# Oblong Format in Early Music Books

## By D. W. KRUMMEL

**M**USICAL notation requires more space than a literary text. It is usually read more slowly (the rough approximation of a minute a page for books is, generally, a half to one-fifth of the time required for a page of music), and it is read at the fixed pace specified by the tempo of the music. The process of performance also denies the reader any freedom to re-read, to skim, or to stop momentarily at the end of a line or a page, even for purposes of turning the page. For such reasons, special layout patterns have been found desirable for musical notation. These in turn have called for peculiar formats requiring appropriate imposition schemes. Those arrangements found in the printed musical editions of the sixteenth and seventeenth centuries, most of them using movable type, are the subject of this study.[1]

Oblong quarto was the common format for sixteenth-century music. The editions are generally made up of part-books, groups of gatherings intended to be bound up separately, each with its own title-page and each with music for the performers of one part, the total parts being as few as one, (lute solos, for instance), usually four to six, occasionally a dozen or more. The page is usually about 150×200 mm., a size which can readily be provided from a typical full sheet measuring about 400×300 mm.

The earliest editions devoted entirely to musical notation, printed by Ottaviano dei Petrucci in Venice and Fossombrone between 1501 and 1520, are oblong quartos. Petrucci's most important successor, Pierre Attaignant in Paris, used octavos between 1528 and 1534, but oblong quartos almost exclusively after 1534. The oblong quartos also dominated the output of the music-publishing industry which sprang up around 1540 in Venice, Nuremberg, and Antwerp, and spread to other cities later in the century. My guess is that about two thousand oblong quarto part-book editions were printed in sixteenth-century Europe. These editions are our major source of the art music of the high Renaissance.

Toward the end of the century upright quarto format began to replace the oblong format. Girolamo Scotto was the first important printer to adopt the upright format, just before 1570. His lead was followed by other printers, particularly in Venice and elsewhere in Italy after 1580. However, Scotto's main Venetian competitor, the family Gardano, seldom issued upright part-books before 1590 and continued to issue the oblong format as late as 1609.

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The oblong format persisted in Germany until just about 1600, and occasionally even later in France and the Low Countries. In the sixteenth century upright format (usually octavo) had also been typical of those musical editions closely allied to the book trade, hymnals and instruction books in particular, and such music as was occasionally published by printers whose main concern was literary texts, especially in Germany. Such upright formats, along with folio choirbooks, still account for somewhat less than half of the printed music of the sixteenth century.
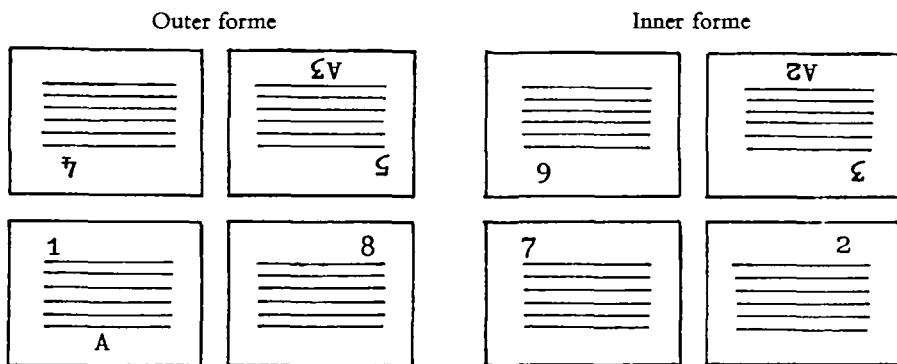


Outer forme         Inner forme

FIG. I. Oblong quarto (Vietor, p. 8; Schmatz, p. 5; Ernesti, pp. 66–7; Luckombe, p. 411; Täubel 1785, no. VIII, 1791, no. VII; Johnson, pp. 4–5). Ernesti remarks, 'The sheet of this quarto format is to be folded cross-ways first, not side-ways' ('Die Bogen dieses Quart-Formats werden zuerst im Creuz- und nicht im Mittel-Steg gefalzet').

In the Gulliveresque world of *Oblongatia*, everybody lives sideways. The way to get around is simple: vertical is horizontal and horizontal is vertical. Specifically, the typical imposition for a quarto is rearranged as shown in figure 1. Ordinarily, the text runs horizontally on the sheet; in oblong format it runs vertically. In folding next, the vertical ('longways') fold comes first, the horizontal ('crossways') second. The vertical fold becomes the bolt at the top of the gathering which is trimmed; the horizontal fold is sewn. In the gathering itself, the chain lines are vertical, not horizontal as in usual quarto format. The watermark should appear in halves in the top centre of the first and second leaves of the gathering (or, when the sheet is printed bottom-side up, as often happens, the third and fourth).

