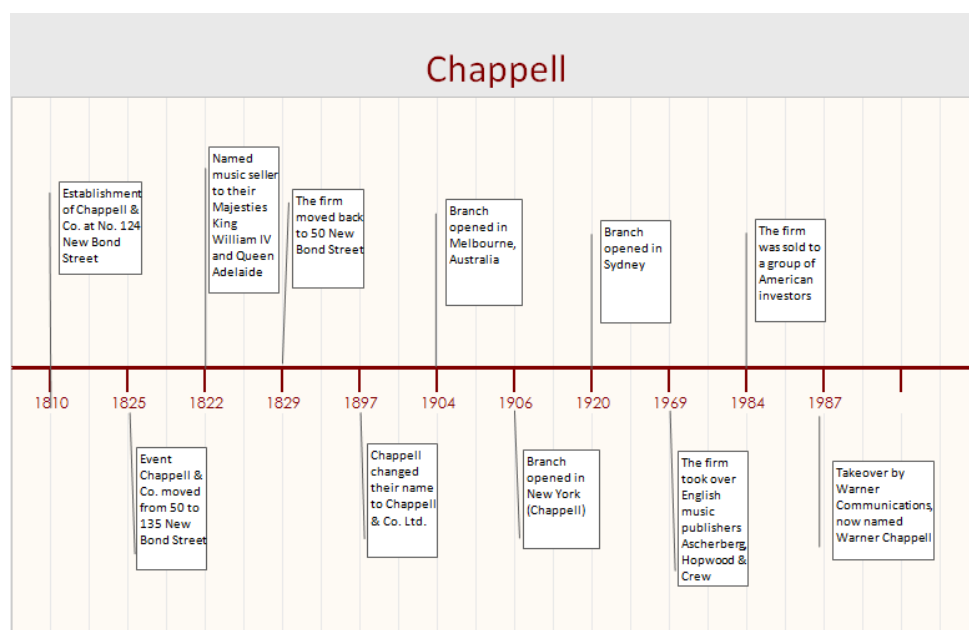
(Information taken from: Poole (1979/80) *A day at a music publishers: a description of the establishment of D'Almaine & Co* and Kidson et al. (2012) *Goulding & Co.*)



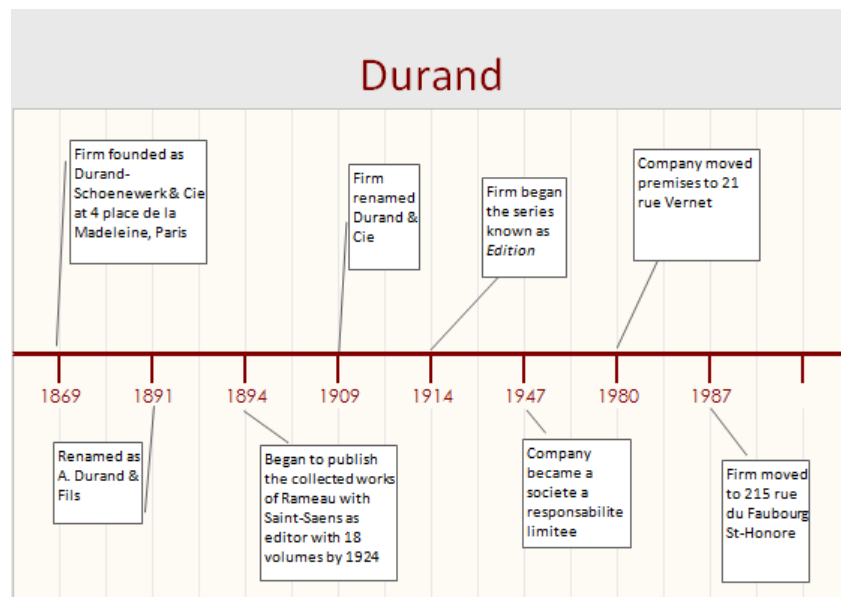
(Information taken from: Coover, (1985) *Music publishing, copyright and piracy in Victorian England: a twenty-five year chronicle, 1881-1906*, Wallace, (2007) *Boosey and Hawkes: the publishing story* and Boosey and Hawkes (2012) *History of Boosey and Hawkes*)



