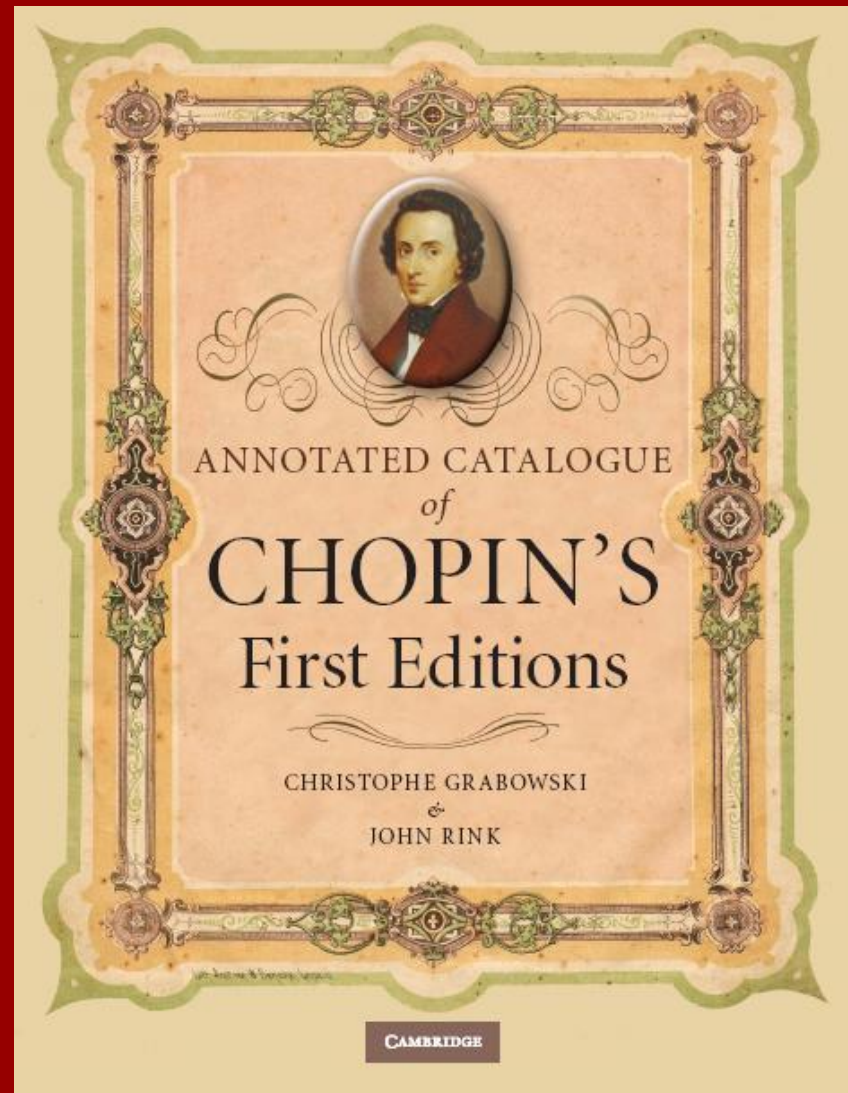




**Further impressions: digitising the  
*Annotated Catalogue of Chopin's First Editions***

**John Rink, University of Cambridge**



Christophe Grabowski and John Rink,  
*Annotated Catalogue of Chopin's First Editions*  
(Cambridge: Cambridge University Press, 2010)

## Scope of the *Annotated Catalogue*

- first editions released during Chopin's lifetime
- posthumous first editions published between 1850 and 1878
- successive reprints of these editions



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## Types of revision to Chopin's first editions

- 1) revisions external to the music itself but on pages containing music text
- 2) revisions to the graphic content of the music text
- 3) revisions intended to improve the quality of the music text

# ‘First editions’ with revised music text

## Revisions made during Chopin’s lifetime

- French Opp. 9, 10, 13, 18, 21, 23, 25, 26, 28, 33; Op. 34 Nos. 1 & 3; Opp. 35–41, 44, 46–49, 52, 54–58, 63; Etudes from *Méthode des Méthodes*, Mazurka dedicated to Emile Gaillard
- German Opp. 1–3, 5, 13, 21, 25, 43
- English Opp. 2, 7; Op. 9 No. 3, Op. 10 Nos. 1–6; Opp. 15, 16, 18, 19, 23, 24, 25; Op. 27 No. 1; Op. 29, 32, 36, 58

## Posthumous revisions

- French Op. 9
- German Opp. 1, 12, 15–17, 20–30, 33, 35–43, 46–49, 52–58, 60–65
- English Opp. 1–11, 13–33; Op. 34 No. 1; Opp. 35–37, 39–41, 43–55, 57, 58, 60–62, 64; *Grand Duo Concertant*, *Deux Valses Mélancoliques*; Variations on a German National Air
- Polish *Życzenie* (Op. 74 No. 1), Op. 74 No. 13, E minor Waltz

# Rondo Op. 1 – first editions/later impressions

1–1-BRZ	<b>Polish first edition.</b> Publication date (PD): 2/6/1825.
1–1-Sam	<b>German first edition.</b> PD: 1835.
1–1a-Sam	Corrected reprint of 1–1-Sam with modified title page (TP). PD: early 1840.
1–1b-Sam	Titelaufage/lithographic transfer of 1–1a-Sam. PD: c. 1869–72.
1–1c-Sam	Reprint of 1–1b-Sam. PD: after 1873.
1–1-W	Corrected reprint of <b>English first edition</b> (of which no extant copy has been located). PD: 3/1836.
1–1a-W	Titelaufage of 1–1-W. PD: c. 1840–42.
1–1b-A&P	Ashdown & Parry Titelaufage/lithographic transfer c. 1872 of an unlocated Wessel impression from c. 1856–60.
1–1-Sm	<b>French first edition.</b> PD: 9/1836; available with this TP until c. 1860.
1–1a-BR	Titelaufage of 1–1-Sm, published by Brandus. PD: 1877.
1–1b-BR	Reprint of 1–1a-BR. PD: 1878.
1–1-HO	<b>Another German first edition.</b> PD: 5/1839.
1–1a-HO	Reprint of 1–1-HO with modified TP. PD: after 1840.
1–1b-HO	Corrected reprint of 1–1a-HO with modified TP. PD: unknown.
1–1c-HO	Corrected reprint of 1–1b-HO. PD: unknown.
1–1d-HO	Reprint of 1–1c-HO. PD: c. 1865.
1–2-HO	Second Hofmeister edition published with original plate number. PD: 4/1877.
1–1-SC	<b>Another French first edition.</b> PD: early 1840.