There is a misleading notion about that such books ought to be called folios in half-sheets. So far as I know, this description has not been explained or defended in print, although some bibliographers (and some good ones at that) have followed the practice which it implies. One rule on which this description could be based is that a folio leaf *must* have vertical chain lines, if it is assumed that the direction of the chain lines is the primary determinant of format. Describing a book as a folio in this manner says mainly that the pages are large and the chain lines are vertical. This reasoning is certainly respectable in so far as it pays no heed to several favourite bibliographical

fallacies: that a folio is always gathered in twos, a quarto in fours, etc.; or that the height of the page (taken alone) has anything to do with either the imposition or the gathering.[1] Such terminology can also be the unhappy conclusion drawn from two highly respectable truths, one, that half-sheet working requires the sheet to be slit before or after printing; the other, that a folio book is made up of sheets folded once. The first vertical fold is as good as a cut; what happens on the other side of the fold is not critical. The full sheet may contain (i.e. the printer's forme was imposed to print) four pages which were indeed collected together in one gathering. But it may also be made up of the same text printed twice as in half-sheet imposition as it is commonly understood,[2] or entirely unrelated *bifolia*. Or the forme may have contained only two pages: there is no way of telling. Calling such a format folio also comes in handy in borderline cases, which might be either the large 'full-sheet' oblong folios, to be discussed later, or 'half-sheets' as discussed here. In both the chain lines are vertical, and in the 'half-sheet folios' the top edge is trimmed, so, unless the watermark is obviously placed, how can one tell the difference? The folio designation also avoids the problems posed by engraved editions, in which the whole concept of imposition is functionally anomalous.[3] The half-sheet folio terminology is plausible enough; and while it adds nothing to our knowledge of how books are put together, it does stand up as a nice example of a refinement of biblio-graphical reasoning. But, as applied to early music, it really should be laid to rest. The books were oblong quartos to the early printer, as will be shown, and his experience ought to be the basis of our presumptions today.

Three kinds of contemporary sources support the argument: extant copies, designations in bibliographical lists, and printer's manuals. If one wishes to be disagreeable about the whole matter, one can rightly argue that the lists come from booksellers rather than printers, and the manuals come from later periods of history. It is none the less useful to look at these two sources, although the best evidence is the printed products themselves.

[1] Format designations derived from the height of the page are used in no less distinguished a project than the International Inventory of Musical Sources. See the first volume to appear, François Lesure's *Recueils imprimés, XVIe–XVIIe siècles, 1: Liste chronologique* (Munich, Duisberg, 1960), which speaks of providing 'the indication of format (conventional and not actual) reduced to three categories: folio, 4°, and 8°' (p. 57); or rendered more precisely in German 'Grössenformat, nicht bibliographisches Format' (p. 47). (The exact heights of these designations are not specified.) Since the copies are described on the basis of reports from various individual contributing libraries and scholars, without necessarily having all been inspected by any one single scholar, such a recourse was perhaps expedient. At the same time, it really seems that nothing at all would have been preferable to such deliberate mis-statement in a worthy cause. The net result is that the statements are misleading and largely useless to the scholar who is scrupulous in matters of bibliography.

[2] See R. B. McKerrow, *An introduction to bibliography for literary students*, Oxford, 1928, pp. 66–70.

[3] There is one instance of an engraved edition, English from *c.* 1620, in which the sheet *was* cut before printing, making for true oblong-folio imposition—what Richard J. Wolfe calls a 'folio-form quarto (2°-form 4°) or, bibliographically speaking, a quarto of a 2°'. See his article, '*Parthenia In-Violata*: A seventeenth-century folio-form quarto', *Bulletin of the New York Public Library*, lxv (1961), 347–64.

I have yet to see an oblong quarto with uncut sheets: the accessible libraries have too often taken pains to make their books easily read by scholars, for better or worse. However, just as useful as evidence as uncut sheets are copies in which the original vertical fold between the first two or the last two leaves in a gathering can be shown to have existed. This can be done by matching chain lines or halves of watermarks. Of several hundred copies I have examined, all but a few contained gatherings which could be matched. In the others, the evidence (i.e. the lines and watermark) was inconclusive. The absence of any mis-matches at all was almost in itself suspicious. The sampling was hardly scientific, but the point seems well enough established.

Slightly less significant, but none the less important, is what bibliographers of the day called the books. Gesner, Willer, Maunsell, Spach, Clessius, Bolduanus, and Draudius all called them quartos.[1] Admittedly most of these compilers are German and most of them worked from Leipzig book-fair lists. Unfortunately, bibliographers from other countries like Doni and Du Verdier do not specify size.

