

DCRM(M)

DESCRIPTIVE
CATALOGING
OF RARE
MATERIALS
(Music)

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Bibliographic Standards Committee

Rare Books and Manuscripts Section

Association of College and Research Libraries

&

Cataloging and Metadata Committee

Music Library Association

IN COLLABORATION WITH

The Policy and Standards Division
of the Library of Congress

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Rare Books and Manuscripts Section of the
Association of College and Research Libraries

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CONTENTS

Preface	7
Introduction.....	11
0. General Rules	29
1. Title and Statement of Responsibility Area	51
2. Edition Area	73
3. Optional area. Musical Presentation Statement Area.....	85
4. Publication, Distribution, Production, Etc., Area.....	87
5. Physical Description Area.....	115
6. Series Area.....	135
7. Note Area.....	143
8. Standard Number and Terms of Availability Area.....	173
Appendix A. MARC 21 Descriptive Conventions Code.....	177
Appendix B. Collection-Level Records.....	179
Appendix C. Capitalization	193
Appendix D. Minimal-Level Records.....	199
Appendix E. Variations Requiring a New Record.....	201
Appendix F. Title Access Points.....	205
Appendix G. Early Letterforms and Symbols	215
Appendix H. Standard Citations for Music Materials	223
Glossary	231
List of Works Cited.....	247

PREFACE

Background

Descriptive Cataloging of Rare Materials (Music), referred to hereafter as DCRM(M), is one of a family of manuals that form Descriptive Cataloging of Rare Materials (DCRM) (see introductory section I.1), and is based on *Descriptive Cataloging of Rare Materials (Books)* (DCRM(B)), on the *Anglo-American Cataloguing Rules*, second edition, 2002 revision (AACR2), and subsequent updates, on *ISBD Consolidated* (2011), which incorporates the rules formerly known as *ISBD(A): International Standard Bibliographic Description for Older Monographic Publications (Antiquarian)* and *ISBD(PM): International Standard Bibliographic Description for Printed Music*. It is also based on the *Library of Congress Rule Interpretations* (LCRI), in particular its music cataloging policies (which were separately published as *Music Cataloging Decisions* until they were merged with LCRI in 2005).

Previously, catalogers of rare music materials primarily relied on relevant sections of *Descriptive Cataloging of Rare Books* (DCRB), the predecessor of DCRM(B), for guidance in the treatment of rare music. Prompted by the clear need for a focused set of instructions for music, the Bibliographic Standards Committee of the Rare Books and Manuscripts Section (RBMS) of the Association of College and Research Libraries formed an editorial team charged with creating a stand-alone set of rules that would provide more detailed guidance for cataloging these materials, minimize the need for each institution to develop its own extensive local practices, and harmonize with the descriptive practices in DCRM manuals for other types of rare materials. The project was supported by the Library of Congress Policy and Standards Division (formerly the Cataloging Policy and Support Office) and has been developed in partnership with the Music Library Association.

Changes in DCRM from earlier standards

Although DCRM(B) served as the base text for many DCRM(M) sections, the DCRM(M) rules often deviate significantly from DCRM(B) in order to accommodate the descriptive needs of music materials. Major departures from DCRM(B) are summarized below as an aid to those familiar with its rules:

- both printed and manuscript materials are in scope
- additional guidance on selecting the chief and prescribed sources of information
- area 1 permits the optional use of a general material designation (GMD)
- area 3 permits optional transcription of the musical presentation statement

PREFACE

- area 4 includes elements for the place and date of manuscript production
- area 5 requires use of a specific material designation (SMD) and provides explicit instruction in providing extent for resources made up of multiple types of scores and/or parts
- area 7 provides guidance on notes specific to music resources (e.g., Medium of performance, Musical notation)
- appendix F. Title Access Points provides expanded guidance on the use of uniform titles/title access points for music materials
- glossary entries are revised and expanded

Acknowledgments

In 1998, after its review of the *Descriptive Cataloging of Rare Books* (DCRB), the RBMS Bibliographic Standards Committee (BSC) determined that there were compelling reasons to begin work on a third edition. The most important one was that the first two editions had covered only the cataloging of books, yet there had been an increasing awareness of the need to encompass more types of early materials in its guidance. Thus was born the concept of developing a suite of manuals to cover not only books, but also non-book and non-text formats. BSC started with the idea of creating manuals for serials, music, maps and manuscripts, with the list expected to expand to include additional manuals. At the same time that the books revision was set into motion, two editorial groups were appointed to formulate rules for serials and music. As an advocate of the move to add other formats, a musician and graduate student in musicology, Jain Fletcher was chosen to lead the editorial team for music. Feeling strongly that the team should be comprised of both rare book and music catalogers, Jain requested permission to investigate whether or not there would be interest from the Music Library Association (MLA) in joining with this effort. With approval granted, she invited collaboration with MLA, specifically with its corollary committee to BSC: MLA's Bibliographic Control Committee (BCC), now Cataloging and Metadata Committee (CMC). The response was immediate, positive and enthusiastic. The result was that the task group has been a joint effort from the start, with equal membership from RBMS and MLA; it started its work in May 1999. Below is a listing of the members indicating which organization they represent:

- Jain Fletcher, UCLA (retired) (RBMS)
- Nancy Lorimer, Stanford University (MLA)
- Robert Maxwell, Brigham Young University (RBMS)
- Karen Spicher, Yale University (MLA)

- Bruce Tabb, University of Oregon (RBMS)
- Charlotte Wolfe, University of Michigan (retired) (MLA)

Many people have contributed their time and effort in bringing DCRM(M) to fruition. Members of the Bibliographic Standards Committee since DCRM(M) was authorized in the spring of 1998:

Marcia H. Barrett	Linda Isaac	Gregory Pass
Erin C. Blake	Kate James	Audrey Pearson
Randal S. Brandt	Francis Lapka	Fernando Peña
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Eileen Heeran	Richard Noble	Gerald R. Wager†
Ryan Hildebrand	Allison Jai O'Dell	Beth M. Whittaker

In addition to those listed above, we extend our warmest gratitude to all those who contributed to DCRM(M) by participating actively at public hearings (at ALA meetings and MLA conferences), commenting on drafts, proofreading, beta-cataloging, contributing examples, and providing research and expert opinion. It would be impossible to name everyone individually; however, special thanks are due to:

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John Attig	Elizabeth Hobart	Tracey Snyder
Linda Barnhardt	Mary Husimann	Amy Strickland
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Members of the DCRM Steering Group:

Deborah J. Leslie	Randal S. Brandt	Elizabeth O'Keefe
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The cover image comes from a 16th century book on the theory of music held at UCLA Library Special Collections.

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INTRODUCTION

Contents:

- I. Scope and purpose
- II. Relationship to other standards
- III. Objectives and principles
- IV. Options
- V. Language preferences
- VI. Spelling and style
- VII. Acronyms
- VIII. Examples and notes
- IX. Integrity of the copy
- X. Precataloging decisions

I. Scope and purpose

I.1. Descriptive Cataloging of Rare Materials

DCRM(M) is one of a family of manuals providing specialized cataloging rules for various formats of rare or older materials typically found in rare, manuscript, and special collection repositories.¹ Together, these manuals form *Descriptive Cataloging of Rare Materials* (DCRM), an overarching concept rather than a publication in its own right.

I.2. Descriptive Cataloging of Rare Materials (Music)

DCRM(M) provides guidelines and instructions for descriptive cataloging of rare music, that is, music resources of any age or type of production receiving special treatment within a repository. Both printed and manuscript music resources are in scope. DCRM(M) may be used in conjunction with *Descriptive Cataloging of Rare Materials (Serials)* for the cataloging of rare music serials. Music found as examples in a printed monograph that is primarily textual and monographs about music are out of scope.

¹ The term “rare materials” is used to refer to any special materials that repositories have chosen to distinguish from general materials by the ways in which they house, preserve, or collect them. Rarity in the narrow sense of “scarcity” may or may not be a feature of these materials.

I.3. Need for special rules

Printed and manuscript music in special collections often present situations not ordinarily encountered in the cataloging of typical modern publications (e.g., variation between copies, corrections, etc.) and may require additional details of description in order to identify significant characteristics (e.g., type of notation, method of printing, etc.). Such details are important for two reasons. They permit the ready identification of copies of a resource (e.g., as editions or impressions), and they provide a more exact description of the resource as an artifact.

I.4. Scope of application

DCRM(M) is especially appropriate for the description of publications produced before the introduction of modern methods of music printing, for instance, by mechanical means, as well as for any music manuscripts. However, it may be used to describe any music, including machine-press and engraved publications, private printings, fine and limited editions, and other contemporary materials.

These rules may be applied categorically to music based on date or place of publication (e.g., all North American imprints published before 1850), or they may be applied selectively, according to the administrative policy of the institution, which may choose to catalog some or all of its holdings at a more detailed level of description than that provided for in general cataloging codes. (See introductory section X.1 for discussion on choosing appropriate cataloging codes and levels.)