# Sample entry: Preludes Op. 28 French first edition

28/1-12-1-C

24|PRÉLUDES|POUR|le Piano,|*dédiés à son ami*|CAMILLE PLEYEL,|PAR|FRÉD. CHOPIN|—*Livre.*  
« » *Prix 7<sup>f</sup> 50.*|*Divisés en deux Livres*|PARIS, chez AD. CATELIN et C<sup>ie</sup> *Editeurs des Compositeurs réunis,*  
*Rue Grange Batelière, N<sup>o</sup> 26.*|Londres, chez Wessel et C<sup>o</sup> « Ad. C. (560) et C<sup>ie</sup> » Leipzig, chez Breitkopf  
et Haertel.|Gravé par A. Vialon.

<b>Contents</b>	10 leaves: p. [i] engr CTP, pp. [ii, 1] blank, pp. 2–17 engr text, p. [18] blank.
<b>Caption title</b>	p. 2: <i>J. CHOPIN. « » XXIV PRÉLUDES.</i>
<b>Sub-caption</b>	p. 2: I.; p. 3: II.; p. 4: III.; p. 6: IV.; p. 7: V.; p. 8: VI.; p. 9: VII.; p. 10: VIII.; p. 13: IX.; p. 14: X.; p. 15: XI.; p. 16: XII.
<b>Footline</b>	pp. 2–16: 1 <sup>er</sup> Liv: « Ad <sup>e</sup> C. (560) & C <sup>ie</sup> ; p. 17: 1 <sup>er</sup> Liv: Ad <sup>e</sup> CATELIN & C <sup>ie</sup> « Ad <sup>e</sup> C. (560) & C <sup>ie</sup> » 26. Rue Grange Batelière.
<b>Comments</b>	FFE. PD: 8/1839 (F-Pn register). Op. 28 Nos. 13–24 available with same TP (e.g. 28/13-24-1-C).
<b>Errors</b>	CT: 'J.' [ <i>CHOPIN</i> ]. FL p. 17: 'Batelière'.
<b>DMF</b>	<b>No. 3</b> – b. 9, LH note 5: c <sup>1</sup> . <b>No. 5</b> – b. 34, RH note 6 and b. 35, RH note 2: quavers not beamed. <b>No. 8</b> – b. 8, LH note 15: f <sup>♯</sup> <sup>1</sup> . <b>No. 10</b> – b. 2, RH notes 4, 5: b <sup>1</sup> , a <sup>1</sup> . <b>No. 12</b> – b. 35, LH chord 2: e–b–c[ <sup>♯</sup> ] <sup>1</sup> .

## Copies

<b>F-Pn</b>	<b>Ac.p.2710 (1)</b> – 332 x 250 mm (v). TP: publisher's oval stamp with handwritten 'Direction' in centre, annotation 'Dépôt 1839 - 7 <sup>hne</sup> N <sup>o</sup> 224'.
	<b>Vm<sup>7</sup> 2463</b> – 338 x 254 mm. TP: publisher's oval stamp with handwritten 'Direction' in centre.



# **‘DMFs’ for Op. 28 French first edition: 28/1-12–1-C, 28/1-12–1a-C**



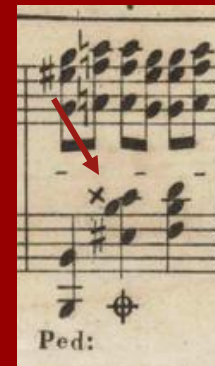
No. 3: bar 9



No. 5: bars 34–37



No. 10: bar 2



No. 12: bar 35

## Home

Chopin's First Editions Online (CCEO) was funded by the [Arts and Humanities Research Council](#) (Resource Enhancement Programme) from March 2004 to August 2007. The project's chief aim was to create an online resource uniting all of the first [impressions](#) of Chopin's first editions in an unprecedented virtual collection, thereby providing direct access to musicians and musicologists to some of the most important primary source materials relevant to the composer's music. The c. 5,500 digital images in the CCEO archive were obtained from five lead institutions (Bibliothèque Nationale de France, Bodleian Library, British Library, Narodowy Instytut Fryderyka Chopina and the University of Chicago Library) and seventeen other libraries. The full score of each first impression appears along with commentary on particularly significant textual features. In addition, there are excerpts from the [Annotated Catalogue of Chopin's First Editions](#). Innovative methodologies for complex textual interlinking and web delivery of this material were devised at the Centre for Computing in the Humanities (CCH) using advanced imaging techniques allied with relevant open standards for metadata and interface design.

CCEO was directed by Professor John Rink (Royal Holloway, University of London) with advisory input from Professor Marilyn Deegan and Professor Harold Short (King's College London). CCEO employed three Research Fellows – Dr Christophe Grabowski, Dr Danae Stefanou and Dr Julia Craig-McFeely (Royal Holloway, University of London). A large team at CCH carried out the technical development under the direction of John Bradley.