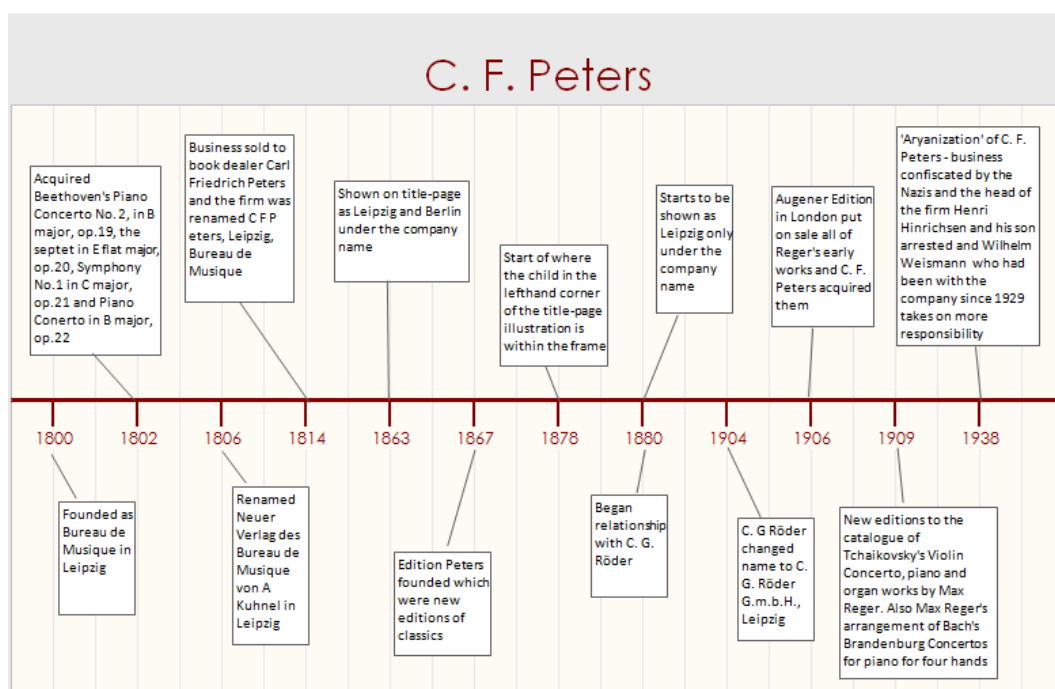
(Information taken from: Plesske, H. (2012) *Breitkopf & Härtel*, Fisher (1994) *To publish or not to publish?* and Breitkopf & Härtel (2012) *History of Breitkopf & Härtel*)



(Information taken from: Chappell (N.D.) *The Chappell centenary 1811-1912*)



(Information taken from: Nicholas, R. S. et al. (2012) *Durand*)



(Information taken from: Plesske and Barulich (2012) *Peters*, Lawford-Hinrichsen (2000) *Music publishing and patronage C F Peters* and Fuld (2000) *The book of world-famous music: classical, popular and folk*)

Novello Edward Elgar Publications:

Published at No.1 Berners Street - *The Light of Life* (1896), *King Olaf* (1896), *The Banner of St. George* (1897), *Enigma Variations* (1899), *Dream of Gerontius* (1900), *The Apostles* (1903), *In the South* (1904).

Published at Wardour Street - *The Kingdom* (1906), *Symphony No.1* (1908), *Violin Concerto* (1910), *Symphony No.2* (1911), *The Music Makers* (1912), *Falstaff* (1913), *The Spirit of England* (1916-17), *Violoncello Concerto* (1919).