I.5. Application within the bibliographic record

These rules contain instructions for the descriptive elements in bibliographic records only. They do not address the construction and assignment of controlled headings used as main and added entries, although brief instructions relating to headings and other access points do appear in some of the appendixes (e.g., Appendix F is entirely devoted to recommendations for title access points).

II. Relationship to other standards

II.1. AACR2, RDA, and other cataloging documentation

DCRM(M) is an AACR2-based standard. It deviates in substance from AACR2 and LCRI only when required by the particular descriptive needs of rare music resources. In matters of style, presentation, wording, and subarrangement within areas, DCRM(M) generally follows DCRM(B) conventions. It should be noted that AACR2 was last updated in 2005 and it will receive no future revisions.

Refer to AACR2 and the *Library of Congress Rule Interpretations* (LCRI) or RDA and the *Library of Congress-Program for Cooperative Cataloging Policy Statements* (LC-PCC-PS) for guidance and instructions on matters of description not covered in DCRM(M). The relevant sections of one or other of these standards must be consulted for rules governing name and uniform title headings to be used as access points for authors, editors, illustrators, printers, titles, series, etc. NACO catalogers submitting records to the Library of Congress Name Authority File must consult RDA. The Music Library Association's *Best Practices for Music Cataloging Using RDA and MARC21* is a valuable reference for the more complex aspects of music cataloging.

For subject headings, numerous controlled vocabularies are available; within the United States, the subject headings of the Library of Congress are widely used. Consult classification documentation for assignment of call numbers. Medium of performance terms for musical compositions are available as a separate vocabulary in the *Library of Congress Medium of Performance Thesaurus for Music* (LCMPT). Genre/form terms for musical works and expressions are included in the *Library of Congress Genre/Form Terms for Library and Archival Materials* (LCGFT). For other genre/form headings, consult the various specialized thesauri issued by the RBMS Bibliographic Standards Committee. Terms from other controlled vocabularies (e.g., the *AFS Ethnographic Thesaurus*) may also be used as appropriate.

II.2. MARC 21

MARC 21 Format for Bibliographic Data is the presumed format for representation and communication of machine-readable cataloging. Use of DCRM(M), however, need not be restricted to a machine environment, and MARC 21 is not mandatory. Examples in the body of DCRM(M) are shown using ISBD punctuation; use of MARC 21 coding appears only in some of the appendixes. Catalogers using MARC 21 should follow MARC 21 documentation for input and should be aware of how their bibliographic systems interpret MARC 21 codes to generate display features automatically. This usually means, for example, that the cataloger omits punctuation between areas, parentheses enclosing a series statement, and certain words prefacing formal notes.

III. Objectives and principles

The instructions contained in DCRM are formulated according to the objectives and principles set forth below. These objectives and principles seek to articulate the purpose and nature of specialized cataloging rules for rare materials. They

are informed by long-accepted concepts in bibliographic scholarship and the Anglo-American cataloging tradition, as well as by more recent theoretical work important to the construction and revision of cataloging codes, namely the International Federation of Library Associations and Institutions' *Functional Requirements for Bibliographic Records* (FRBR) and Elaine Svenonius's *The Intellectual Foundation of Information Organization*. As such, the objectives and principles are also in conformity with the IFLA Statement of International Cataloguing Principles. They assume familiarity with the FRBR terms used to categorize entities that are the products of intellectual or artistic endeavor (work, expression, manifestation, and item) as well as bibliographic terms used to differentiate among textual variants (edition, issue, impression, and state). It is hoped that these objectives and principles may provide catalogers, and administrators of cataloging operations, with a better understanding of the underlying rationale for DCRM instructions.

III.1. Functional objectives of DCRM

The primary objectives in cataloging rare materials are no different from those in cataloging other materials. These objectives focus on meeting user needs to find, identify, select, and obtain materials. However, users of rare materials often bring specialized requirements to these tasks that cannot be met by general cataloging rules, such as those contained in AACR2 or RDA. In addition, the standard production practices assumed in general cataloging rules do not always apply to rare materials. The following DCRM objectives are designed to accommodate these important differences.

III.1.1. Users must be able to distinguish clearly among different manifestations of an expression of a work

The ability to distinguish among different manifestations of an expression of a work is critical to the user tasks of identifying and selecting bibliographic resources. In general cataloging codes like AACR2, it is assumed that abbreviated and normalized transcription is sufficient to distinguish among manifestations. Users of rare materials, however, often require fuller, more faithful transcriptions, greater detail in the physical description area, and careful recording of various distinguishing points in the note area, in order to identify separate manifestations. Additionally, users of rare materials are typically interested in drawing finer distinctions among variants within manifestations than are users of other materials, including not simply between editions and

issues but between variant impressions and states; many also need to distinguish between copies at the item level.

III.1.2. Users must be able to perform most identification and selection tasks without direct access to the materials

Users of rare materials frequently perform identification and selection tasks under circumstances that require the bibliographic description to stand as a detailed surrogate for the item (e.g., consultation from a distance, limited access due to the fragile condition of the item, inability to physically browse collections housed in restricted areas, etc.). Accuracy of bibliographic representation increases subsequent efficiency for both users and collection managers. The same accuracy contributes to the long-term preservation of the materials themselves, by reducing unnecessary circulation and examination of materials that do not precisely meet users' requirements.

III.1.3. Users must be able to investigate physical processes and post-production history and context exemplified in materials described

Users of rare materials routinely investigate a variety of artifactual and post-production aspects of materials. For example, they may want to locate materials that are related by printing methods, illustration processes, binding styles and structures, provenance, genre/form, etc. The ability of users to identify materials that fit these criteria depends upon full and accurate descriptions and the provision of appropriate access points.

III.1.4. Users must be able to gain access to materials whose production or presentation characteristics differ from modern conventions

In order to distinguish among manifestations, general cataloging codes like AACR2 rely on explicit bibliographic evidence presented in conventional form (e.g., a formal edition statement on the title page or its verso). In rare materials, such explicit evidence will often be lacking or insufficient to distinguish among different manifestations. That which is bibliographically significant may thus be obscured.

III.2. Principles of DCRM construction

To meet the objectives listed above, DCRM relies upon the following six principles. These principles are influenced by the general principles of

bibliographic description offered by Svenonius: user convenience; representation; sufficiency and necessity; standardization; and integration.

III.2.1. Rules provide guidance for descriptions that allow users to distinguish clearly among different manifestations of an expression of a work

This principle derives from the general principle of user convenience and has implications for all areas of the bibliographic description. The principle relates to objective 1 stated above.

III.2.2. Rules provide for accurate representations of the entity as it describes itself, notably through instructions regarding transcription, transposition, and omission

This principle derives from the general principles of representation (with its related subprinciple of accuracy) and of standardization. Precise representation is of particular relevance in those areas of the description that require transcription (the title and statement of responsibility area, the edition area, the publication, distribution, production, etc., area, and the series area), but should not be ignored in the physical description and note areas. The general principles of representation and standardization stand in greater tension with each other when cataloging rare materials. Faithfulness to both principles may require descriptive and annotative treatment necessarily exceeding the norms (and at times the vocabulary) established as sufficient for the description of general materials. The principle relates to objectives 2 and 4 stated above.

III.2.3. Rules provide guidance for the inclusion of manifestation-specific and item-specific information that permits users to investigate physical processes and post-production history and context exemplified in the item described

This principle derives from the general principle of sufficiency and necessity (with its related subprinciple of significance). Application of the principle requires that rules for rare materials cataloging provide additional guidance on access points, particularly in cases where such information is not integral to the manifestation, expression, or work described. Rules for item-specific information appearing in the note area may recommend standard forms for presentation of information (addressing the general principle of user convenience and its related subprinciple of common usage). Application of such rules presumes both a user's need for such information and a cataloger's ability to properly describe such aspects. The principle relates to objective 3 stated above.

III.2.4. Rules provide for the inclusion of all elements of bibliographical significance

General cataloging codes like AACR2 routinely strive for both brevity and clarity, principles affiliated with the general principle of sufficiency. In describing rare materials, too great an emphasis on brevity may become the occasion for insufficiency and lack of clarity. Brevity of description may be measured best against the functional requirements of the particular bibliographic description rather than against the average physical length of other bibliographic descriptions in the catalog. The tension between the requirements of accurate representation of an item and the requirements of sufficiency is great. Reference to the principle of user convenience may offer correct resolution of such tension. This principle is related to all of the objectives stated above.