## Sonata Op. 4

### Source information

- ▶ [French First Edition](#)
- ▶ [Austrian First Edition](#)
- ▶ [English First Edition](#)
- ▶ [Italian First Edition](#)

### Front matter

#### Mvt 1

#### Mvt 2 Minuetto

#### Mvt 2 Trio

#### Mvt 3

#### Mvt 4

## Rondo Op. 5

## Mazurkas Op. 6

## Mazurkas Op. 7

## Trio Op. 8

## Nocturnes Op. 9

## Etudes Op. 10

## Concerto Op. 11

## Variations Op. 12

## Fantasy Op. 13

## Rondo à la Krakowiak Op. 14

## Nocturnes Op. 15

## Rondo Op. 16

## Mazurkas Op. 17

## Waltz Op. 18

## Bolero Op. 19

## Scherzo Op. 20

## Concerto Op. 21

## Andante Spianato & Polonaise Op. 22

## Ballade Op. 23

## Mazurkas Op. 24

## Etudes Op. 25

## Polonaises Op. 26

## Nocturnes Op. 27

## Preludes Op. 28



>>

# Sonata Op. 4 – Austrian First Edition

### Publisher

### Place of publication

Vienna

### Publication title

Grande Sonate pour le Pianoforte, Op. 4

### Dedicatee

none

### Series title and number

none

### Plate number

T.H. 8147.

### Publication date

7/1851

### Printing method

individual title page and music text engraved

### Annotated Catalogue code

4-1-Hc

### Contents

#### 16 leaves

- p. [i] individual title page
- p. [ii] blank
- p. [1] blank
- p. 2 mvt 1, bs 1–22
- p. 3 mvt 1, bs 23–42
- p. 4 mvt 1, bs 43–66
- p. 5 mvt 1, bs 67–89b
- p. 6 mvt 1, bs 90–117
- p. 7 mvt 1, bs 118–141
- p. 8 mvt 1, bs 142–165
- p. 9 mvt 1, bs 166–194
- p. 10 mvt 1, bs 195–222
- p. 11 mvt 1, bs 223–248
- p. 12 mvt 2, bs 0–37 (Minuetto)
- p. 13 mvt 2, bs 0–32 (Trio)
- p. 14 mvt 3, bs 1–23
- p. 15 mvt 3, bs 24–42
- p. 16 mvt 4, bs 1–32
- p. 17 mvt 4, bs 33–64



**Mazurkas Op. 24**

**Publication history**

**Source information**

- › [French First Edition](#)
- › [German First Edition](#)
- › [English First Edition](#)

**Front matter**

**Mazurka No. 1**

**Mazurka No. 2**

**Mazurka No. 3**

**Mazurka No. 4**

**Etudes Op. 25**

**Polonaises Op. 26**

**Nocturnes Op. 27**

**Preludes Op. 28**

**Impromptu Op. 29**

**Mazurkas Op. 30**

**Scherzo Op. 31**

**Nocturnes Op. 32**

**Mazurkas Op. 33 [F, E]**

**Mazurkas Op. 33 [G]**

**Waltz Op. 34 No. 1**

**Waltz Op. 34 No. 2**

**Waltz Op. 34 No. 3**

**Sonata Op. 35**

**Impromptu Op. 36**

**Nocturnes Op. 37**

**Ballade Op. 38**

**Scherzo Op. 39**

**Polonaises Op. 40**

**Mazurkas Op. 41 [F, E]**

**Mazurkas Op. 41 [G]**

**Waltz Op. 42**

**Tarantella Op. 43**

**Polonaise Op. 44**

**Prelude Op. 45**

**Allegra de Concert Op. 46**

F G E  
F G E  
F G E  
F G E  
F G E

>>

**Mazurkas Op. 24 – German First Edition Mazurka No. 2 p. 6 bs 1–25**

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[Previous](#) [Next](#)

6

M. M. ♩ = 108.

ALLEGRO NON TROPPO.

*legato.*

**N. II.**

**MASURKA.**

*sotto voce.*

*il basso sempre legato.*

*pia f*



The second developmental phase of the Online Chopin Variorum Edition (OCVE) is funded by the [Andrew W. Mellon Foundation](#) and will run from October 2011 to March 2014, following a pilot study (May 2003 to October 2004) and a first developmental phase (November 2005 to September 2009), both of which were also funded by the Mellon Foundation.

During Phase 2, the project will continue to address four key research questions:

- What is a musical 'work' and how is the 'work concept' that has prevailed since the mid-nineteenth century challenged by the Chopin sources?
- What is the best means of capturing in an edition the creative history implicit in the sources, ranging from the earliest sketches through to the last impressions of the first editions and beyond?
- How can the intellectual and logistical difficulties routinely experienced by editors in handling disparate source materials be overcome by means of technological support?
- In what ways might technology change the mode of presenting information previously contained – or, conversely, uncontainable – within printed editions? Moreover, how might technology fundamentally alter the musician's and the musicologist's understanding of different sources, their often complex interrelationships, and their significance as artistic and cultural artifacts within a rich history of publication, pedagogy, and performance?

As at previous stages, the principal aim in this phase of research is to facilitate and enhance comparative analyses of disparate types of source material. By significantly increasing the digital content (in terms of both musical material and metadata) and by providing enhanced tools for its use, the second developmental phase will result in a considerably expanded resource of commensurately greater value to a range of musical and musicological communities. The research will exploit emerging technical capabilities for text/image comparison as well as recent musicological advances in cognate projects. The end result will be an altogether new type of 'dynamic edition'. Users themselves will be able to construct unique 'editions' of their own, combining elements from the digitised source materials with reference to the scholarly apparatus that will be provided. In addition, there will be tools for adding personal annotations and thus for creating highly flexible 'critical commentaries'.

OCVE is directed by Professor John Rink (University of Cambridge) with additional scholarly research provided by Dr Christophe Grabowski. The technical development is being pursued collaboratively by the Department of Digital Humanities (DDH) at King's College London and the Centre for Applied Research in Educational Technologies (CARET) at the University of Cambridge under the direction of Paul Vetch and John Norman respectively. Sarah Williams is OCVE Programme Manager.