The oblong formats are also illustrated in charts in the early printer's manuals.[2] Unfortunately the appropriate charts are missing in several of the most interesting manuals: Hieronymus Hornschuch's *Orthotypographia* (Leipzig, 1608), the earliest, which shows upright formats only; Joseph Moxon's *Mechanick exercises* (London, 1683), which has almost everything else; and any Italian or French manuals, such as Martin-Dominique Fertel's *La science pratique de l'imprimerie* (St. Omer, 1723) or Antoine Momoro's *Traité élémentaire* (Paris, 1793). The following books give us an idea of the printer's instruction, as it persisted in later periods; and from them figures 1 to 8 have been derived as indicated in the captions to the figures:[3]

Georg Wolffger, *Neu-auffgesetztes Format-Büchlein*, Graz, 1673.

Johann Ludwig Vietor, *Neu-auffgesetztes Format-Büchlein*, Frankfurt, 1679; revised by Jacob Redinger from Vietor's 1653 *Format-Büchlein*, which shows only upright formats.

Daniel Michael Schmatz, *Neu-vorgestelltes . . . Format-Buch*, Sulzbach, 1684.

Johann Heinrich Gottfried Ernesti, *Das wol-eingerichtete Buchdruckerey*, Leipzig, 1721, enlarged in 1733 but with much the same treatment of format.

Christian Friedrich Gessner, *Der in der Buchdruckerei wohl unterrichtete Lehr-Junge*, Leipzig, 1743. This text includes more information on format than the more famous four-volume text by Gessner and J. G. Hager, *Die so nöthig als nützliche Buchdruckerkunst und Schriftgiesserei*, Leipzig, 1740–5.

[1] Conrad Gesner, *Pandectarum*, Zurich, 1548, ff. 81ʳ–86ᵛ; Georg Willer, *Collectio in unum corpus . . .*, Frankfurt, 1592, pt. 1, pp. 608–28; pt. 2, pp. 332–41; pt. 3, pp. 45–51; Andrew Maunsell, *Catalogue of English printed books*, pt. 2, London, 1595, pp. 16–18; Israel Spach, *Nomenclator*, Strasburg, 1598, pp. 564–603; Johannes Clessius, *Unius seculi . . .*, Frankfurt, 1602, pp. 391–409, 539–41, 558–60; Paulus Bolduanus, *Bibliotheca philosophica*, Jena, 1616, pp. 177–255; and, for some of the relevant sections from Draudius, the modern facsimile by Konrad Ameln entitled *Verzeichnisse deutscher musikalischer Bücher 1611 und 1625*, Bonn, 1957.

[2] These are described in Philip Gaskell, Giles Barber, and Georgina Warrilow, 'An annotated list of printers' manuals to 1850', *Journal of the Printing Historical Society*, iv (1968), 11–31.

[3] The charts, taken directly from the manuals, show the printer's formes as he arranged the type. The printed sheets will come off the press in a 'mirror inversion' of what is shown here.

Philip Luckombe, *A concise history of the origin and progress of printing*, London, 1770.

Christian Gottlob Täubel, *Orthotypographisches Handbuch* (Leipzig and Halle, 1785);
also his *Praktisches Handbuch der Buchdruckerkunst*, Leipzig, 1791; the two books
are hereinafter distinguished by date.

John Johnson, *Typographia*, London, 1824; formats are shown in vol. 2, Chap. VII,
separately paged section following p. 144.

Schmatz remarks that the plain oblong quarto 'in den *Partibus Musicis*
gemeiniglich gebraucht wird'. Vietor, Ernesti, and Gessner say much the
same thing. The same statement is also made about the plain oblong octavos
and sextos. By 1650 oblong part-books were largely a thing of the past; but
the format was still associated with music. (Täubel 1791, no. XXVI, how-
ever, also shows 'ein Quartbogen aus Hebräisch auszuschiessen', which is not
only numbered back to front but also oblong.) Of the smaller oblong
formats, none is specifically designated for music. Wolffger's one and only
oblong format, curiously, is for a 16mo half sheet (p. 7), followed by a
quarter sheet. Gessner (pp. 22 and 68–9) shows the same thing. Ernesti
(1722, pp. 128–9, and 1731, pp. 86–7) shows also the oblong 16mo half sheet,
but again no full sheet. Täubel (1791, no. XXXIII) does the same, calling it,
however, a 'Breit-Dezimo Oktav'. Gessner (p. 12) shows an oblong 12mo,
calling it a 'Breit Decimo' (all of which serves somewhat to console those of
us who find such matters at first confusing). It is interesting that Täubel
calls his folios and quartos 'Queer' (i.e. *quer*), his octavos 'breit'. The latter
connotes only breadth, while the former further suggests the unusual.