(Novello & Co. (1961) *A century and a half in Soho*)

Appendix 5: Investigation Data

Some examples of the data collected from the printed music scores

COMPOSER: Donizetti	LIBRARY/SHELFMARK: City, M2 DONI	FORMAT: Vocal Score
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FULL TITLE (transcribed from title-page):

La Figlia Del Reggimento. Opera in two acts by Donizetti with Italian words, and a new English adaptation by Charles Lamb Kenney. Edited by J. Pittman

PUBLISHER: Boosey and Co., London and New York	PUBLISHER ADDRESS: None specified	PRINTING FIRM NAME/ADDRESS (if different to publisher): Kenny & Co., Typographical music, steam machine, and general printers 25 Camden road, Camden Town, London, N.W
---	---	--

EDITION/EDITION NUMBER: The Royal Edition	PRICE: None mentioned	SIZE OF COVER: 29 cm height 17.5 width 2 cm depth
---	---------------------------------	---

PUBLISHER NUMBER (title- page): none	PLATE NUMBER: none	NUMBER OF PAGES: 243 pages of music
---	------------------------------	---

COMPOSER WORK NUMBER (e.g. Kochel for Mozart): none	COPYRIGHT OR PRINTING DATE: none	PRINTING METHOD (engraved/lithographed) AND CLUES TO POINT TO THIS (e.g. indentation of the page): Some white specks in the thicker lines, clefs and notes are the same size and shape – suggests lithography using plates short lines making up the stave lines – suggests movable type
---	--	--

SIZE OF THE MUSIC STAVES: 2 cm	NUMBER OF STAVES ON FIRST PAGE OF MUSIC: 7	INTERVALS BETWEEN STAVE SYSTEMS: 1.7cm to 2 cm	WHERE STAFF LINES END: Just after the last barline	HEIGHT OF THE PRINTED MUSIC ON FIRST FULL PAGE (from the top line of the first staff to the bottom line of the last): 21.8 cm
--	--	--	---	---

PUBLISHER CATALOGUES PRESENT: none	ADVERTISEMENTS/ANNOUNCEMENTS/ DEDICATIONS: none	LIBRARY NOTICES/DONATION NOTES: none
---	--	---

EDITOR CLUES (e.g. the presence of ornamentations, directions, organ directions, way in which a bar of repeated notes are represented): Dynamic markings	PRESENECE OF INSTRUMENTS LISTED TO PLAY THE ACCOMPANYING PART IN VOCAL SCORES (including markings in the score): No, just lists piano for accompaniment
---	--

ANY NAMES/DATES IN THE WRITTEN INTRODUCTION: none	PRIVILEGES (e.g. printers to the Queen): None	STAMPS (dealers, paste over labels): Library acquisition stamp – 26.03.52
--	--	--

NOTES: Language – words are in Italian with English underneath, everything else is in English One page (15/16) is a thicker paper than the rest – the printing is quite bad – blurred and lighter in places
--

DATE ARRIVED AT (include any sources used):	1892 Boosey opened an office in New York (their website) J. Pittman is mentioned as an editor in Grove in 1880. Nothing found on the printing firm Charles Lamb Kenney (29 April 1821 – 25 August 1881) Can't date this score
--	--

COMPOSER: L. Van Beethoven	LIBRARY/SHELFMARK: City, M3.3	FORMAT: Vocal score
---	--	--------------------------------------

FULL TITLE (transcribed from title-page):

Christus am Ölberge. Oratorium op.85, Klavierauszug mit Text von Carl Reinecke

PUBLISHER: Breitkopf & Härtel	PUBLISHER ADDRESS: Wiesbaden	PRINTING FIRM NAME/ADDRESS (if different to publisher): Printed in Germany
--	---	---

EDITION/EDITION NUMBER: Edition Breitkopf Nr. 1415	PRICE: none	SIZE OF COVER: 30.1 cm height 23 cm width 1.1 cm depth
---	------------------------------	---

PUBLISHER NUMBER (title- page): none	PLATE NUMBER: None – edition number in its place	NUMBER OF PAGES: 81 pages of music
--	---	---

COMPOSER WORK NUMBER (e.g. Kochel for Mozart): Op. 85	COPYRIGHT OR PRINTING DATE: none	PRINTING METHOD (engraved/lithographed) AND CLUES TO POINT TO THIS (e.g. indentation of the page): Staff lines and notes are all the same size and same place, no white specks in the thicker lines, letters are not always properly in line in every occurrence – all the evidence contradicts each other as to which method has been used.
--	---	---