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The Andrew W. Mellon Foundation





## Prelude Op. 45: Ö

## Select View

[Source Description](#)

<b>Publisher</b>	Pietro Mechetti
<b>Place of publication</b>	Vienna
<b>Publication title</b>	Prélude pour le Piano, [Op. 45]
<b>Dedicatée</b>	Mademoiselle la Princesse Elisabeth Chernicheff
<b>Plate number</b>	P. M. No 3594.
<b>Publication date</b>	1/1842
<b>Source code</b>	45–1–M
<b>Contents</b>	<b>5 pages</b> <ul style="list-style-type: none"> <li>p. 3 bs 1–19</li> <li>p. 4 bs 20–39</li> <li>p. 5 bs 40–59</li> <li>p. 6 bs 60–79 (beginning)</li> <li>p. 7 bs 79 (end)–91</li> </ul>
<b>Displayed copy</b>	GB-Lbl: i.143
<b>Additional information</b>	- See <i>Annotated Catalogue</i> for detailed description of contents, and for information about similar copies and subsequent reprints with identical music text

## Key features

Because no *Stichvorlage* is available for comparative study, the bar-level commentary focuses on the differences between **AUS** and **F1** in bs 1–19. Apart from the omission described under b. 2 and the incorrect configuration of the RH stems in bs 8 and 12, the music text is entirely correct in this passage in **AUS**. Note that the pedal is sustained for a shorter duration than in **F1** not only within the case-study passage (see bs 5, 9, 11, 18, 19) but throughout the Prelude as a whole.



## ◀ Prelude Op. 45 bs 4-6 ▶

Display:

Fullscreen Reset

Select Bar(s):

3 Bars

5 Sources

Labels: ☐

1 2 ... 92 93





## Prelude Op. 45 bs 4-6

Display:

Fullscreen Reset

Select Bar(s):

3 Bars

5 Sources

Labels: ☒

1 2 ... 92 93

F1 (bs 4-6)

J-F2 (bs 4-6)

Ö (bs 4-6)

E2 (bs 4-6)

E3 (bs 4-6)



## Second developmental phase (2011–14)

- Primary sources (manuscripts, first editions, subsequent impressions, *Handexemplare*)
  - Nocturnes
  - Mazurkas
  - Sonatas
- Digitisation and online publication of *Annotated Catalogue*
- Integrated underlying database

*Project team: John Rink (Director), Sarah Williams (Programme Manager), Christophe Grabowski (Senior Researcher), Paul Vetch (Technical Director), Grant Young (Technical Manager), Elliott Hall, Felix Hermann and Chris Martin (Technical Developers)*

# **FIELDS**

# **SAMPLE – Ballade Op. 47**

## **General information relevant to all catalogue entries for the piece in question – comprising:**

1	<b>title of work</b> and, if relevant, <b>opus number</b> , situated to the left of the page	BALLADE OPUS 47
2	<b>number(s)</b> attributed to the work in Chomiński and Turło's <i>Katalog</i> (Ch&T), located to the right opposite the title	Ch&T 4
3	<b>place of publication, publisher(s), dates of commercial availability</b> of each first edition  i.e.:	<i>full entry:</i> <b>Paris</b> M. Schlesinger: from 1841 <b>Leipzig</b> Breitkopf & Härtel: 1841–79 <b>London</b> Wessel & Stapleton: 1842–45; Wessel: 1846–59; Ashdown & Parry: from 1860
3a	<b>place of publication</b>  linked to:	[ <i>extracted from above:</i> Paris]
3b	<b>publisher and names of successors</b> or other firms which acquired the edition.  Italics are used to denote elements of a work's editorial history which are conjectural owing to lacunae in the source material; such 'reconstructions' are undertaken only up to the publication of the latest impression to be catalogued, and never for subsequent output.  linked to:	[ <i>extracted from above:</i> Maurice Schlesinger]
3c	<b>respective dates</b> of commercial availability where known. See above re use of italics.	[ <i>extracted from above:</i> from 1841]



**Information relevant to specific impressions of individual editions  
of the piece in question – comprising:**

**4**      **edition/impression code, comprising**      47–1-Sm

- a) opus number or, for works published without opus number, short title followed in some cases by the key of the work;
- b) number of the edition, followed by a letter indicating the reprint in question;
- c) siglum of the publisher of the edition

The codes of individual works from multipartite opuses or from editions originally published in two parts or ‘books’ (Opp. 9, 10, 25, 28, 32, 48) contain an oblique after the opus number followed by the number of the constituent work(s) in question – thus, ‘15/2’ in the case of the Nocturne Op. 15 No. 2. Reference is made to more than one work of this type by means of an ampersand (for two pieces) or hyphen (for three or more). In a few cases, the number(s) following an oblique within the edition/impression code pertain not to constituent works within the opus but to constituent movements within a multi-movement piece or to counterparts thereof

FIELDS		SAMPLE – Ballade Op. 47
5	<p><b>title-page transcription</b> The entire text of each individual title page and common title page is transcribed within the main body of the catalogue, irrespective of the number of elements modified or added in later versions thereof.</p> <p><b>NB special characters are used in these transcriptions. Here and below « » are symbols designating the position of text on the page and will need to be included in the online version.</b></p>	<p>3<sup>E</sup> <i>BALLADE</i> POUR le Piano, dédiée à Mademoiselle Pauline de Noailles <i>PAR</i> <i>F. CHOPIN.</i> <i>A.V.</i>  <i>Op: 47. « » Prix 6<sup>f</sup></i> <i>A PARIS, chez MAURICE SCHLESINGER, Rue Richelieu, 97.</i> <i>Leipzig, chez Breitkopf et Haertel. « M.S. 3486. » Propriété des Editeurs.</i></p>
6	<b>contents, including:</b>	
6a	a) information about the <b>number of leaves</b>	9 leaves: p. [i] engr ITP, pp. [ii, 1] blank, pp. 2–15 engr text, p. [16] blank.
6b	<p>b) the <b>physical make-up</b> of all the copies classed under the given code</p> <p>Where the printed pagination begins with ‘1’, any preceding pages without numbering are designated by lower-case roman numerals in square brackets (e.g. 2–1-W); conversely, where the existing pagination starts with a number other than ‘1’, bracketed arabic numerals up to the first printed page number are assigned to the unnumbered pages before it, with lower-case roman numerals again in square brackets being used for any previous pages as relevant (e.g. 12–1-Sm). Unnumbered pages at the end are given arabic numerals in square brackets, following on from the last printed page number.</p>	[NB pagination and page distribution]
6c	c) the <b>printing method</b> used to produce them.	[NB ‘engr’ for engraved; other possibilities included ‘printed’ and ‘lith’ for lithographed]