The sextos need no qualifications as *breit* or *quer*, strictly speaking. They
are oblong regardless of the imposition (unless the sheet is abnormally long).
There are two results possible, one more oblong than the other. In sexto the
side-by-side arrangement of the three pairings of sheets can run either cross-
ways or longways. The former produces a page with a squarish shape; it has
horizontal chain lines and a watermark at the bottom centre of the middle
four leaves; it is neither shown in the manuals nor identifiable in any copies
I have examined. The latter gives an unusually wide page, with vertical
chain lines. The watermark should appear in the centre of either the second
or the fifth sheet in each gathering. Most of the examples I have seen are
English:[1]

*Motetti a voce sola*, Venice, 1645.

Playford, *The dancing master*, London, 1st to 10th editions, 1652 to 1698, as well
as several of the eighteenth century.

A. B., *Synopsis of vocal music*, London, 1680.

Lully, *Les airs . . . de Roland*, Amsterdam, 1685.

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[1] The copies cited have all been examined in either the British Museum or the Civico Museo
Bibliografico Musicale in Bologna. Generalizations have usually been made following an
examination of only one copy, with worrisome respect for what Falconer Madan long ago
referred to as the 'duplicity of duplicates'. The copies in question are all described more fully
in the printed-music catalogues of the British Museum, and in Gaspari's of the Bologna
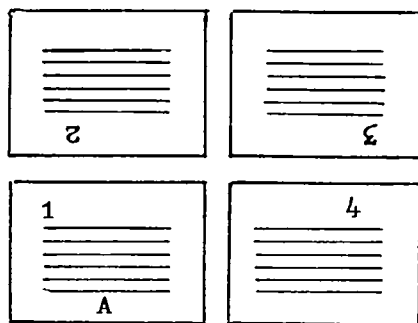collection.

FIG. 2. Oblong quarto in half sheets (Vietor, p. 9; Schmatz, p. 6; Ernesti, p. 123; Gessner, p. 50; Täubel 1785, no. XXVII, 1791, no. X; Johnson, p. 7).
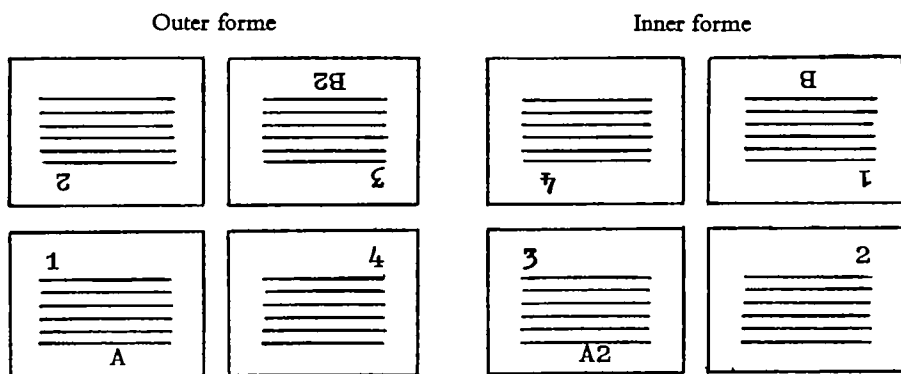


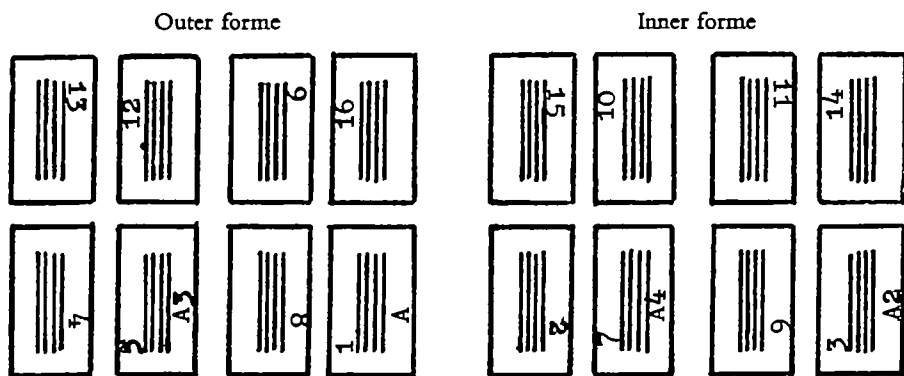FIG. 3. Oblong quarto in half sheets for two gatherings (Täubel 1785, no. XXV, 1791, no. XII).