III.2.5. Rules conform to the substance and structure of the final revision of AACR2 to the extent possible; ISBD serves as a secondary reference point

This principle relates to general principles of standardization and user convenience (with the latter's subprinciple of common usage). DCRM assumes that users of bibliographic descriptions constructed in accordance with its provisions operate in contexts where AACR2 (often in conjunction with LCRI) was until recently the accepted standard for the cataloging of general materials, but where transition to RDA has occurred or may be expected². Therefore, DCRM uses existing AACR2 vocabulary in a manner consistent with AACR2; any additional specialized vocabulary necessary for description and access of rare materials occurs in a clear and consistent manner in DCRM rules, appendixes, and glossary entries. DCRM does not introduce rules that are not required by differences expected between rare and general materials. Numbering of areas within DCRM conforms to the structure of ISBD as implemented in AACR2. When an existing AACR2 rule satisfies the requirements of cataloging rare materials, DCRM text is modeled on AACR2 text (substituting examples drawn from rare materials for illustration). In cases where the language of AACR2 is not precise enough to convey necessary distinctions or may introduce confusion when dealing with rare materials, DCRM uses carefully considered

² AACR2 was revised for the last time in 2005 and replaced by RDA in 2013; LCRI was last revised in 2010 and was replaced by the Library of Congress-Program for Cooperative Cataloging Policy Statements (LC-PCC PS), which are used with RDA.

alternative wording. Wording of relevant ISBD standards was also considered when deviating from AACR2.

IV. Options

Available options are indicated in one of three ways.

- **Alternative rule** designates an alternative option which affects all or several areas of the description, and which must be used consistently throughout. In DCRM(M), alternative rules apply to the transcription of original punctuation and to the creation of separate records for individual impressions, states, binding variants, or copies.
- “*Optionally*” introduces an alternative treatment of an element or an optional element.
- “If considered important” indicates that more information may be added in a note, and thus signals choices for more or less depth in the description. This phrase covers the entire range between best practice on the one end, and highly specialized practices on the other.

The cataloging agency may wish to establish policies and guidelines on the application of options, leave the use of options to the discretion of the cataloger, or use a combination of the two.

V. Language preferences

DCRM(M) is written for an English-speaking context. Cataloging agencies preparing descriptions in the context of a different language should replace instructions and guidelines prescribing or implying the use of English with counterparts in their preferred language (see 4B3-4, 4B8-12, 4E2, 4H, and areas 5 and 7).

VI. Spelling and style

DCRM(M) uses the most recent edition of *Merriam-Webster's Collegiate Dictionary* as its authority in matters of spelling, and the most recent edition of the *Chicago Manual of Style* as its authority in matters of style.

VII. Acronyms

AACR2 *Anglo-American Cataloguing Rules*, second edition
BDRB *Bibliographic Description of Rare Books*

BIBCO	Monographic Bibliographic Record Program of the PCC
DCRB	<i>Descriptive Cataloging of Rare Books</i>
DCRM	Descriptive Cataloging of Rare Materials
DCRM(B)	<i>Descriptive Cataloging of Rare Materials (Books)</i>
DCRM(M)	<i>Descriptive Cataloging of Rare Materials (Music)</i>
DCRM(S)	<i>Descriptive Cataloging of Rare Materials (Serials)</i>
ISBD	<i>International Standard Bibliographic Description</i>
LC	Library of Congress
LCGFT	<i>Library of Congress Genre/Form Terms for Library and Archival Materials</i>
LCMPT	<i>Library of Congress Medium of Performance Thesaurus</i>
LC-PCC PS	<i>Library of Congress-Program for Cooperative Cataloging Policy Statements</i>
LCRI	<i>Library of Congress Rule Interpretations</i>
MLA	Music Library Association
PCC	Program for Cooperative Cataloging
RBMS	Rare Books and Manuscripts Section, Association of College and Research Libraries, American Library Association
RDA	<i>Resource Description & Access</i>

VIII. Examples and notes

VIII.1. Examples. The examples are not in themselves prescriptive, but are meant to provide a model of reliable application and interpretation of the rule in question. A word, phrase, element, or entire area may be illustrated; ISBD punctuation is given as needed only for the portion illustrated.

VIII.2. Notes. The instructions and guidelines in area 7 are written in imperative form. This does not imply that all notes are required; on the contrary, most notes are not (see 7A1.5). Consult the other areas of DCRM(M) in order to ascertain what is required and what is optional in any given situation (see 7A1). The conventions for notes included as part of the examples are as follows.

- “*Note*” indicates that the note is required if applicable.
- “*Optional note*” indicates that the note is not required. The labeling of a note as “optional” in these rules carries no judgment about its importance (see introductory section IV); certain notes designated as “optional” may in fact be almost universally applied.
- “*Local note*” indicates a note describing copy-specific information not affecting areas 1-6 that is required if applicable (see 7B21). It must be clearly

identified as a local note according to the provisions of 7B21.1.1. Copy-specific information that *does* affect areas 1-6, such as basing the description on an imperfect copy (see 0B2.2), is required and recorded in a general note.

- “*Optional local note*” indicates that the note describing copy-specific information not affecting areas 1-6 is not required.
- “*Comment*” prefaces details needed to adequately explain the example. Such comments are not to be confused with notes appearing within the bibliographical description.

IX. Integrity of the copy

IX.1. Defects and sophistication

A greater vulnerability to damage, defect, and loss means that rare materials, especially older materials, are less likely than modern materials to be in a perfect or complete state when they reach the cataloger. One of the cataloger’s tasks is to ascertain (within reasonable constraints) whether and how much the copy in hand deviates from its original state as issued. Imperfections and defects are usually easy to spot. Harder to spot during casual examination are replacement leaves, plates, or sections from another copy, and the cataloger is not expected to verify the integrity of each leaf in a publication unless there is reason to suspect that the copy in hand may have been made up, doctored, or falsified (“sophisticated”). Bibliographers’ and dealers’ descriptions are the usual source of such information.

IX.2. Wrappers

In the context of rare materials cataloging, wrappers (i.e., paper covers; see “Cover” in Glossary) issued by the publisher are appropriately considered part of a publication, and are included in these rules as prescribed sources for areas 2, 4, and 6. Wrappers often contain valuable information not found in any other source in the publication. Unattached or loosely attached wrappers, however, do pose some concern for the rare music cataloger. If the wrappers have become completely detached over time, so goes their often differing information, presentation, layout, etc. When the wrappers are present, the music cataloger is able to make fully-informed decisions, according to the appropriate rules, about how much of the information should be taken from the wrappers; lacking them, a cataloger may not even realize that there ever had been a cover and would make a record based on the information as presented within the rest of the

music. Between these two situations, the resulting records could be anywhere from somewhat to entirely different.

X. Precataloging decisions

Before a bibliographic record can be created for a music resource or group of resources awaiting cataloging in an institution's special collections, appropriate decisions must be made regarding the array of descriptive options available to the cataloger. These precataloging decisions include: determining the cataloging code that will govern the description, choosing the level of cataloging that will be applied, and determining the extent to which various options in the rules will be exercised.

Because DCRM(M) was written to address the special needs of users of rare music materials, it is likely to be the appropriate cataloging code for the majority of music resources held in special collections. However, for some categories of materials, the cataloging objectives (see introductory section III) may be met by use of AACR2 or RDA, or by the application of options within the DCRM(M) rules that permit less detail in the description. Full-level DCRM(M) records that employ all possible descriptive options will not necessarily be the best choice for every item.

The following section provides guidance for catalogers and cataloging administrators faced with these decisions and identifies some of the institutional and contextual factors that should be taken into consideration. It assumes that certain routine choices will already have been made, such as whether the encoding standard for the description will be MARC 21.

Institutions may promote efficiency by setting cataloging policies for specific categories of materials in their collections rather than making decisions on an item-by-item basis. For example, an institution may decide to catalog all music prior to a locally-set date (such as 1900) using DCRM(M) or to trace printers and music sellers for all pre-18th-century music, but give signature statements and expansive descriptive notes for 16th-century music only. It may choose to catalog all later music according to AACR2 or RDA, but add selected genre/form or provenance name headings. It may decide that collection-level cataloging is sufficient for all sheet music. A mechanism for easily making exceptions to general cataloging policy is desirable as well. If, for example, a curator buys music for its notable binding, description of and access to the binding ought to be given in the bibliographic record, even if it is not the institution's usual policy to describe bindings.

X.1. Decisions to make before beginning the description

X.1.1. Item-level vs. collection-level description

Determine whether the material will receive item-level description, collection-level description, or some combination of the two.

Item-level cataloging represents the normative application of the DCRM(M) rules. Guidelines for creating collection-level descriptions are found in Appendix B. Collection-level cataloging is usually faster than item-level—sometimes dramatically so—but is attended by such a substantial loss of specificity that its use as the sole final cataloging for a group of items should be chosen only after careful consideration. The lack of specificity can be mitigated through provision of some sort of item-level control, such as an inventory list, finding aid, or database, and such an approach is highly recommended. Collection-level cataloging of rare materials is most suitable when items have minimal value in themselves but derive value as part of a collection. Use of collection-level control by itself may be appropriate when users are unlikely to be seeking known items, or the risk of inadvertent purchase of duplicate individual items is considered insignificant. Collection-level control alone is unlikely to provide adequate evidence to identify materials following a theft.