# Database concordance: *Annotated Catalogue*, CFEO & OCVE

Field ref. no.	Field description	CFEO version	CFEO sample	OCVE - all sources	OCVE sample - all sources
1	Short title and opus number	Complete title'	Ballade in A-flat major Op. 47	pieceDescription'	Ballade in A-flat major Op. 47
2	witnessDescription' (in heading of CG text)	[Used in tree (?) and at top of Source info pages (?)]	French first edition	[Includes category of manuscript, type within that category, and short descriptor; only the last of these appears in the OCVE resource itself]	Autograph: Stichvorlage (A)
3a	Displayed copy (in CFEO taken from heading of CG text) - includes name or code of supplying institution and shelfmark		F-Pn: Vm <sup>7</sup> 2456.		
3b	Source of images			PL-Wnfc: F. 1334.	
4	Copyright (in heading of CG text)	[Adapted form used in rubric above each constituent image]	Copyright owned by Bibliothèque nationale de France.	[Adapted form should have been used in rubric above/below each constituent image, but at present there are no such notices anywhere!]	Copyright owned by The Fryderyk Chopin Institute, Warsaw.
5	Publisher		Maurice Schlesinger		Maurice Schlesinger
6	Place of publication		Paris		Paris
7a	Title			3me Ballade pour le Piano forté [...] Oeuv. 47	
7b	Publication title		3E Ballade Pour le Piano, Op. 47		3E Ballade Pour le Piano, Op. 47
8	Dedicatee		Mademoiselle Pauline de Noailles	Mademoiselle Pauline de Noailles	Mademoiselle Pauline de Noailles
9	Series title and number		none		
10	Plate number		M. S. 3486.		M. S. 3486.
11	Publication date		12/1841		12/1841

etc.

## **Online *Annotated Catalogue*: amendments to printed version**

- 1) Textual modifications, including correction of typographical errors, qualitative changes to the text, and adjustments to other text as a result of edition/impression code updates
- 2) New source entries which affect preceding and/or subsequent edition/impression codes and other text
- 3) Changes to edition/impression codes which have no impact on surrounding text

# New edition/impression codes

Case 1 – new ‘intermediate’ impressions:

Printed version of catalogue					
10/7-12-1-W				10/7-12-1a-W	10/7-12-1b-W etc.



# New edition/impression codes

Case 1 – new ‘intermediate’ impressions:

Printed version of catalogue					
10/7-12-1-W				10/7-12-1a-W	10/7-12-1b-W etc.
Online version					
a) 1st modification stage					
10/7-12-1-W			New impression 10/7-12-1*-W	Original unchanged	ditto

# New edition/impression codes

## Case 1 – new ‘intermediate’ impressions:

<b>Printed version of catalogue</b>					
10/7-12-1-W				10/7-12-1a-W	10/7-12-1b-W etc.
<b>Online version</b>					
a) 1st modification stage					
10/7-12-1-W			New impression 10/7-12-1*-W	Original unchanged	ditto
b) 2nd modification stage					
10/7-12-1-W		New impression 10/7-12-1*-W(r1)	Impression described above becomes 10/7-12-1**-W	Original unchanged	ditto

# New edition/impression codes

## Case 1 – new ‘intermediate’ impressions:

Printed version of catalogue					
10/7-12-1-W				10/7-12-1a-W	10/7-12-1b-W etc.
Online version					
a) 1st modification stage					
10/7-12-1-W			New impression 10/7-12-1*-W	Original unchanged	ditto
b) 2nd modification stage					
10/7-12-1-W		New impression 10/7-12-1*-W(r1)	Impression described above becomes 10/7-12-1**-W	Original unchanged	ditto
c) 3rd modification stage					
10/7-12-1-W	New impression 10/7-12-1*-W(r2)	Impression described above becomes 10/7-12-1**-W(r1)	Impression described above becomes 10/7-12-1***-W	Original unchanged	ditto

\*, \*\*, \*\*\* etc. placed after an edition/impression number indicates that the impression in question is the first, second, third etc. to follow after the catalogue entry that precedes it.

# New edition/impression codes

**Case 2 – new impressions prior to the earliest listed in the catalogue for a given work**

Printed version of catalogue			
	65–1-BR	65–1a-BR	65–1b-BR
Online version			
a) 1st modification stage			
New impression +65–1-BR	Original becomes 65–1*-BR	Original unchanged	ditto

- + placed before an opus number designates a new catalogue entry that comes before the one that originally was considered to be ‘the oldest known impression’

# New edition/impression codes

Case 2 – new impressions prior to the earliest listed in the catalogue for a given work

<b>Printed version of catalogue</b>			
	11–1-KI	11–1a-KI	11–1b-KI
<b>Online version</b>			
a) 1st modification stage			
New impression: +11–1-KI	Original becomes 11–1a*-KI (This takes the ‘a’ in addition to * because of factors unrelated to the system described here.)	Original unchanged	ditto
<b>Printed version of catalogue</b>			
	65–1-BR	65–1a-BR	65–1b-BR
<b>Online version</b>			
a) 1st modification stage			
New impression +65–1-BR	Original becomes 65–1*-BR	Original unchanged	ditto

- + placed before an opus number designates a new catalogue entry that comes before the one that originally was considered to be ‘the oldest known impression’

# Online version of AC front matter (prototype)


[+ New](#)[Edit Page](#)[Editor Add](#)

## Preface

This catalogue is the fruit of a ten-year research initiative which began in 1998 with financial support from The Leverhulme Trust. Its chief goal was to produce an inventory of the first editions of Fryderyk Chopin's music held by the principal European and American libraries, and to analyse the contents of those editions in detail. At the start of the project we anticipated a total corpus of about 2,000 scores, but it soon emerged that a much larger quantity existed. Indeed, the sixty institutions and five private collections that have been targeted in this enterprise hold some 4,830<sup>1</sup> copies – representing approximately 1,552 distinct impressions – most of which could plausibly be described as 'Chopin first editions' in one sense. The meaning of 'first' needs to be qualified, however: as the 'Historical overview' explains, multiple impressions of many scores were successively brought out, thus producing a vast quantity of 'first editions' which vary in content and relative significance. Numerous difficulties arise in identifying and classifying this material, requiring the systematic application of well-defined criteria so that the distinctive features and status of each impression can be determined and assessed.<sup>2</sup>

All of this is the aim of the Annotated Catalogue of Chopin's First Editions, which focuses on three broad categories of source material:

- first editions released during Chopin's lifetime
- posthumous first editions published between 1850 and 1878
- successive reprints of these editions until their eventual disappearance from the market.