FIG. 4. Oblong octavo (Vietor, p. 15; Schmatz, p. 13; Ernesti, pp. 74–5; Gessner, p. 10; Luckombe, p. 412; Täubel 1785, no. XIII, 1791, no. XV; Johnson, pp. 8–9).
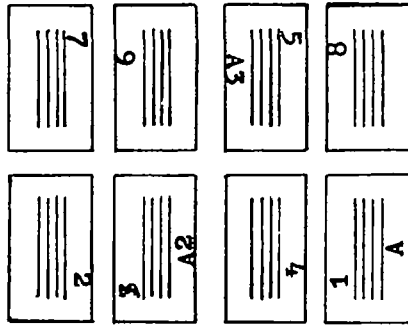
FIG. 5. Oblong octavo in half sheets (Vietor, p. 16; Schmatz, p. 14; Ernesti, p. 124; Gessner, p. 57; Täubel 1791, no. XXI).
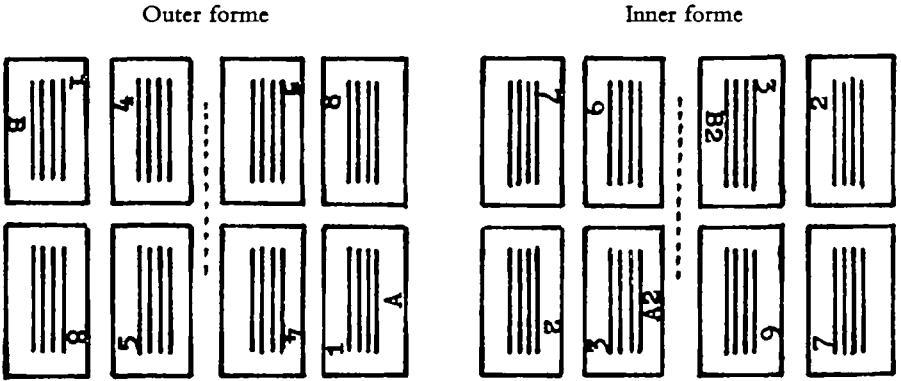
Outer forme            Inner forme



FIG. 6. Oblong octavo in half sheets for two gatherings (Ernesti, p. 124; Täubel 1785, no. XXVII, 1791, no. XXII).

Outer forme            Inner forme
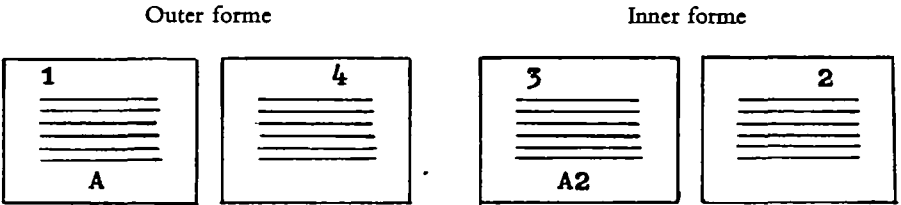


FIG. 7. Oblong folio (Täubel 1785, no. VI, 1791, no. II).
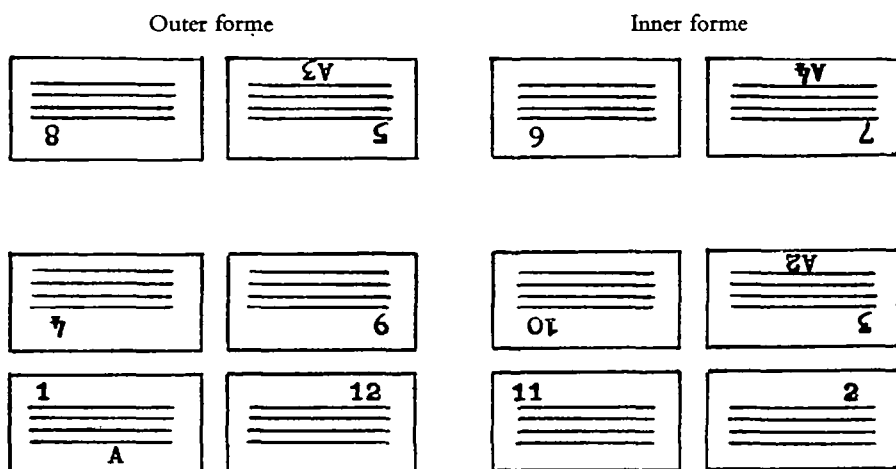
Outer forme           Inner forme



FIG. 8. Oblong sexto (Ernesti, pp. 70–1; Gessner, p. 8, also p. 51; Täubel 1785, no. X, 1791, no. XIII). Ernesti remarks: 'The two top leaves are to be cut apart from the larger portion, and inserted in the fold where they belong' ('Die zwey obersten Blätter werden am breiten Bund-Steg abschnitten, und im Falzen gehöriger Orten eingestecket').

Bray, *Country dances*, London, 1699; the page measures 121 × 227 mm., which calls for a full sheet of 454 × 363 mm. or more.