SIZE OF THE MUSIC STAVES: 2.3 cm	NUMBER OF STAVES ON FIRST PAGE OF MUSIC: 5	INTERVALS BETWEEN STAVE SYSTEMS: 1.7 cm to 2 cm	WHERE STAFF LINE ENDS: At the bar line	HEIGHT OF THE PRINTED MUSIC ON FIRST FULL PAGE (from the top line of the first staff to the bottom line of the last): 23.3 cm
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PUBLISHER CATALOGUES PRESENT: none	ADVERTISEMENTS/ANNOUNCEMENTS/ DEDICATIONS: none	LIBRARY NOTICES/DONATION NOTES: none
---	--	---


EDITOR CLUES (e.g. the presence of ornamentations, directions, organ directions, way in which a bar of repeated notes are represented): Piano pedal directions, dynamics	PRESENECE OF INSTRUMENTS LISTED TO PLAY THE ACCOMPANYING PART IN VOCAL SCORES (including markings in the score): None, not even piano is listed for the accompaniment
---	--



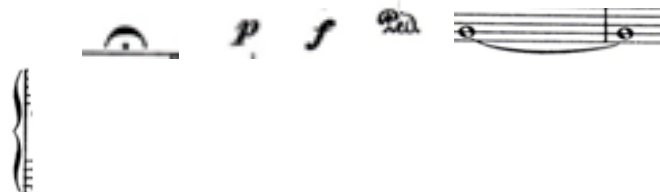
ANY NAMES/DATES IN THE WRITTEN INTRODUCTION: none	PRIVILEGES (e.g. printers to the Queen): none	STAMPS (dealers, paste over labels): Library acquisition stamp – dated 18.12.69
--	--	--

NOTES: Language is German throughout except the words ‘printed in Germany’ Also known as ‘The mount of olives’

DATE ARRIVED AT (include any sources used):	1862 – Complete editions of Beethoven began The bear symbol is around in the 1900s, title-page looks modern 1969 is the latest date it can be. Date – c.19--
--	---

TYPOGRAPHY DESCRIPTION:

TITLE-PAGE	
Size of type	
Shape of letters	s e e g
Shape of punctuation	Full stops are round
Shading of composer's name	L. VAN BEETHOVEN
Company name lettering	BREITKOPF & HÄRTEL · WIESBADEN
Notes	

MUSIC	
Shape of noteheads	
Clefs and Rests	
Ornamentation/Markings	
Composer name and title on the first page of music	Christus am Ölberge L. van Beethoven
Notes	

COMPOSER: Ludwig van Beethoven	LIBRARY/SHELFMARK: University, 786 BEE	FORMAT: Full score
---	---	-------------------------------------

FULL TITLE (transcribed from title-page): Sechste Smpnone (Pastorale) von L. Van Beethoven

PUBLISHER: Breitkopf & Härtel	PUBLISHER ADDRESS: Leipzig, Verlag	PRINTING FIRM NAME/ADDRESS (if different to publisher): None stated
--	---	--

EDITION/EDITION NUMBER: Ludwig van Beethoven Werke	PRICE: none	SIZE OF COVER: 33.5 cm height 26.4 cm width 2.2 cm depth
---	------------------------------	---

PUBLISHER NUMBER (title-page): none	PLATE NUMBER: B.6 - symphony 6 B.7 – symphony 7	NUMBER OF PAGES: 92 pages of music
---	--	---

COMPOSER WORK NUMBER (e.g. Kochel for Mozart, opus numbers): Op.68 Op.92	COPYRIGHT OR PRINTING DATE: none	PRINTING METHOD (engraved/lithographed) AND CLUES TO POINT TO THIS (e.g. indentation of the page): Indentation of the pages and plate number in the centre bottom of every page – suggests engraved Inking over the whole page, clefs and notes the same size – suggests engraved
---	---	--

SIZE OF THE MUSIC STAVES: 16.6 cm	NUMBER OF STAVES ON FIRST PAGE OF MUSIC: 1	INTERVALS BETWEEN STAVE SYSTEMS: 1.1 cm	WHERE STAFF LINES END: At the last barline	HEIGHT OF THE PRINTED MUSIC ON FIRST FULL PAGE (from the top line of the first staff to the bottom line of the last): 26.3 cm
--	---	--	---	--