Newly engraved versions bearing the original plate numbers are also included, principally because of difficulties in identifying them as opposed to their progenitor 'first editions' (and vice versa). Unauthorised reprints of the original editions, produced between 1832 and 1878 in various European countries as well as America,<sup>3</sup> do not appear here, given their somewhat marginal importance compared with editions whose publication was overseen by Chopin himself. Similarly, we have not catalogued editions with new plate numbers dating from 1850 onwards, nor the first editions of works discovered after 1878,<sup>4</sup> which tend to be easily identifiable and readily accessible.<sup>5</sup> 

The Annotated Catalogue is divided into four main parts. The first is a lengthy chapter entitled 'Chopin's first editions: historical overview' which provides essential background information about the publication history of Chopin's music within each of the countries concerned, as well as pertinent observations about music publishing during the period. Among other things, we discuss the legal contexts surrounding Chopin's first editions, their general characteristics and the publishers that brought them out. This overview is followed by an 'Introduction to the Annotated Catalogue', where we present our classificatory criteria, descriptive method, approaches to cross-referencing and abbreviated description, and policies on the catalogue proper. We also indicate how we have dated editions – in addition to providing a glossary of key terms.

# Online version of AC front matter (prototype)

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## Preface

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Virtually all of Chopin's works were published in arrangements for piano four hands during the nineteenth century. These were particularly abundant in the German states and existed in more limited quantities in England, whereas in France only a handful of such editions appeared on the market. Given that arrangements of this sort did not emanate from Chopin himself, they do not feature in our catalogue, nor the solo piano version of Op. 3 prepared by Moscheles. The only arrangements represented here are those for piano and flute of Op. 3; for piano, flute and cello of Op. 8; and for piano and violin of Opp. 3 & 65 and the Grand Duo Concertant. The rationale behind their inclusion is that the music text of certain passages contains relevant corrections.

The Annotated Catalogue is divided into four main parts. The first is a lengthy chapter entitled 'Chopin's first editions: historical overview' which provides essential background information about the publication history of Chopin's music within each of the countries concerned, as well as pertinent observations about music publishing during the period. Among other things, we discuss the legal contexts surrounding Chopin's first editions, their general characteristics and the publishers that brought them out. This overview is followed by an 'Introduction to the Annotated Catalogue', where we present our classificatory criteria, descriptive method, approaches to cross-referencing and abbreviated description, and policies on the catalogue proper. We also indicate how we have dated editions, in addition to providing a glossary of key terms.



## Published version

## Online version (prototype)

4-1-R

[Plate 12]

Grande | Sonate | en Ut mineur, | *POUR* | Piano | *composée par* | FR. CHOPIN | *A. J.* | *Œuv : 4.* « » *Prix : 9<sup>f</sup>* | *(Publication Posthume.)* | Paris, S. RICHAULT, Editeur, Boulevard Poissonnière, 26, au 1<sup>er</sup> | Vienne, Ch. Haslinger. « Londres, R. Cocks et C<sup>ie</sup> » Milan, Jean Ricordi. | 10.868. R

**Contents** 16 leaves: p. [i] engr ITP, pp. [ii, 1] blank, pp. 2–29 engr text, p. [30] blank.  
**Caption title** p. 2: SONATE. | PAR | FR. CHOPIN. | Oeuvre 4. | PUBLICATION POSTHUME.  
**Footline** p. 2: Imp: Langlet 18. rue Cadet « 10 868. R.; pp. 3–29: 10 868. R.

**Comments** FFE. PD: 26/5/1851 (*dépôt légal*).

### Copies

**F-Pmvr** CRS.I.109/1 (1) – 337 x 260 mm (v). TP: publisher's oval stamp.  
**F-Pn** **Ac.p. 2696** – 334 x 251 mm (v). TP: publisher's oval stamp, octagonal stamp 'DÉPÔT LÉGAL | Seine | N° 491 [number handwritten] | 1851', annotation 'Dépôt 1851 - Mai N° 491'.  
**Vm<sup>12</sup> 5565** – 356 x 272 mm. TP: publisher's oval stamp, octagonal stamp 'DÉPÔT LÉGAL | Seine | N° 491 [number handwritten] | 1851', deposit stamp '1851'.  
**GB-Lbl** **h.473.f.(8.)** – 335 x 260 mm (v). TP: publisher's signature stamp.

4-1-R

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Grande | Sonate | en Ut mineur, | *POUR* | Piano | *composée par* | FR. CHOPIN | *A. J.* | *Œuv : 4.*  
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**Vm<sup>12</sup> 5565** – 356 x 272 mm. TP: publisher's oval stamp, octagonal stamp 'DÉPÔT LÉGAL | Seine | N° 491 [number handwritten] | 1851', deposit stamp '1851'.  
**GB-Lbl** **h.473.f.(8.)** – 335 x 260 mm (v). TP: publisher's signature stamp.

GRANDE SONATE | pour le | Pianoforte | *composée* | par | FRÉDÉRIC CHOPIN. | Oeuvre 4. | *Propriété des Editeurs.* | N<sup>o</sup> 8147. « *Enregistré dans* [Habsburg coat of arms] *l'Archive de l'Union.* » Prix f2\_\_ C.M. | Vienne, | *chez Charles Haslinger quondam Tobie,* | *Marchand de Musique etc. de la Cour Imp. et Royale.* | *Leipsic, chez B. Hermann.* | Londres, chez R. Cocks & C<sup>o</sup> « Milan, chez Jean Ricordi. » Paris, chez Simon Richault.