Wanles, *The metre psalm tunes*, London, 1702.

Gouy, *Le compagnon divin*, London, [1705?].

The oblong octavos are more common than the sextos. Their chain lines run across the page, parallel to the text. The sheet is folded twice sideways and then once crossways. The shape is more oblong than that of the quartos but not so much as that of the sextos.[1] The watermark ought to appear in about equal quarters at the top inner margin of either leaves 1, 4, 5, and 8; or 2, 3, 6, and 7. Attaignant in Paris used this format in his earliest books, between 1528 and 1534. His gatherings, however, are in fours rather than in eights. Quite likely, because he had so few sorts in his type fount, he printed in half sheets, as shown in figure 5. He probably adopted oblong quarto format in 1534 in order to accommodate more music on a page, by then having more type available to him. Of all of the oblong octavos, the most numerous group consists of the song collections of the Paris printers LeRoy and Ballard, later the Ballard family alone, perhaps a hundred in number, issued between 1553 and 1670. Other miscellaneous examples reflect the wide geographical and chronological distribution of these books:

Finck, *Schöne auszerlesene Lieder*, Nuremberg, 1536.

Verdelot, *Il 1. (–2.) libro de madrigali*, Venice, 1537–8.

[1] From a typical sheet of 400 × 300 mm., the ratios would be as follows:

Quarto: 1·3 times as wide as tall (150 × 200 mm.).
Sexto: 2 times as wide as tall (100 × 200 mm.).
Octavo: 1·5 times as wide as tall (100 × 150 mm.).

*Psalmes et cantiques, livre 1.* (-2.), Paris, 1553, 1556. Gathered in fours.
*Pseaumes de David*, Caen, 1562.
*Villotte alla napolitane, lib. 4*, Venice, 1565. Gathered in fours.
Villanova, *Della napolitane . . . libro 2*, Milan, 1568. Gathered in fours.
*Selectae cantiones*, Strasbourg, 1587.
Trombetti, *Intavolatura di sonate, libro 1.* (-2.), Bologna, 1639.
Ernst Müller, *Das höhe Lied*, Frankfurt, 1656.
Hilton, *Catch that catch can*, London, 1658 and 1663.
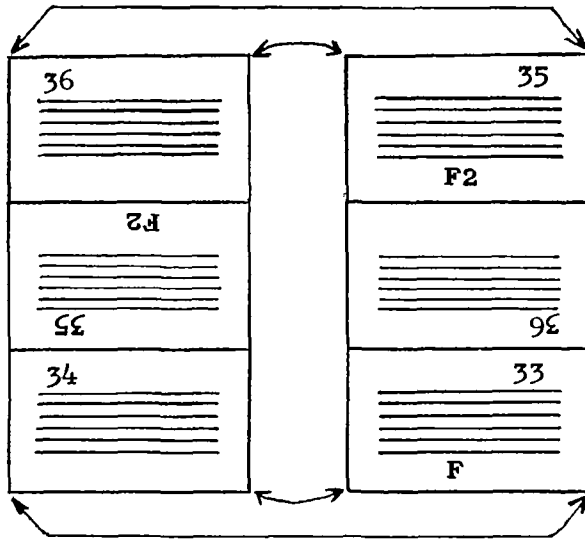*Symphonia sirenum selectarum*, Cologne, 1707.



FIG. 9. Extant fragment, with three of the leaves of an oblong octavo in
half sheets. The missing top leaf is like the bottom (inverted). Arrows
match the corners on reverse sides of the sheet. Compare Fig. 5.

Several scholars have remarked on the difficulty in determining whether
or not half-sheet imposition was used.[1] Presumably, it was helpful mainly
in special circumstances—for a short gathering at the end of a book, for
instance, or in order to use less type. By good fortune, a fragment of a sheet
with parts of two identical gatherings has been located by Mr. David Fallows
of the Studio der frühen Musik in Munich. The three-page fragment is laid
out as shown in figure 9, and from this the full sheet, in four pages, can be
reconstructed. Unfortunately, the format shown in figure 5 is not quite right:
the chain lines run in the wrong direction. The text was presumably arranged
sideways as compared to figure 5, on an unusually wide sheet. Each leaf of
the original measures about 87×195 mm., which calls for a full sheet about
390×350 mm. The page comes out looking much like a sexto (cf. the 1699

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[1] In addition to the observations in McKerrow, see William H. Bond, 'Imposition in half
sheets', *The Library*, IV, xxii (1941-2), 163-7.

Bray cited above, for instance), which is probably what the printer intended. The type face identifies him to be William Pearson, active in London after 1699, who also used oblong octavo format about this size in several other anthologies. The music, for two 'Trebles', consists of several airs, a minuet, and a march. Mr. Fallows believes it to have been written for the mock trumpet, although the book to which the sheet belongs cannot be identified and is probably no longer extant.