A combination approach would entail individual cataloging of all or selected items in the collection in addition to the creation of a collection-level record. Such an approach may involve phased processing, whereby the cataloger creates a collection-level record to provide immediate basic access to the collection, and then later creates item-level records for priority items as time and resources permit.

X.1.2. Analysis: Description of the whole vs. part

If the item has been issued as part of a larger resource (e.g., a monographic series, multipart monograph, etc.), determine whether to create the description for the part, the larger resource, or some combination of the two. If only the larger resource will be described, access to the part may be provided using an analytical added entry. If a separate description for the part will be created, access to the larger resource may be provided using a series added entry. Other possible approaches include making a separate “in” analytic description for the part, with a linking entry to the bibliographic record for the larger resource, or creating a multilevel description.

X.1.3. Cataloging code: General vs. DCRM(M)

Determine whether a general cataloging code, such as AACR2 or RDA, will alone govern the description or the more specialized DCRM(M) cataloging code will be used to describe the resource. Each code contains optional rules in addition to the required ones, and each allows varying levels of cataloging depth.

Use of a general cataloging code, such as AACR2 or RDA, results in a description that highlights the basic features of the material and can obscure some of the differences between manifestations or between variants of a single manifestation. AACR2 and RDA are more suitable when, in an institutional context, a resource was acquired and is of significance primarily for its content rather than its artifactual value. In contrast, use of DCRM(M) produces faithful transcriptions and accurate physical descriptions. It facilitates differentiation between manifestations and reveals the presence of bibliographic variants among seemingly identical items. DCRM(M) is most suitable when an item carries artifactual or bibliographical significance, or it is otherwise important to provide distinctions between issues, bibliographical variants, or individual copies.

X.1.4. Encoding level: DCRM(M) minimal vs. full

Determine whether the description will be done at a minimal or full level. Each level has its particular uses with attendant advantages and disadvantages.

DCRM(M) minimal level provides for faithful transcription and exact physical description, but requires neither notes nor headings. Minimal-level records can be produced quite quickly. Because name and subject headings may be lacking, the materials represented by these records may be inaccessible through all but known-item searches, and so should be used only after careful consideration. DCRM(M) minimal level may be suitable when accurate physical description is desired but a record with few or no access points is acceptable, or when particular language expertise among current cataloging staff is insufficient for proper subject analysis. For further information on creating DCRM(M) minimal-level descriptions, see Appendix D.

DCRM(M) full level represents the normative application of these rules, yet encompasses a range of potential levels of detail. Full-level records provide for faithful transcription and detailed, complete physical description. Although some notes are required (e.g., the source of the title proper if not the title page), most are optional and can be applied selectively depending on the nature of a collection or an institution's needs. For example, signature statements,

descriptions of illustrative elements, names of illustrators and others responsible for such elements, and particular attributes of the item in hand may be included or omitted as desired.

Although treatment of headings (access points in RDA) is outside the scope of DCRM(M), full-level records typically contain a full complement of name, name/uniform title, series and subject headings. In addition to those typically given to general materials, DCRM(M) full-level records may contain headings for printers, publishers, illustrators, performers, engravers, former owners, binders, etc. The name and name/uniform title headings need not be established using authority records, although full authority work, especially if contributed to the LC/NACO Authority File, will result in greater consistency of headings and improved access.³

The addition of genre/form headings is particularly encouraged in full-level records. These may be used to provide access by physical form, specific aspects of an item (e.g., advertisements, manuscript annotations), music genre or form, or music medium of performance. Prefer terms found in the official thesauri maintained by the RBMS Bibliographic Standards Committee; terms from other controlled vocabularies (e.g., the *AFS Ethnographic Thesaurus*) may also be used as appropriate. Music genre/form and medium of performance terms are also available in controlled vocabularies maintained by the Library of Congress. Music genre/form terms are included as part of the *Library of Congress Genre/Form Thesaurus for Library and Archival Materials* (LCGFT) and the *Library of Congress Medium of Performance Thesaurus for Music* (LCMPT) provides medium of performance terms.

X.1.5. Bibliographic variants

If two or more items can be identified as bibliographic variants of an edition, decide whether to describe them using a single bibliographic record or multiple records.

It is taken as a default approach in DCRM(M) that a separate record will be made for each variant that represents what is referred to as an “edition” in AACR2 and

³ If an institution is a BIBCO participant contributing full-level records as part of the Program for Cooperative Cataloging (PCC), all name, title, and name/title headings should be established in the LC/NACO Authority File and all subject headings and genre/form terms must come from an established vocabulary, list, or subject heading system recognized by the MARC21 Format for Bibliographic Data, or, in the case of LCSH music subject headings governed by pattern headings and not officially established in the authority file, to conform they must conform to the rules for LCSH.

an “issue” in bibliographic scholarship. However, this default approach is not prescriptive and indeed may not be desirable in every situation. Within the rules, alternatives are provided (see 2B3.2, 2B4.2, 2B5.1, 2D2, 4G) that permit the creation of separate records for individual impressions, states, binding variants, or copies. Once the decision has been made to apply these alternative rules, the cataloger must be consistent in applying them to all areas of the description. For further guidance on the cataloging of bibliographic variants, see Appendix E.

X.2. Factors to consider in making precataloging decisions

Consider the following factors when determining appropriate levels of description and access for materials awaiting cataloging. These factors will help to identify items that might deserve more detailed descriptions or higher priority treatment.

X.2.1. Institution’s mission and user needs

Evaluate the relevance of the items awaiting cataloging to the institution’s mission and the needs of its users. Ideally, the institution will have developed internal documentation that will facilitate such an evaluation, including a mission statement, collection development guidelines, and a listing of constituent users and their anticipated needs. The needs of both patrons (researchers, teachers, students, etc.) and staff (collection development, reference, technical services, etc.) should be taken into consideration.

X.2.2. Institutional and departmental resources

Evaluate institutional and departmental resources, especially staffing levels, expertise, and current workloads.

- Is staff able to keep up with the inflow of new materials?
- Is there a reasonable balance between resources devoted to acquiring materials and those devoted to processing them?
- Is current staff expertise in languages, subject areas, descriptive standards, and encoding standards adequate for implementing and/or completing proposed work plans?
- Is staff able to work concurrently with more than one code and/or description level?
- Are funding and space available for hiring new temporary or permanent staff with the necessary qualifications?

INTRODUCTION

- › Are adequate reference sources, such as specialized bibliographies, available for staff use?
- › How many other projects are in process and what are their requirements and priorities?

The regular review of cataloging priorities is highly recommended and should include discussions with curatorial, public services, technical services, and preservation staff.

X.2.3. Market value and conditions of acquisition of the item or collection

Consider the conditions of acquisition and the estimated market worth of the item or collection awaiting cataloging.

- › Does the monetary or public relations value of the material justify a higher level of access than would otherwise apply?
- › Have any access requirements been imposed by a donor as part of the terms of acquisition?
- › Is the item or collection accompanied by bibliographic descriptions that will facilitate cataloging?

X.2.4. Intellectual and physical characteristics of the item or collection

Finally, evaluate the intellectual and physical characteristics of the items awaiting cataloging.

- › Is there a unifying characteristic that would justify and facilitate the description of the materials as a collection (e.g., author, publisher, place of publication, genre/form, etc.)?
- › Is a particular collection renowned?
- › Do the materials have a topical focus that has recently acquired importance or urgency (e.g., due to a scholarly conference hosted by the institution or the hiring of a new professor with a particular specialty)?
- › Is cataloging copy generally available?
- › Were the items purchased primarily for their content?
- › Do the specific copies have bibliographic or artifactual value?
- › Is the institution collecting deeply in the area?
- › Are detailed descriptions likely to reveal bibliographic variants that will be

of interest to researchers?

- › Are detailed descriptions likely to help prevent the inadvertent purchase of duplicates or the failure to acquire desirable variants?
- › Is the item or collection vulnerable to theft or vandalism?
- › Would a more detailed description help prevent unnecessary handling by staff and researchers?
- › Is there a plan to provide a generally available digital surrogate of the item, allowing broad access outside the institution?

0. GENERAL RULES

Contents:

0A. Scope

0B. The basic description

0C. Chief source of information

0D. Prescribed sources of information

0E. Prescribed punctuation

0F. Language and script of the description

0G. Transcription

0A. Scope

These rules provide instructions for cataloging printed music—scores, music parts—whose rarity, value, or interest make special description necessary or desirable. They are especially appropriate for publications produced by printing methods dating from the onset of music printing through the nineteenth century. They may be used in describing printed music up to the present, as well, particularly that which is produced in fine or limited editions.

These instructions may also be used in cataloging manuscript music, particularly unpublished handwritten music dated after circa 1600. Rules addressing print and manuscript music are integrated herein and apply to both formats, unless otherwise indicated. Additional instructions for manuscripts are provided where appropriate. The rules do not specifically address pre-1600 handwritten music, nor photocopies, digital files, or digital printouts.