**Contents** 16 leaves: p. [i] engr ITP, pp. [ii, 1] blank, pp. 2-29 engr text, p. [30] blank.  
**CaptionTitle** p. 2: SONATE | *par* | FR. CHOPIN. | Oeuvre 4.  
**Footline** p. 2: (8147.) | Eigenthum und Verlag der k.k. Hof-Kunst-und Musikalienhandlung des Tobias Haslinger in Wien.; pp. 3-29: T.H. 8147.

**Comments** AFE. PD: 7/1851 (MIM). Plate number itself dates from 1840 (see Deutsch 1961: 25).

**Errors** TP: 'Enregistré'.

### Copies

**A-Wn** S.H. Chopin 14 – 340 x 265 mm.  
**D-Bds** Mus. 984 – 329 x 255 mm (v).  
**D-Dl** Mus. 5565-T-537 – 340 x 260 mm.  
**D-LEm** PM 1853 – 329 x 253 mm. TP: decorative oval blind stamp '[clipped] INSTRUMENTENHANDLUNG | LEIHANSTALT | Gebrüder Hug | BASEL. ZÜRICH. ST GALLER', handwritten price 'M. 4 -' below printed price.  
**D-Mha** 2914/1648 – 340 x 260 mm.  
**F-Pn** Rés. Vma. 241 (I, 4) – 340 x 265 mm (v). TP: oval blind stamp 'DETAIL MUSIKHANDLUNG | B. SCHOTTS SÖHNE | IN MAINZ'. Stirling copy.  
**GB-Cu** MRA.340.85.45 – 321 x 249 mm.  
**GB-Lam** 4 Chopin 4 – 323 x 250 mm (v). TP: rectangular stamp 'MUSIKALIEN-& INSTRUMENTEN HANDLUNG | VON | TH. HENKEL IN FRANKFURT A/M. | MUSIKALIEN-LEIHANSTALT'.  
**GB-Lbl** h.471.(4.) – 330 x 257 mm (v).  
**GB-Ob** Tyson Mus. 304 – 340 x 265 mm.  
**PL-Tu** IV 12221 – 314 x 248 mm (v).  
**PL-Wnifc** 3859/n – 310 x 256 mm. TP: oval blind stamp 'KSIEGARNIA I SKŁAD NUT MUZYCZNYCH | R. FRIEDLEIN

**Online  
version  
(prototype)**

# Online version (prototype)

4-1-R

[Plate 12]

Grande | Sonate | en Ut mineur, | POUR | Piano | composée par | FR. CHOPIN | A. J. Euv : 4. « »  
Prix : 9f (Publication Posthume.) | Paris, S. RICHAULT, Editeur, Boulevard Poissonnière, 26,  
au 1<sup>er</sup> | Vienne, Ch. Haslinger. « Londres, R. Cocks et C<sup>ie</sup> » Milan, Jean Ricordi. 10.868. R

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**Footline** p. 2: Imp: Langlet 18. rue Cadet « 10 868. R.; pp. 3-29: 10 868. R.

**Comments** FFE. PD: 26/5/1851 (*dépôt légal*).

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**F-Pn** Ac.p. 2696 – 334 x 251 mm. TP: publisher's oval stamp, octagonal stamp 'DÉPÔT LÉGAL | Seine N° 491 [number handwritten] | 1851', annotation 'Dépôt 1851 - Mai N° 491'.  
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**GB-Lbl** h.473.f.(8.) – 335 x 260 mm. TP: publisher's signature stamp.

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Chopin
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TitlePageDescription
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Grande | Sonate | en Ut mineur, | POUR | Piano | composée par | FR. CHOPIN | A. J. | Œuv : 4. « » Prix : 9f | (Publication Posthume.) | Paris, S. RICHAULT, Editeur, Boulevard Poissonnière, 26, au 1<sup>er</sup> | Vienne, Ch. Haslinger. « Londres, R. Cocks et C<sup>re</sup> » Milan, Jean Ricordi. | 10.868. R

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# Editing tool (prototype)

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## Search operations inherited from CFEO for online *Annotated Catalogue*

1. Genre
2. Key
3. Publisher
4. Dedicatee
5. City of publication
6. Country of publication
7. Location of source (library, private collection, etc.)
8. Plate number
9. Year of publication, including date ranges  
(from xxxx / to yyyy)

## Additional search operations for online *Annotated Catalogue*

10. Chomiński & Turło code
11. Opus
12. Title
13. Edition/impression code
14. Printing method
15. Publisher address
16. Registration date
17. Currency units
18. Annotations (dedications / signatures)
19. Owners of copies (Dubois, Orda, etc.)
20. Publisher stamps
21. Free-text search, to include fields 12d–m & 13d

12d	<b>copyright notices</b>
12e	<b>comments on performance</b>
12f	<b>comments on compositional genesis</b>
12g	information about the <b>publisher's other output</b>
12h	confirmation of the <b>editor's approval</b>
12i	<b>name and number of series</b> to which the work belongs
12j	names of <b>foreign publishers</b> sharing or holding copyright
12k	name of <b>engraver</b>
12l	name of <b>printer</b>
12m	name of <b>editor</b>
13d	<b>period of commercial availability</b>



# Search function (prototype)

## Chopin

Online Annotated Catalogue

Intro

Front Matter


Works and Impressions

libraries

admin panel

inline test

Advanced Search

 Search Help

Search

Search for

search input: censor

in

work



Apply filters? ▶ (You can filter on CHT, Publisher, and PublishCity)

 Filters help

Search

# Hypothetical search results – ‘censor’

**Edition/impression code:** 74/10&1–1-KO

**Field:** Comments

**Text:** Reprint of PFE of two songs (Op. 74 Nos. 10 & 1) engraved and printed in Leipzig. PD:

1861 (advt). First impression published in 1/1856. As TP indicates two editions, thus explaining double (and therefore partly redundant), resp. No. 1 individual pagination (pp. 3–4 description) is at bottom. Present No. 10 contains separate voice part. Order of leaves in sole located between the two pieces. Piece no. 1a-G and 74–1-Sam.