PUBLISHER CATALOGUES PRESENT: none	ADVERTISEMENTS/ANNOUNCEMENTS/ DEDICATIONS: none	LIBRARY NOTICES/DONATION NOTES: none
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EDITOR CLUES (e.g. the presence of ornamentations, directions, organ directions, way in which a bar of repeated notes are represented): Dynamics present	PRESENECE OF INSTRUMENTS LISTED TO PLAY THE ACCOMPANYING PART IN VOCAL SCORES (including markings in the score): N/A
---	---


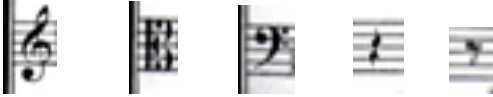


ANY NAMES/DATES IN THE WRITTEN INTRODUCTION: No introduction	PRIVILEGES (e.g. printers to the Queen): none	STAMPS (dealers, paste over labels): Library stamp of issue to a user – first date is 14 Dec 1941 Publishers stamp appears on the title page at the bottom but half is missing King's college Newcastle library stamp
---	--	--

NOTES: Two works in one – symphonies 6 and 7 Language - German

DATE ARRIVED AT (include any sources used):	1941 is the latest date it can be as this is the date issued by the library that it first was borrowed from the library Plate numbers that begin with B. have been dated as between 1862-1888 Matches the style of a title-page dated from 1870 and the wording on the music page matches the example dated 1900 Date – between 1870 and 1888
--	--

TYPOGRAPHY DESCRIPTION:

TITLE-PAGE	
Size of type	
Shape of letters	
Shape of punctuation	
Shading of composer's name	
Company Name Lettering	
Notes	

MUSIC	
Shape of noteheads	
Clefs and Rests	
Ornamentation/Markings	
Composer name and title on the first page of music	
Notes	

COMPOSER: C. Hubert H. Parry	LIBRARY/SHELFMARK: City, M2 PARR	FORMAT: Vocal score
---	---	--------------------------------------

FULL TITLE (transcribed from title-page):

The Music to The Frogs of Aristophanes, composed for performance at Oxford in 1892 by C. Hubert H. Parry with an English version by D. G. Hogarth and A. D. Godley

PUBLISHER: Breitkopf & Härtel Leipzig, Brussels, London, New York	PUBLISHER ADDRESS: No address given	PRINTING FIRM NAME/ADDRESS (if different to publisher): Stated as Breitkopf & Härtel
--	--	---

EDITION/EDITION NUMBER: Edition Breitkopf Nr. 1415	PRICE: Price 5s nett. – the 5 has been crossed written over in pencil to make it a 4	SIZE OF COVER: 26.7 cm height 18.7 cm width 0.7 cm depth
---	---	---

PUBLISHER NUMBER (title-page): none	PLATE NUMBER: None	NUMBER OF PAGES: 86 pages of music
---	-------------------------------------	---

COMPOSER WORK NUMBER (e.g. Kochel for Mozart): none	COPYRIGHT OR PRINTING DATE: none	PRINTING METHOD (engraved/lithographed) AND CLUES TO POINT TO THIS (e.g. indentation of the page): White specks in thicker lines – suggests lithography Staff lines are parallel and same thickness, clef the same and in the same position, black noteheads the same – suggests engraved or lithography transferred from plates.
--	---	--

SIZE OF THE MUSIC STAVES: 2.3 cm	NUMBER OF STAVES ON FIRST PAGE OF MUSIC: 5	INTERVALS BETWEEN STAVE SYSTEMS: 1.4/1.5 cm	WHERE STAFF LINES END: At the last bar	HEIGHT OF THE PRINTED MUSIC ON FIRST FULL PAGE (from the top line of the first staff to the bottom line of the last): 23 cm
---	---	--	---	--

PUBLISHER CATALOGUES PRESENT: none	ADVERTISEMENTS/ANNOUNCEMENTS/ DEDICATIONS: None	LIBRARY NOTICES/DONATION NOTES: The James B. Clark Music Library. Presented to the Newcastle Upon Tyne Public Libraries 1927
---	--	---