0B. The basic description

0B1. Required elements

The description must always include the following elements, regardless of the completeness of the information available:

- › title proper
- › date of publication, distribution, etc., or production
- › extent
- › dimensions

AREA 0. GENERAL RULES

Also include other elements of description as set out in the following rules, if available and appropriate to the chosen level of description.

0B2. Basis of the description

0B2.1. General rule. Base the description on the item in hand.

0B2.2. Imperfections. If describing published material known to be imperfect or incomplete (physically damaged or missing information present in a complete copy), and details of a perfect (or more perfect) copy can be determined, base the description on the perfect copy. Use square brackets to enclose cataloger-supplied information only where required for description of the perfect copy. In such cases, the details may be determined by examining additional copies or by referring to reliable descriptions in other sources. As appropriate, cite the source used for the description in a note (see 7B3, 7B16). Make a local note describing the imperfection of the copy in hand (see 7B21.1).

If no reliable evidence of the details of a perfect or complete copy is available, describe the copy as it is. Make a general note indicating that the description is based on an imperfect copy. See also 0G6.3.

0C. Chief source of information

Transcribe information found in the chief source of information. If information is not available from the chief source of information, transcribe it from any prescribed source of information (see 0D).

0C1. Single title page

0C1.1. The chief source of information is the title page. If the title page consists of a list of titles that includes the title of the item being cataloged, use as the chief source of information whichever of the “list” title page, the cover, or the caption furnishes the fullest information. If information traditionally given on the title page is given on two facing pages or on pages on successive leaves, with or without repetition, treat all of these pages as the chief source of information. In all other cases, use the title page or title page substitute (see 0C3) as the chief source of information.

0C1.2. However, if a publication includes a cover issued by the publisher, and the cover contains all the elements typically given on a title page but with more recent information than that provided on the title page (e.g., a later edition statement and publication date), choose the cover as the chief source of

information. Make a note to indicate that the cover has been chosen as the chief source of information (see 7B3.1).

Wachsfigurenkabinett : fünf kleine Opern / Karl Amadeus Hartmann

Note: Title from cover; each opera has a separate title page

Four polonaises : for piano / Franz Xaver Mozart ; a facsimile of the first edition with an introduction by Stoddard Lincoln

Note: Title from cover. The title page from the original edition is included: Quatre polonaises mélancoliques, pour le piano-forte ... oeuvre 22

0C2. Multiple title pages

0C2.1. If the resource has more than one title page, choose as the chief source of information one of the following, applying the first applicable criterion:

- a) If the title pages present the resource in different aspects (e.g., as an individual publication and as part of a multi-volume resource), prefer the one that corresponds to the aspect in which the resource is to be treated.
- b) If the resource is in more than one volume, each of which has a title page, use the title page in the first volume (or the lowest numbered volume if the first volume is not available).
- c) If the resource is in one volume and the chief difference between multiple title pages is imprint date, choose the one with the latest date.
- d) If the resource is in one volume and the chief difference between two title pages is that one is letterpress and the other is not (e.g., engraved), choose the letterpress title page.
- e) If the resource has the same information on the title page(s) in more than one language and/or script, choose the title page that is in the predominant language and/or script of the main part of the resource.
- f) If two title pages face one another, choose the one on the recto of its leaf.
- g) If two or more title pages follow one another, choose the first one.

Whenever any of the above criteria are applied, make a note indicating the source chosen as the chief source of information (see 7B3).

0C2.2. Multipart music resources. If the resource consists of a set of score and parts, a set of parts with no score, or multiple scores for performance, take the chief source of information from the component that provides the most information, usually the score. Make a note indicating the component from

AREA 0. GENERAL RULES

which the chief source of information is taken, if other than the score. If the title pages of other components differ from that of the chief source, make a note indicating the variations if considered important.

0C3. No title page

For resources produced without a title page (and for resources produced *with* a title page when the title page is missing and no reliable description of it is available), if a single title proper is available in a single source within the resource, use this source as the chief source of information. If the same title proper is available in more than one source within the resource, choose as the chief source of information the source that supplies the most additional information. If different titles, or differing forms of the same title, appear within the resource, choose as the chief source of information one of the following, in this order of preference:

- a) caption
- b) cover
- c) colophon
- d) other preliminaries
- e) a source elsewhere within the resource
- f) a reference source

Make a note indicating the source chosen as the chief source of information (see 7B3).

0D. Prescribed sources of information

The prescribed source(s) of information for each area of the description is set out in preferred order below. Do not transcribe any information not present in a prescribed source for that area.

For manuscripts written or annotated in various hands, transcribe only information that is part of the original manuscript, if this can be determined. Enclose later annotations in square brackets and identify the handwriting and date in a note, if possible.

Area	Prescribed sources of information
1. Title and statement of responsibility	Chief source of information

2. Edition	Chief source of information, caption, cover, ⁴ colophon, other preliminaries
3. Musical presentation	Chief source of information
4. Publication, distribution, production, etc.	<i>For printed material:</i> Chief source of information, caption, cover, colophon, other preliminaries, first page of music <i>For manuscript material:</i> Chief source of information, caption, cover, first page of music, last page of music, or any part of the manuscript
5. Physical description	The whole resource
6. Series	Series title page, chief source, caption, cover, colophon, other preliminaries
7. Note	Any source
8. Standard number and terms of availability	Any source

In all cases in which information for areas 1, 2, and 4 is taken from elsewhere than the title page, make a note to indicate the source of the information (see 7B3, 7B6, 7B7.1, 7B9). In all cases in which information for area 6 is taken from elsewhere than the series title page, make a note to indicate the source of the information (see 7B14).

0E. Prescribed punctuation

Precede each area, other than the first, by a period-space-dash-space (. --) unless the area begins a new paragraph.

Precede or enclose each occurrence of an element of an area with standard punctuation as indicated in the “prescribed punctuation” sections of these rules.

Precede each mark of prescribed punctuation by a space and follow it by a space, with the following exceptions: the comma, period, closing parenthesis, and closing square bracket are not preceded by a space; the opening parenthesis and opening square bracket are not followed by a space.

End paragraphs with normal punctuation (usually the period).

⁴ For published music, consider the cover to be a prescribed source only if it was issued by the publisher. Title and series-like statements present on covers not issued by the publisher usually represent binders’ titles and should be treated as copy-specific information. They may be transcribed in a local note if considered important. In case of doubt, do not consider the cover to be a prescribed source of information.

If an entire area or element is omitted from the bibliographic description (e.g., because it is not present in the source), also omit its corresponding prescribed punctuation. Do not use the mark of omission.

0F. Language and script of the description

0F1. General rule

0F1.1. In the following areas, transcribe information from the resource itself in the language(s) and/or script(s) (wherever feasible) in which it appears there:

- › title and statement of responsibility⁵
- › edition
- › musical presentation statement
- › publication, distribution, production, etc. (including place and date of production of a manuscript)
- › series

0F1.2. Give interpolations into these areas in the language and script of the other information in the area, except for prescribed interpolations and other cases specified in these rules (e.g., 1E5, 1F5, 4B5, 4C6.2). If the other information in the area is romanized, give interpolations according to the same romanization.

0F1.3. Give any other information (other than titles, citations, signatures, and quotations in notes) in the language and script of the cataloging agency.

0F2. Romanization

0F2.1. If it is not feasible to transcribe from the resource using a nonroman script, romanize the text according to the *ALA-LC Romanization Tables*. Do not enclose the romanized text within square brackets. Make a note indicating that the romanized text appears in nonroman script on the resource (see 7B2.2).

⁵ If nonroman text has been transcribed within the first five words of the title proper, provide additional title access for a romanized form of the title proper (see Appendix F).

Source:

СОБРАНИЕ РУССКИХЪ НАРОДНЫХЪ ПѢСЕНЪ СЪ ИХЪ ГОЛОСАМИ

Transcription:

Sobranīe russkikh" narodnykh" pīesen" s" ikh" golosami

Note: Title in Cyrillic script

Source:

Ἀννο τῆς παρθενotoχιας Μ. DC. XVIII

Transcription:

Anno tēs parthenotokias MDCXVIII

Note: In the date, the text “tēs parthenotokias” is printed in Greek script

0F2.2. *Optionally*, if it is feasible to transcribe from the resource using a nonroman script, also provide parallel romanized fields using the *ALA-LC Romanization Tables*. Do not enclose the romanized text within square brackets, but make a note indicating that the romanization does not appear on the source.

Note: Romanization supplied by cataloger

0G. Transcription

Transcribe information in the form and order in which it is presented in the source, according to these general rules 0B-0G, unless instructed otherwise by specific rules. Do not use the mark of omission to indicate transposition.