**Link to full entry:** [74/10&1–1-K](#)

## PolG#m–1a-K

‘OEUVRES | DE | CHOPIN. | POUR LE PIANO’ version 3.

**Contents** 4 leaves: p. [1] lith STP, p. [2] blank, pp. 3–7 lith text, p. [8] blank.

**Caption title** p. 3: POLONEZ.

**Footline** p. 3: O ile z manuskryptu i dedykacji wnosic można, + kompozycja ta napisana została w 14 roku życia + przez Fryderyka Chopin, – i nigdzie dotychczas + drukowaną nie była. – « » Autant que l’on puisse juger d’après le manuscrit + et sa dédication, cette composition musicale a été écrite par Frédéric Chopin à l’âge de 14 ans, et + n’était nulle part publiée jusqu’à - présent. –; pp. 4–6: 20; p. 7: » Дозволено Цензурою въ Варшавѣ | 20

**Comments** Titelaufage of PolG#m–1-K. PD: c. 1876. Waltz in E minor available with similar TP (see Waltz Em–1b-K).

**Modifications** FL p. 3: plate number and printer’s imprint illegible; p. 7: Russian censorship notice added.

**Errors** TP: ‘dedièe’. FL p. 3: as for PolG#m–1-K.

## Copies

**F-Pn** Vmg 21790 – 356 x 267 mm. FL p. 3: last line of publisher’s note illegible.

**PL-Wam** N 42905 Cim. – 340 x 264 mm. P. 3: annotation ‘Dar Aleks. Jakowskiego’.

**Edition/impression code:** PolG#m–1a-K

**Field:** Modifications

**Text:** FL p. 3: plate number and printer’s imprint illegible; p. 7: Russian censorship notice added.

**Link to full entry:** [PolG#m–1a-K](#)

**Edition/impression code:** WaltzEm–1b-K

**Field:** Modifications

**Text:** CT: composer’s name added. FL p. 3: engraver’s imprint removed; p. 9: Russian censorship notice added.

**Link to full entry:** [WaltzEm–1b-K](#)

# Hypothetical search results

**Field:** Introduction to the *Annotated*

**Text:** Footlines appear principally within the music text, reproducing such information as the plate number and, on the first and last pages of many editions, the name and address of the publisher. They therefore resemble those in modern editions. The FLs of certain Chopin first editions also include the following details:

- copyright notices (e.g. 2-1-HAt, 1-W&S, 74-1-G)
- comments on performance (e.g. (see the separate German editions 68-1-Sam, MM-1-Sm, PolG#m-1-K)
- information about the publisher's other output (e.g. 3-1-W, 6-1-W, 14-1-W, 17-1-W)
- confirmation of the censor's approval (e.g. 74/10&1-1-KO, WaltzEm-1b-K)
- name of the series to which the work belongs and the work number therein (e.g. 2-1-W)
- names of foreign publishers sharing or holding copyright (e.g. 32/1-1-Sam, 33-1-B&H, 50/1-2-Sm, 57-1-W, MFM-1-E, 74-1-G)
- name of engraver or printer (e.g. 1-1a-BR, 1-2-HO, 4-1-R, 32-3-Sam, 35-1-TR, 43-1a-SCHU, 66-1-MEIf) or of the firm carrying out lithographic transfer (e.g. 40-1g-A&P, 43-1g-SCHU, 53-1d-A&P)
- name of editor (e.g. 1-2-HO, 3-1-W, 4-1-CO, 10/1-6-1e-W, 51-2-HO, VGNA-1-CO) or arranger (e.g. 8-1a-W)
- price of orchestral accompaniment (e.g. 2-1-W, 13-1-W).

**Link to full text:** [Introduction](#)

## Footline (FL)

Footlines appear principally within the music text, reproducing such information as the plate number and, on the first and last pages of many editions, the name and address of the publisher. They therefore resemble those in modern editions. The FLs of certain Chopin first editions also include the following details:

- copyright notices (e.g. 2-1-HAt, 2-2-HAt, 4-1-R, 13-1a-W, 17-1-W, 21-1-W, 33-1-B&H, 44-1-W&S, 74-1-G)
- comments on performance (e.g. 2-1-HAt, p. 9; 14-1-Sm, p. 2), on attributed opus numbers (see the separate German editions of Opp. 66-73) or on compositional genesis (e.g. 68-1-MEIf, 68-1-Sam, MM-1-Sm, PolG#m-1-K)
- information about the publisher's other output (e.g. 3-1-W, 6-1-W, 14-1-W, 17-1-W)
- confirmation of the censor's approval (e.g. 74/10&1-1-KO, WaltzEm-1b-K)
- name of the series to which the work belongs and the work number therein (e.g. 2-1-W)
- names of foreign publishers sharing or holding copyright (e.g. 32/1-1-Sam, 33-1-B&H, 50/1-2-Sm, 57-1-W, MFM-1-E, 74-1-G)
- name of engraver or printer (e.g. 1-1a-BR, 1-2-HO, 4-1-R, 32-3-Sam, 35-1-TR, 43-1a-SCHU, 66-1-MEIf) or of the firm carrying out lithographic transfer (e.g. 40-1g-A&P, 43-1g-SCHU, 53-1d-A&P)
- name of editor (e.g. 1-2-HO, 3-1-W, 4-1-CO, 10/1-6-1e-W, 51-2-HO, VGNA-1-CO) or arranger (e.g. 8-1a-W)
- price of orchestral accompaniment (e.g. 2-1-W, 13-1-W).

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the publisher.  
ditions also

3-1-B&H, 44-  
us numbers  
e.g. 68-1-MEIf,  
1-W)

1-B&H, 50/1-  
, 43-1a-  
&P, 43-1g-

-CO) or

## Online *Annotated Catalogue*: publication plan

- 1) To be launched in 2014 as part of the second developmental phase of OCVE
- 2) Intended to be free of charge to individual users
- 3) But you should still buy the book!





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