

Cataloguing Printed Music, especially of the Hand-Press Period. Notes for the Occasional Music Cataloguer.

These notes are based predominantly, but not exclusively, on the sort of popular drawing-room music of the late eighteenth and nineteenth centuries which seems to turn up most frequently in collections which do not otherwise have much music. Many of its composers are long forgotten and not always easily found in reference books, yet at the time the music was published in numerous different musical arrangements and editions, which unless catalogued carefully can be very difficult to describe adequately.

It is assumed that the cataloguer is already familiar with AACR2, DCRM(B), the locally-used version of MARC, and any other rules which apply to their catalogue. It is the intention of these notes to avoid reiterating these, as far as possible, or assuming that any particular combination of rules or codes is being applied.

1. Remember that the item may well have an entry in STC/Wing/ESTC. STC and Wing include engraved material, and in any case much of the music of that period was printed from letterpress. The Eighteenth Century STC excludes engraved music, but if the item contains any letterpress at all it should be there.

2. Titlepage transcription

- i.) If the item is engraved the titlepage punctuation is much less likely to be of any use in differentiating between different editions/issues than it is on a letterpress titlepage. Publishers would frequently beat the imprint out of the engraving plate, re-engrave it and used the altered plate for another edition. Punctuation is often absent, or mostly absent. You may want to give some consideration as to whether you want to supply any punctuation, and whether this conflicts with your existing cataloguing policy.
- ii.) Do transcribe any parts of the title designed by the publisher to be supplied in manuscript. These are typically symphony numbers and similar, where one titlepage served for a whole set and the item number was added by hand. Remember to add an explanatory note.
- iii.) If the item is a single aria or other extract from a contemporary popular opera, published as a "tie-in" with the stage performances, it is a good idea to include the names of the singers and the theatre, where these are given on the titlepage. For example:

The soldier tir'd of war's alarms sung by Mrs. Billington and by Madame Mara in Artaxerxes composed by Dr. Arne

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Ti veggo t'abbraccio, the favorite duett sung at the King's Theatre, by Mrs. Billington & Signora Grassini, in the opera of Il Ratto di Proserpina, composed by P. Winter, and arranged by M.C. Mortellari

This helps to differentiate between versions of an opera, between different operas of the same title, and may help date the publication. See below. It is unnecessary, unless local policy prefers otherwise, to include index entries for singers.

3. Uniform Titles

- i.) Single arias etc. extracted from operas or other longer works, are entered under the name of the opera, with the name of the aria in the 'subheading' field (\$p in MARC21).

240 10 \$aArtaxerxes.\$pThe soldier tir'd of war's alarms.\$kvocal score

But

- ii.) If an aria has been extracted from one opera and 'introduced' into another, typically as a celebrity soloist's stand-alone party piece, then the aria itself forms the main uniform title (add notes and added entries for the other composers and titles involved.)

100 1# \$aPaisiello, Giovanni,\$d1740-1816.

240 10 \$aNel cor più non mi sento,\$rEnglish.\$karr.

245 10 \$aHope told a flattering tale :\$bthe favorite song introduced by /\$cMadam Mara in Artaxerxes, with the celebrated harp accompaniment, also adapted for the piano-forte, the words by Peter Pindar, Esqr.

500 ## \$a ... Harp accompaniment by Mazzinghi, to a song from T.A. Arne's "Artaxerxes", the music adapted from "Nel cor più non mi sento" by G. Paisiello, from his opera "La Molinara"...

- iii.) Beware operas with different titles in different countries or towns.

4. Imprint and Dating

It seems to have been a point of honour with music publishers never to print a date on anything. There are several ways of getting some sort of a fix on it. All require appropriate use of square brackets and notes:

- i.) Watermarks. In the last decade or so of the eighteenth century and first couple of decades of the nineteenth there was a tax scheme for the paper industry which involved dated watermarks. These usually appear on paper with a wove finish, closeish to one of the long sides of the sheet, nearly a quarter of the way along i.e. towards the top or bottom of a folio page about half way across. This does not prove

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when the paper was printed on, but does at least provide a useful terminus in its manufacture.

- ii.) Publisher. The publishers' names on music of this period are more often than not partnerships, which were frequently very short-lived, as were their addresses and trade signs. For this reason transcribing the publisher's names as fully as possible, and including the address in the imprint field is to be recommended.

Music publishers and their addresses are helpfully documented in Charles Humphries and William C. Smith *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*. 2nd ed. Oxford: Basil Blackwell, 1970.

The information is also contained in the British Book Trade Index (<http://www.bbti.bham.ac.uk/>), although the printed volume is able to present the chronology of different partnerships and addresses more conveniently than the database format can.

- iii.) Plate marks. The engraved plates from which music was printed often bear a number. (Generally the same number for the whole publication, unless it is something very lengthy, when convenient sub-sections of the work may have separate ones). This should always be included in the note field. If these have been researched for the publisher in question they can provide a date, if you have the resources to identify and track down the publication in which the work appears. Otherwise it provides a form of unique identification for the item, and may indicate where a "new" edition is in fact a re-issue of old plates.
- iv.) Performances. If the titlepage refers to a specific production, as do the examples above, reference to a source such as *The New Grove Dictionary of Opera* (or the combined *Oxford Music Online*, <http://www.oxfordmusiconline.com>) may provide a date for that.

5. Physical Description

If possible describe the item complete as it would have been issued (e.g. "1 score + x parts (pagination)", or "x p. of music"). If there is any doubt make clear what is included in a note. It isn't always possible to be sure how many separate bits there are supposed to be, particularly if some are missing. Pay particular attention to items (usually piano/harp pieces or songs) whose titlepages describe them as having an accompaniment for another instrument/s 'ad libitum' or 'obbligato'. In this context this means 'optional'. This part may be printed somewhere on the main score, typically on the back or at the bottom of a page, or it may have been separate. They are frequently lost.

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6. Notes

The directions in AACR2 5.7 are fairly complete. A selective checklist of points peculiar to music:

- i.) List the intended voices/instrumentation, unless it is made clear on the titlepage. Songs were sometimes published in different versions for different voices, often described as 'high' or 'low'. This might be indicated only on the caption title, or in an obscure corner of the titlepage, perhaps with both possibilities printed, the appropriate one intended to be marked in manuscript before sale. Include this, as it is a vital form of identification.
- ii.) Check that between title statement and notes it is clear what language(s) the text is in. The titlepage and sung texts may not be in the same language, or the title may be something ambiguous, such as a name or single word.
- iii.) Remember to state where the title came from, if not the titlepage.
- iv.) Explain those convoluted relationships between the opera, the 'introduced' aria and its origins in another opera by a different composer.
- v.) Explain how the date was arrived at.
- vi.) State what sort of musical notation is used if it is not what would be expected for the type of music, or there is any ambiguity, eg both staff notation and lute tablature appear together. Conversely indicate if the item is without music, eg. the libretto of an opera or words edition of a hymn book.
- vii.) Plate numbers or publisher's serial numbers.
- viii.) Dated watermarks, if the dating of the item has depended on them.

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