EDITOR CLUES (e.g. the presence of ornamentations, directions, organ directions, way in which a bar of repeated notes are represented): Dynamic markings	PRESENECE OF INSTRUMENTS LISTED TO PLAY THE ACCOMPANYING PART IN VOCAL SCORES (including markings in the score): None present, not even piano is stated for the accompaniment
---	--

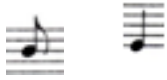


ANY NAMES/DATES IN THE WRITTEN INTRODUCTION: none	PRIVILEGES (e.g. printers to the Queen): None	STAMPS (dealers, paste over labels): Library stamp – acquired 29.11.50
--	--	---

NOTES: Language – there is a second language present in the score other than English – looks Russian or Greek?

DATE ARRIVED AT (include any sources used):	Donation notice means that it has to be earlier than 1927 and the performance date indicates the earliest would be 1892 Edition Breitkopf began in 1913 London branch – 1890 and New York 1891. Date – between 1913 and 1927
--	---

TYPOGRAPHY DESCRIPTION:

TITLE-PAGE	
Size of type	
Shape of letters	S s
Shape of punctuation	Full stops are all round
Shading of composer's name	C. HUBERT H. PARRY.
Company Name Lettering	BREITKOPF & HÄRTEL, LEIPZIG, BRUSSELS, LONDON, NEW YORK.
Notes	

MUSIC	
Shape of noteheads	
Clefs and Rests	
Ornamentation/ Markings	
Composer name and title on the first page of music	BATPAXOI. C. HUBERT H. PARRY.
Notes	

COMPOSER: Jean-Philippe Rameau	LIBRARY/SHELFMARK: University, 786 RAM	FORMAT: Vocal score
---	---	--------------------------------------

FULL TITLE (transcribed from title-page):

Les Fêtes D'Hébé ou les Talents Lyriques. Ballet en trios entrées et un prologue paroles de Gauthier de Mont-D'Oege. Extraits des Œuvres complètes publiées sous la direction de C. Saint-Saëns. Partition pour chant et piano transcrite par Alexandre Guilmant.

PUBLISHER: A. Durand & Fils, Editeurs	PUBLISHER ADDRESS: 4, Place de la Madeleine Paris	PRINTING FIRM NAME/ADDRESS (if different to publisher): None stated
--	--	--

EDITION/EDITION NUMBER: Bibliothèque des classiques Français	PRICE: 8 fr.	SIZE OF COVER: 27.6 cm
---	-------------------------------	---

PUBLISHER NUMBER (title- page): none	PLATE NUMBER: D. & F. 6784	NUMBER OF PAGES: 268 pages of music
---	---	--

COMPOSER WORK NUMBER (e.g. Kochel for Mozart, opus numbers): none	COPYRIGHT OR PRINTING DATE: none	PRINTING METHOD (engraved/lithographed) AND CLUES TO POINT TO THIS (e.g. indentation of the page): Notes and Clefs are all consistent in appearance and position, some white specks in the thick lines – suggests? Plate numbers are in the middle of two pages – suggests lithography
--	---	---