0G1. Letters, diacritics, and symbols

0G1.1. Letters and diacritics. In general, transcribe letters as they appear. Do not add accents and other diacritical marks not present in the source. Convert earlier forms of letters and diacritical marks to their modern form (see Appendix G2). If the source uses a gothic typeface that does not distinguish between uppercase **I** and **J** or between uppercase **U** and **V**, and there is no need to convert the letters to lowercase (see 0G2.2), transcribe them as **I** and **V** respectively, even though the actual letterforms will more closely resemble a modern **J** and a modern **U** (see Appendix G4.1). In most languages, including Latin, transcribe a ligature (e.g., **æ**, **œ**) by giving its component letters separately. Do not, however, separate the component letters of **æ** in Anglo-Saxon; **œ** in French; or **æ** or **œ** in ancient or modern Scandinavian languages. If there is any doubt as to the correct

AREA 0. GENERAL RULES

conversion of letters and diacritical marks to modern form, transcribe them from the source as exactly as possible.

Source:

Unspotted Jacob

Transcription:

Vnspotted Iacob

(Comment: Source uses a gothic typeface that does not distinguish between the letterforms I/J or the letterforms U/V)

0G1.2. Symbols, etc. Replace symbols or other matter that cannot be reproduced using available typographical facilities with a cataloger's description in square brackets. Make an explanatory note if necessary.

0G1.3. Key designations. Transcribe accidentals (flat and sharp signs, etc.) directly following the key letters being modified. Do not insert a space. If minor keys are represented by lowercase letters in the chief source of information, transcribe them as lowercase. Otherwise, record any letter(s) representing the key in uppercase.

0G2. Capitalization and conversion of case

0G2.1. General rule. Convert letters to uppercase or lowercase according to the rules for capitalization in Appendix C and AACR2, Appendix A. Do not convert case when transcribing roman numerals.

0G2.2. Letterforms I, V, I, i, u, and v. If the rules for capitalization require converting I or V to lowercase, or i/j or u/v to uppercase, apply the following table:

Uppercase letterform to be converted	Lowercase conversion
I (vowel or consonant) anywhere in word	i
II at end of word	ij
II elsewhere in word	ii
V (vowel or consonant) at beginning of word	v
V (vowel or consonant) elsewhere in word	u

Lowercase letterform to be converted	Uppercase conversion
i (vowel or consonant) anywhere in word	I
j (vowel or consonant) anywhere in word	I
u (vowel or consonant) anywhere in word	V
v (vowel or consonant) anywhere in word	V

Source:

LE QVINTE MVSICHE DI CLAVDIO SARACINI

Transcription:

Le quinte musiche / di Claudio Saracini

Source:

ORLANDI LASSI SACRAE CANTIONES (VVLGO MOTECTA
APPELLATAE) QVINQVE VOCVM

Transcription:

Orlandi Lassi Sacrae cantiones (vulgo motecta appellatae) quinque vocum

0G2.3. Final capital "I" in Latin. Do not convert to lowercase a final capital I in Latin texts when the final I is uppercase and the immediately preceding letters in the word are lowercase or smaller capital letters. Since this usage is not merely stylistic but affects meaning, the capital must be left in that form.⁶

Source:

Simonis MolinarI MOTECTORVM QVINIS

Transcription:

Simonis MolinarI Motectorum quinis

0G2.4. Chronograms. Capital letters occurring apparently at random or in a particular sequence on the chief source of information or in a colophon may

⁶ If the letter occurs within the first five words of the title proper, provide additional title access for the form of title with the final capital I converted to ii (see Appendix F).

represent a chronogram. Where there is good reason to assume that a chronogram is being used, do not convert letters considered part of the chronogram from uppercase to lowercase, or from lowercase to uppercase (see also 4D2.2).

Source:

Im Jahr, da redlicher Endanossen Wunsch und Wort ist: GereChter FrID
oDer; Dapfer BLVt."

Transcription:

Im Jahr, da redlicher Endanossen Wunsch und Wort ist: GereChter FrID oDer;
Dapfer BLVt

0G3. Punctuation in the source

0G3.1. General rule. Do not necessarily transcribe punctuation as it appears in the source. Instead, follow modern punctuation conventions, using common sense in deciding whether to include the punctuation, omit it, replace it, or supply punctuation not present.

Source:

Harmonia sacra; or, Divine hymns and dialogues: with a thorow-bass for the theorbo-lute, bass-viol, harpsichord, or organ. Composed by the best masters of the last and present age. The words by several learned and pious persons

Transcription:

Harmonia sacra, or, Divine hymns and dialogues : with a thorow-bass for the theorbo-lute, bass-viol, harpsichord, or organ / composed by the best masters of the last and present age ; the words by several learned and pious persons

Source:

London. Printed & sold by J: Preston, 97 Strand near Beaufort Buildings,
M, DCC, LI

Transcription:

London : Printed & sold by J. Preston, 97 Strand near Beaufort Buildings,
MDCCLI [1751]

Alternative rule: Transcribe all punctuation as found in the source of information, with the exception of those marks covered in rules 0G3.5-0G3.7. If following this alternative rule, always include prescribed punctuation as well, even if this results in double punctuation. Prescribed punctuation is treated at the beginning of each chapter within these rules.⁷

Harmonia sacra; or, Divine hymns and dialogues: : with a thorow-bass for the theorbo-lute, bass-viol, harpsichord, or organ. / Composed by the best masters of the last and present age. ; The words by several learned and pious persons

London. : Printed & sold by J: Preston, 97 Strand near Beaufort Buildings, M, DCC, LI. [1751]

0G3.2. Apostrophes. Transcribe apostrophes as found. Do not supply apostrophes not present in the source.

Wyeth's repository of sacred music

XII sonata's or solo's for a violin

Loves a dream of mighty treasure

Tho' t'is all but a dream

Favorite country dances, reels, &c. : as performed at the Prince of Wales's, Bath and other grand balls

0G3.3. Hyphens. Transcribe hyphens used to connect the constituent parts of compound words, normalizing their form as necessary (see Appendix G2). Do not supply hyphens not present in the source.

Pot-pourri d'airs des Mystères d'Isis, Dom-Juan et du Mariage de Figaro

Dyer's New-York selection of sacred music

The Indian princess, or, La belle sauvage : an operatic melo drama in three acts

⁷ Commas are not required around *or* when applying this option, because commas surrounding a conjunction introducing an alternative title are an AACR2 convention, not prescribed ISBD punctuation.

0G3.4. Punctuation within roman numerals. Do not transcribe internal marks of punctuation appearing within roman numerals. Omit them without using the mark of omission.

La liberta Ramminga : applause musicali nella celebre funzione detta delle
Tasche dell' eccellentissima republica di Lucca : l'anno MDCLXXVIII, giornata
terza

0G3.5. Ellipses, square brackets, and virgules. Do not transcribe ellipses ... or square brackets [] when present in the source; replace them with a dash -- and parentheses () respectively or omit them, as appropriate. Do not confuse a virgule (/) in gothic scripts with a slash; replace it with a comma or omit it, as appropriate. Make an explanatory note if considered important.

Source:

Leominster, [Mass.]

Transcription:

Leominster, Mass.

Optional note: On t.p., "Mass." is enclosed by square brackets

0G3.6. Line endings. Do not transcribe a hyphen or other mark of punctuation used to connect a single word divided between two lines; transcribe as a single word, ignoring the punctuation. If the function of the hyphen is in doubt (e.g., if it might form part of a compound word), transcribe it.

Source (showing line endings):

SELECTISSI-
MARVM CANTIO-
NVM SACRARVM

Transcription:

Selectissimarum cantionum sacrarum

0G3.7. Punctuation substituting for letters. Transcribe as a single hyphen each distinct hyphen, dash, or underscore character used in the source, whether used as a substitute for one or more letters in a word or for an entire word.

Source:

Sec-t----s of st--te, the L----ds of the Ad-----ty

Transcription:

Sec-t----s of st--te, the L----ds of the Ad-----ty

Transcribe asterisks as asterisks.

par Mr. B***

If the values of the missing letters are known, provide the information in a note if considered important.

Source:

Clara H_____d

Transcription:

Clara H-d

Optional note: Clara H-d is Clara Hayward

0G4. Spacing

0G4.1. Spacing within words and numbers. In general, follow modern spacing conventions when transcribing from the source. Make no attempt to preserve full or irregular spaces between letters within words. If a word is divided between the end of one line and the beginning of the next, transcribe it as a single word, ignoring the line-break.

Omit internal spaces when transcribing numbers (including roman numerals).

Source:

G R A E C A E GRAMMATICES

Transcription:

Graecae grammatices

Source (showing line endings):

Strambotti Ode Frot

tole Sonetti. Et mo

Do de cantar ver

Si e ca

pituli

Transcription:

Strambotti, ode, frottole, sonetti, et modo de cantar versi e capituli

Alternative rule: Transcribe internal spaces within numbers (including roman numerals). However, if multiple spaces or different sizes of spaces appear between two characters within the number, transcribe them as a single space.