The oblong quarto remains the characteristic format for early music, and though most seventeenth-century part-books are upright, the oblong format persists, especially in publications from Bologna. This persistence is interesting, though it seems not to be associated with requirements of the instrumental music of this city. There are a few Bolognese quartos before 1650, but the format is not commonly seen there until about 1660, when it is used by Alessandro Pisarri for editions of music by Maurizio Cazzatti. Of the prolific output of Giacomo Monte during the last three decades of the century, most is oblong quarto. In the 1690s, Giuseppe Sala in Venice, Fortunatio Rosati in Modena, and several smaller printers in other cities, adopted the format, in obvious imitation of Bolognese practice. Among other late appearances are the following:

Forbes, *Songs and fancies*, Aberdeen, 1662.
Uccellini, *Compositioni armoniche*, Antwerp, 1668.
*Kurtzer jedoch gründlicher Wegweiser*, Augsburg, 1689.
Bousset, *Recueil d'airs* and *Eclogue*, Paris, 1690.

The Bousset are typical of the Ballard editions of this period printed on paper about one-fifth larger than usual, producing pages measuring about 185× 240 mm. (Such sheets had also been used 150 years earlier in the *Parangon* series printed in Lyons by Jacques Moderne.) The basic arrangement of pages on the sheet may also be seen in the earliest engraved music issued by Étienne Roger in Amsterdam, just before 1700. (The plates are small, one to a page; might they not have been fitted in a frame and all printed at once?)

Some oblong quartos, mostly from Rome, are made up of unusually large gatherings. Graziani's first book of *Motetti* (1677) is in four gatherings of twelve leaves each, his fourth book (also 1677) is in seven gatherings of eight leaves each, and his fifth book (1684) in only one gathering of 42 leaves. One would like to allow free rein to one's fancy, and imagine the typical printing circumstances as applied to such editions: on the one hand, a printing assignment so awkward in its demands as to require enough music type to set up 44 pages at one time ('e avanti lui tremavano tutti gli imprimatori Romani'); or on the other hand, a musician who composed and cast off copy in the same operation. The typical layout practice for music during this period, however, with one work or section of a work to a page or an opening, makes such intriguing conjectures somewhat improbable: but the study of the music printer's copy is a topic for another study.

About this time the large oblong folios began to appear. The sheets are strange indeed in size, axiomatically more than twice as tall as they are wide. A few of the early ones, with the sizes of their sheets, are:

550 × 190 mm. Granata, *Nuova scelta*, op. 3, Bologna, 1651.
600 × 193 mm. Johann Jacob Walther, *Hortulus chelicus*, Mainz, 1688.
560 × 196 mm. Froberger, *Diverse . . . partite*, Mainz, 1695.
590 × 186 mm. Erlebach, *Harmonische . . . Freude*, Nuremberg, 1697.
592 × 185 mm. Steffani, *Roland*, Hamburg, 1699.

(Once it was established that the leaves were indeed conjugate and not just fastened together, there was no reason why the long measurement of a single leaf could not simply be doubled.) In such books the watermarks, when located, are in the centre of the page, not at the top margin of two adjacent pages. In several, a counter-watermark may be seen on the conjugate leaf. The chain lines are vertical.

Where did such paper come from? Elephant sheets roughly 600 × 500 mm. were used for the 1674 Oxford almanack. If such sheets were used for the oblong music folios, the central position of the watermark and also the general dimensions suggest that they were cut longways twice, yielding three rather than two sheets. More probable, the curious dimensions are in fact those of a full sheet, unusual in size so as to meet a special need. The examples are mostly German, but still scattered. Could a paper mill be expected to make special moulds for a few thousand sheets? There were perhaps other uses for such paper and mention of these large oblong music folios may bring forth further examples or conjectures as to its use.

More disturbing is the matter of special presses needed for these oblong sheets. Were the sheets fed into the press longways or sideways? If Täubel's plan (figure 7) is to be accepted at face value, the answer is longways. If Moxon's dimensions are applicable to continental presses, this is not impossible with a turn-and-pull procedure. Täubel, writing at a rather late date, may be writing from theory and not practice: the two pages may, in fact, simply have been arranged side by side in the forme, as in customary upright folio, and the sheets fed in sideways. Now we are still left with half of the oblong sheets. Where would it fit without getting in the way of the frame of the press while the other half was being pulled? Of the folios cited above, only the Steffani and part of the Granata are typeset, the others being engraved, but the problem exists with both methods, of course.