SIZE OF THE MUSIC STAVES: 19 cm	NUMBER OF STAVES ON FIRST PAGE OF MUSIC: 4	INTERVALS BETWEEN STAVE SYSTEMS: 1.6 cm / 2 cm	WHERE STAFF LINES END: At the end of the barlines	HEIGHT OF THE PRINTED MUSIC ON FIRST FULL PAGE (from the top line of the first staff to the bottom line of the last): 22.5 cm
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PUBLISHER CATALOGUES PRESENT: none	ADVERTISEMENTS/ANNOUNCEMENTS/ DEDICATIONS: none	LIBRARY NOTICES/DONATION NOTES: Stuck on the inside of the cover 'Presented by The French Government to King's College, Newcastle Upon Tyne, 1947'
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EDITOR CLUES (e.g. the presence of ornamentations, directions, organ directions, way in which a bar of repeated notes are represented): Dynamics and ornamentation, pedal markings	PRESENECE OF INSTRUMENTS LISTED TO PLAY THE ACCOMPANYING PART IN VOCAL SCORES (including markings in the score): No, just piano listed for the accompaniment
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ANY NAMES/DATES IN THE WRITTEN INTRODUCTION: No introduction	PRIVILEGES (e.g. printers to the Queen): none	STAMPS (dealers, paste over labels): Stamp of King's College Newcastle Library
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NOTES: On the last page of music at the bottom left – 'C. Douin. gr._Poincons A. Durand & Fils.' On the last page of music at the bottom right – 'Imp. A. Mounot. Paris.'
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DATE ARRIVED AT (include any sources used):	Firm name established 1891 renamed in 1909 Address dates from 1869 until 1980 Works of Rameau with Saint-Saëns as general editor began in 1894 until 1924 Date between 1894 and 1909
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COMPOSER: Verdi	LIBRARY/SHELFMARK: University, 786 VER	FORMAT: Vocal score
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FULL TITLE (transcribed from title-page):

Aida by Giuseppe Verdi. Complete arrangement for voice and pianoforte by M. Saladino with English and Italian words

PUBLISHER: G. Ricordi & Co. (London) LTD. And at Milan – Rome – Naples – Palermo – Leipzig – Buenos Ayres – S. Paulo Paris Soc. Anon. Des Editions Ricordi New York: G. Ricordi & Co., Inc	PUBLISHER ADDRESS: 271, Regent Street – London W.	PRINTING FIRM NAME/ADDRESS (if different to publisher): None stated
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EDITION/EDITION NUMBER: Ricordi's cheap edition of complete operas for pianoforte solo. Special edition for the United Kingdom, the British Colonies and the United States of America	PRICE: None	SIZE OF COVER: 27 cm
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PUBLISHER NUMBER (title- page): none	PLATE NUMBER: 44628– letters appear either side of the number (a, c or r)	NUMBER OF PAGES: 304 pages of music
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COMPOSER WORK NUMBER (e.g. Kochel for Mozart, opus number): none	COPYRIGHT OR PRINTING DATE: none	PRINTING METHOD (engraved/lithographed) AND CLUES TO POINT TO THIS (e.g. indentation of the page): Plate numbers in the middle of each page, white specks in the thicker black ink, consistent shape size and placement of notes and clefs – suggests lithography from engraved plates
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SIZE OF THE MUSIC STAVES: 19 cm	NUMBER OF STAVES ON FIRST PAGE OF MUSIC: 4	INTERVALS BETWEEN STAVE SYSTEMS: 1.6 cm to 1.8 cm	WHERE STAFF LINES END: At the end of the last barline	HEIGHT OF THE PRINTED MUSIC ON FIRST FULL PAGE (from the top line of the first staff to the bottom line of the last): 23.1 cm
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PUBLISHER CATALOGUES PRESENT: none	ADVERTISEMENTS/ANNOUNCEMENTS/ DEDICATIONS: none	LIBRARY NOTICES/DONATION NOTES: none
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EDITOR CLUES (e.g. the presence of ornamentations, directions, organ directions, way in which a bar of repeated notes are represented): Slurs, dynamic markings, measure marking	PRESENECE OF INSTRUMENTS LISTED TO PLAY THE ACCOMPANYING PART IN VOCAL SCORES (including markings in the score): None stated
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ANY NAMES/DATES IN THE WRITTEN INTRODUCTION: none	PRIVILEGES (e.g. printers to the Queen): none	STAMPS (dealers, paste over labels): Ricordi stamp punched into the title-page, introduction and contents page, bottom left hand corner – has the numbers 7 and 29 Library issue stamp for first user – 17 Nov 1987
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NOTES: On back of title-page there is a drawing of Verdi and a copy of his signature Languages – Italian with English underneath

DATE ARRIVED AT (include any sources used):	S. Paulo was not opened until 1927, according to the plate number it was created in 1876 – the London office opened in 1875 – means it is probably a reprint. Lorrach is not mentioned which was the next branch to be opened – in 1949 (Fuld) The Ricordi stamp could be a date stamp – 7/1929 Dated as 1929
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