Source:

M. D. CC. XLIV

Transcription:

M. D. CC. XLIV

0G4.2. Spacing between words. If spacing between words in the source is ambiguous, or lacking, include spaces in the transcription to separate the words as needed.⁸

Source:

LAMORTE D'ORFEO

Transcription:

La morte d'Orfeo

0G4.3. Variant spellings. Do not insert spaces within single words that merely represent variant or archaic spellings.⁹

Source:

Newyork, Printed & Sold by George Gilfert, 1795

Transcription:

Newyork : Printed & sold by George Gilfert, 1795

0G4.4. Initials, etc.

0G4.4.1. Transcribe initials, initialisms, and acronyms without internal spaces, regardless of how they are presented in the source of information.

Quatuor de W.A. Mozart

⁸ If the missing spaces occur in the first five words of the title proper, provide additional title access for the form of title as it appears in the source, without the spaces (see Appendix F).

⁹ If the variant or archaic spellings occur in the first five words of the title proper, provide additional title access for the form of title with the spacing inserted (see Appendix F).

Music sellers to HRH the Prince of Wales,

Missa in honorem purissimi cordis B.M.V. pro duabus aut tribus vocibus

0G4.4.2. Treat an abbreviation consisting of more than a single letter as if it were a distinct word, separating it with a space from preceding and succeeding words or initials.

Ph. D.

Ad bibliothecam PP. Franciscan. in Anger

componiert von Ch. Gounod ; deutsche Übersetzung von Ferd. Gumbert

first collected by Chr. Ign. La Trobe

0G4.4.3. If two or more distinct initialisms (or sets of initials), acronyms, or abbreviations appear in juxtaposition, separate them with a space.

M. J.P. Rabaut

(Comment: The first initial stands for Monsieur)

0G5. Omissions

0G5.1. General rule. Indicate omissions in the transcription or in a quoted note by using the mark of omission. When using the mark of omission, generally give it with a space on either side. However, give a space on only one side if the mark comes at the end of an area, is preceded by an opening parenthesis or opening square bracket, or is followed by a closing parenthesis, closing square bracket, or comma.

London : Published at the Royal Harmonic Institution ... by Welsh & Hawes ...,
[182-?]

A Bruxelles : Chez Terry, Marchand d'Estampes et de Musiques, aux Arts Reunis
..., [1800?]

(Comment: The mark of omission has a space on only one side because it is followed by a comma)

0G5.2. Information not considered part of any area. Omit from the transcription, without using the mark of omission, grammatically separable information not considered part of any area. Such information may include pious invocations, quotations, devices, announcements, epigrams, mottoes, statements

AREA 0. GENERAL RULES

of privilege, dedications, etc. If such information is a grammatically inseparable part of an area, however, transcribe it as such.

Give a grammatically separable dedication that has been omitted from the transcription in a note (see 7B14). Give other omitted information in a note if considered important.

Kissin' thro' the bars / written by Genl. William F. Small ; composed & arranged for the piano by Joseph Wood Jr.

Note: Respectfully dedicated to James Lynch Esqr.

0G5.3. Information not taken from the chief source of information. If transcribing information from a source other than the chief source of information, omit any words preceding or following the information if they are not considered part of the element and are grammatically separable. Do not use the mark of omission. If considered important, give the omitted text in a note.

The second edition

Note: Edition statement from colophon; full colophon reads: This, the second edition of Hymns and sacred songs, was published on the tenth anniversary of the composer's death

0G6. Interpolations

0G6.1. General rule. Indicate an interpolation in the transcription or in a quoted note by enclosing it in square brackets. If transcribing text with missing or obscured letters or words that can be reconstructed with some certainty, include these in the transcription, enclosing them in square brackets. Make an explanatory note if considered important.

amico[rum]

(Comment: The word ends with a *ŕ*)

0G6.2. Conjectural and indecipherable text. Indicate a conjectural interpolation by adding a question mark immediately after the interpolation, within the square brackets. Supply a question mark enclosed in square brackets for each indeterminable word or portion of word. Make a note to justify the interpolations, provide explanations, or offer tentative readings of indecipherable portions of text if considered important.

amico[rum?]

(*Comment*: The word ends with a symbol of contraction that is conjectured to be a ~~7~~)

amico[?]

(*Comment*: The symbol of contraction at the end of the word cannot be determined)

El[speth?] [?] McWhorter

(*Comment*: An autograph with some conjectured letters in the forename and an indecipherable middle initial, transcribed in a local note)

0G6.3. Lacunae in imperfect copies. If the description is based on an imperfect copy (see 0B2.2), use the mark of omission enclosed in square brackets ([...]) to show lacunae in the resource.

En Barcelo[na] : Por Sebastian Mateu[...]

Note: Description based on an imperfect copy; title page torn with partial loss of imprint

0G6.4. Blank spaces

0G6.4.1. Blank spaces for initial letters. If the printer has left a blank space for an initial letter, supply the intended letter in square brackets, regardless of whether the letter has been executed in manuscript, and make an explanatory note. If a guide letter has been printed, transcribe it without square brackets. In case of doubt about whether a printed guide letter is present, transcribe the letter without square brackets. Make a local note to indicate the presence or absence of manuscript execution in the copy if considered important.

[M]issae familiares

Note: Space for initial letter of first word of title left blank by printer

Optional local note: [Library's] copy: Initial letter executed in red and blue ink

Missae familiares

Optional local note: [Library's] copy: Printed guide letter "M" at beginning of title not executed in manuscript

0G6.4.2. Blank spaces within the text. If transcribing text containing blank spaces intended to be completed in manuscript or print (such as for situations where a publisher has multiple publications with nearly identical title pages and has opted for the expediency of retaining standing type or a specially engraved title page for the purpose), supply the word "blank" enclosed in square

brackets.¹⁰ If the blank has been completed in the item being described, indicate this in a local note if considered important.

The Royall : a new dance performed at court on her majesties birth day, Febr.
[the] 6th, 17[blank] / compos'd by Mr. Isaac

Local note: In [library's] copy, the dance's name is taken from a printed label pasted over a blank space and the year has been filled out in manuscript: 1753

Magnificat in [blank] / composé par Mr. Le Clerc

Local note: In [library's] copy, "ré mineur" is supplied in manuscript in ink

Optionally, transcribe the supplied information in brackets and supply a note explaining the nature of the information.

Magnificat in [ré mineur] / composé par Mr. Le Clerc

Local note: In [library's] copy, "ré mineur" is supplied in manuscript in ink

0G6.5. Adjacent elements. If adjacent elements are to be enclosed in square brackets, enclose each in its own pair of square brackets.

[Leipzig] : [W. Stürmer], 1572

[Second edition] -- [London] : Chappell, [1820]

0G7. Inaccuracies, misprints, etc.

0G7.1. Unintentional inaccuracies. Transcribe an unintentional misprint, misspelling, or other inaccuracy as it appears in a printed or manuscript resource. Follow such an inaccuracy either by "[sic]" or by the abbreviation "i.e." and the correction within square brackets.¹¹ In case of doubt, transcribe as is with no correction.

: (...) for two trebles [sic] and a bass

/ musique de Gluk [i.e. Gluck]

¹⁰ If the blank occurs in the first five words of the title proper, provide additional title access for the form of title without the interpolated word "[blank]" (see Appendix F).

¹¹ If the inaccuracy occurs in the first five words of the title proper, provide additional title access for the form of title without the interpolation and for the form of title as if it had been printed correctly (see Appendix F).

Do not correct words spelled according to older or non-standard orthographic conventions, e.g., “françoise” for “française”, or “antient” for “ancient”.

0G7.2. Deliberate misspellings. Do not correct words misspelled for humorous or other effect. If considered important, make an explanatory note. Additional title access may be provided (see Appendix F2).

Paree, what did you do to me?

(Comment: “Paree” is a phonetic spelling for the pronunciation of “Paris” in French)

0G7.3. Reversed, turned and approximated letters. Transcribe a reversed letter (i.e., an upside-down letter), whether inadvertent or deliberate, as the intended letter. Transcribe two letters of type used to approximate a third letter as the intended letter. However, transcribe **vv** as **vv** (see Appendix G5). Make an explanatory note if considered important.¹²

London

Optional note: First “n” in “London” printed with a turned “u”

Wittenberg

Optional note: The “W” in “Wittenberg” is formed using “rv”

0G8. Abbreviations and contractions

0G8.1. When transcribing from the resource, do not abbreviate any words not abbreviated in the source.

0G8.2. If special marks of contraction have been used either by the creator of a manuscript or by the printer in continuance of the manuscript tradition, expand affected words to their full form, if known, and enclose supplied letters in square brackets (see Appendix G3). Make an explanatory note if considered important (see 7B4.2). If a contraction standing for an entire word appears in the source, supply instead the word itself, enclosed in square brackets. However, transcribe an ampersand or a Tironian sign (**Ϝ**) as an ampersand. Enclose each expansion or supplied word in its own set of square brackets.