Engraved music was printed in oblong octavo and folio formats, but it was usually easier to cut the sheet first, then to print and assemble the sheets one at a time. This practice is seen in most of the celebrated and elegant seventeenth-century French instrumental collections. A few of these oblong engravings appear to be assembled in twos, among them the Lambert *Airs* (1660) and the three Nivers organ books (1667–75). The Gaultier *Livre de tablature* and the second LeBegue claveçin book are among the few which

appear to be assembled in fours.[1] The latter has cancels on pages 73 and 75, these two plates having been reversed in printing. To correct the error in imposition, additional copies of the music were run off from these two plates, trimmed to the size of the plate, and pasted over the misplaced text.

The printer with movable type, but no press large enough to print both pages of an oblong folio in one pull, often resorted to stub mounting of single sheets. Half of the sheets extend just past the centre margin so as to provide a stub, to which the conjugate leaf was pasted (as in figure 10). Among
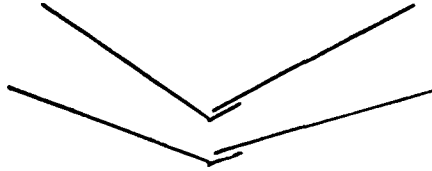


FIG. 10. Folio assembly of single leaves.

the extant examples of this practice are Granata's *Nuova scelta*, op. 3 (Bologna, 1651), Murschhauser's *Octi-tonium novum organicum* (Augsburg, 1698), and Giovanni Bononcini's *Duetto da camera*, op. 8 (Bologna, 1701). The Granata book is in two sections: a typeset introduction, with stub-mounted half sheets taken from a sheet 380×275 mm. cut in two (with horizontal chain lines); and an engraved musical text in oblong folio, on sheets 550×190 mm. (with vertical chain lines).

Eighteenth-century music paper is a special topic in itself, already studied in several specific areas by, among others, LaRue, Somfai, Hudson, and Rudén.[2] After 1700 oblong folios for engraved music appeared more often and in somewhat larger sizes, but engraved editions made up of single sheets were still the more common. A typical but spectacular example is Vincent Lübeck's *Clavier Übung* (Hamburg, 1728), on sheets 422×326 mm. On the other hand, Domenico Scarlatti's great *Essercizi* (London?, 1739?) is as strange bibliographically as it is impressive visually, with vertical chain lines and no watermarks, on oblong sheets 322×400 mm. (Could the sheets really have been 322×800 mm., then cut in two before printing?)

Musicians have generally liked their music longways; and from time to time they have had their way (strange as it was, however justified) in their

[1] I must call attention to the verbs and apologize for them. I have seen only well-bound copies, as befits such handsome editions, and can only demur respectfully and hope patiently for shabby copies to appear.

[2] Of the several writings by Jan LaRue, see especially 'Watermarks and musicology', *Acta musicologica*, xxxiii (1961), 120–46; see also Dénes Bartha and László Somfai, *Haydn als Opernka-pellmeister: Die Haydn Dokumente der Esterházy-Opernsammlung*, Budapest, 1960, especially Chapter 10; Frederick Hudson, 'Concerning the watermarks in the manuscripts and early prints of G. F. Handel', *Music review*, xx (1959), 7–27; also his *Kritischer Bericht* for the *Hallische Händel-Ausgabe, Serie IV/II: Sechs Concerti Grossi, Op. 3*, Kassel, Leipzig, 1963; and Jan Olof Rudén, *Vattermärken och musikforskning: Presentation och tillämpning av en deteringmetod pa musikalier i handskrift i Uppsala universitetsbiblioteks Dübensamling*, diss., Uppsala, 1968.

printed editions. In later periods, oblong format of various sizes is to be found in the music of early French and high Viennese classicism; early American tune-books ('end openers' they were called); Italian romantic opera; the modern organ repertoire; and recent popular performing editions of old music.

Not only does musical notation require more space than the printed word, but the oblong format is also desirable for a number of reasons from the point of view of the performer. The first advantage is a subtle matter of musical taste: the longer the span of continuous musical text, the better will be conveyed the linear construction of the music itself. (Where the upright page might provide for six lines of text each four inches long, for instance, an oblong page of the same dimensions would allow four lines each six inches long.) The second reason is more practical: the musician, especially when sight-reading, benefits from any reduction possible in the number of interruptions in the line of music on a page. Third, the ensemble performer can more easily look over the top of an oblong page in order to watch other performers or the conductor. On the other hand, the oblong pages are more awkward to turn: the page-turning hand (using two motions or three, depending on the need to use the hands in performance) is likely to travel twice as far in turning an oblong page; and in a closely-packed ensemble (as in a theatre pit) oblong pages take up precious space. In various ways, however, as discussed here, the early music printer was able to adapt his resources and procedures to accommodate the special needs and wishes of the users of his editions.

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