¹² If the two letters used to approximate a third letter occur in the first five words of the title proper, provide additional title access for the form of title with the letters transcribed as set (see Appendix F).

AREA 0. GENERAL RULES

Compendiu[m] musices confectu[m] ad facilioru[m] instructione[m] cantu[m]
chorale[m] discentiu[m]

If the meaning of a contraction is conjectural or unknown, apply the bracketing conventions given in 0G6.2.

0G9. Superscripts and subscripts

Transcribe superscript and subscript characters on the line unless the sense would be affected (e.g., in a mathematical formula).

Source:

I.^E Recueil Nouveaux

Transcription:

Ie. recueil nouveaux

Source:

With Flute or Violin Accomp^t. ad Libitum

Transcription:

with flute or violin accompt. ad libitum

Source:

E=MC² : etude equals musical canon squared

Transcription:

E=MC² : etude equals musical canon squared

0G10. Order and transposition

0G10.1. General rule. Follow the conventions appropriate to the script of the material when determining the order in which to transcribe information. For materials in roman script, this will generally mean proceeding from left to right and from top to bottom when transcribing information.

0G10.2. Transposition of information. If information appears in the chief source in a different order than that specified within these rules, transpose the information to its appropriate place in the description unless case endings would be affected, the grammatical construction of the information would be disturbed, or the text is otherwise grammatically inseparable from its surrounding elements. Similarly, if the order of information in the source would result in a

transcription that is confusing, awkward, or nonsensical, transpose the information as needed into the order that makes the most sense. This will typically apply when particular elements of text have been distinguished in the source by their size, typography, or style of letterforms in order to imply an obvious natural reading order.

Do not use the mark of omission to indicate transposition.

Make a note to indicate the order in which the transposed information appears in the source.

Symphony no. 6 : Pastoral / by Ludwig van Beethoven.

Optional note: Composer statement appears between the title and alternate title.

Konzert D Dur für Violin emit Begleitung des Orchesters, Op. 77 = Concert en ré majeur pour violon avec accompagnement d'orchestre = Concerto in D major for violin with accompaniment of orchestra / Johannes Brahms.

Optional note: Composer statement appears at head of title. Title reads: Op. 77

Konzert Concerto D Dur en ré majeur D major für Violin emit Begleitung des Orchesters pour violon avec accompagnement d'orchestre for violin with accompaniment of orchestra.

0G10.3. Scattered information. If information appears in scattered form on the chief source but no transposition is needed, make a note to indicate the specific placement of the scattered information if considered important.

Sonate op. 2, no. 1, A major

Optional note: "op.2" appears at top left of title page; no. 1 appears at top right of title page.

0G10.4. Ambiguous order of information. If the sequence and layout of the information in the source are ambiguous or otherwise insufficient to determine the order, transcribe the information in the order that makes the most sense. Make a note to indicate the ambiguity of the order in the source if considered important.

1. TITLE AND STATEMENT OF RESPONSIBILITY AREA

Contents:

- 1A. Preliminary rule
- 1B. Title proper
- 1C. General material designation
- 1D. Parallel titles
- 1E. Other title information
- 1F. Statements of responsibility
- 1G. Music resources without a collective title

1A. Preliminary rule

1A1. Prescribed punctuation

For instructions on the use of spaces before and after prescribed punctuation, see 0E.

Precede the title of a supplement or section (see 1B6) by a period.

Enclose the general material designation in square brackets.

Precede each parallel title by an equals sign.

Precede each unit of other title information by a colon.

Precede the first statement of responsibility by a diagonal slash.

Precede each subsequent statement of responsibility by a semicolon.

For the punctuation of this area when the music resource has no collective title, see 1G.

1A2. Sources of information

1A2.1. General rule. The prescribed source of information for the title and statement of responsibility area is the chief source of information.

1A2.2. Multipart and multivolume resources. If the resource is one of a set of multiple volumes or is comprised of multiple instrumental or vocal parts, and the chief source of information gives a statement of the volume, part (e.g., voice or instrument), or part number within the overall group, omit this statement

AREA 1. TITLE AND STATEMENT OF RESPONSIBILITY

without using the mark of omission, unless it is a grammatically inseparable part (see 1B1, 1B4) of the information being transcribed. Do transcribe statements such as "in two volumes," however (see 1E3). If the set of volumes or parts in hand is known to be incomplete and no reliable evidence of a complete set is available, describe the set as is (see 0B2.2). Make a general note indicating that the description is based on an imperfect set and, if necessary in the circumstances, record how the title was derived. If the set is incomplete, say so, and record in a note the source of the title (see 7B3).

1A3. Form and order of information

Transcribe title and statement of responsibility information in the form and order in which it is presented in the chief source of information, unless instructed otherwise by specific rules (see 0G).

1B. Title proper

1B1. Elements of the title proper

1B1.1. The title proper is the first element of the description. Title information preceding the chief title on the chief source of information is considered part of the title proper if it is grammatically inseparable from the chief title. If the chief title is preceded or followed in the source by other elements of information, transpose these elements to their appropriate areas in the description (or give them in a note) unless case endings would be affected, the grammatical construction of the information would be disturbed, or the text is otherwise grammatically inseparable from the title proper. In the latter cases, transcribe the information as part of the title proper.

The beggar's opera

The favorite songs of the comic opera *I viaggiatori ridicoli*

Wyeth's repository of sacred music

Dussak's favorite sonata, op. 37

A collection of ball-dances as perform'd at court

The vocal score of *Good news*

Suite of songs from *Britannicus*

J.W. Pepper's (1892) campaign band book

The second book of The pleasant musical companion

1B1.2. Transcribe the title proper according to the general rules 0B-0G and the following guidelines. If a title consists solely of a generic term such as the name(s) of one or more types of composition, or one or more types of composition and one or more of the following:

- › medium of performance
- › key
- › date of composition
- › number

Treat type(s) of composition, medium of performance, key, etc., as the title proper. When the elements listed above are present on the title page, transpose them to the title proper, following the type of composition, while otherwise retaining the order in which they appear on the chief source of information.

Sonate en ré majeur, opus 3, pour violon

Cembalo concerto in B \flat major, op. 13, no. 4

Violin-Sonaten 1, 2, 3

Zwei Praeludien und Fugen für Orgel, op. posth.

Three preludes for the piano

1B1.3. When elements have been transposed, provide sufficient information in a note to indicate the actual order of elements on the chief source of information. If the changes are minor or easily summarized, make a note to indicate the original position of the transposed element(s). If the changes are substantial, provide a note giving the exact transcription of the title words and elements, starting from the upper left-hand corner of the chief source of information, proceeding down to the lower right-hand side.

Sonate à quatre mains pour le forte-piano, oeuvre 41

Note: Work number appears after composer's name on t.p.

Konzert, Op. 2, Nr. 1 für Violine und Kammerorchester

Note: Title page reads: Op. 2, Nr. 1, Konzert für Violine und Kammerorchester

AREA 1. TITLE AND STATEMENT OF RESPONSIBILITY

1B1.4. In all other cases--that is, if the presentation of the title does *not* consist solely of a generic term for the name of one or more types of composition--if one or more statements of medium of performance, key, date of composition and/or number is found in the source of information, treat the element(s) as other title information (see 1E).

The bold outlaw : glee for three voices, viz., alto, tenor & bass

Petite suite : pour orchestre

Hymne à la joie : extrait de la 9e symphonie, pour 5 trompettes en ut

Cosa farete via us parlate : terzetto

Newe teutsche Lieder : mit fünff Stimmen

L'esperance : for the piano

In case of doubt, treat statements of medium of performance, key, date of composition, and number as part of the title proper.

1B2. Note on the source of the title proper

Make a note on the source of the title proper if the chief source of information is not a title page (e.g., the caption title, cover, etc.) (see also 7B3).

Fanfare for brass quintet

Note: Title from caption

Kammerkonzert

Note: Title from caption of piano part

Hope told a flattering tale

Note: Title from caption

1B3. Forms of the title proper

The title proper can take a variety of forms, some of which are exemplified below:

1B3.1. Title proper inclusive of grammatically inseparable title information appearing before the chief title on the chief source of information:

A compendious book of psalms and spiritual songs commonly known as "The gude and godlie ballates"

Morning service, viz Te Deum and Jubilate

(Comment: By virtue of its typographical prominence, the second title is clearly the chief title)

A finale to the unfinished opera "Loreley"

Duetto S'ei l'abbore io l'amo ancora nell' opera Anna Bolena

1B3.2. Title proper inclusive of an alternative title:

The dancing master, or, Directions for dancing country tunes

The overture to The institution of the Garter, or, Arthurs round table restor'd

The spinet, or, Musical miscellany

1B3.3. Title proper consisting solely of the name of a responsible person or body:

Monteverdi

1B4. Title proper with grammatically inseparable designation

If the resource is in more than one volume or part and the title proper of each volume or part includes a grammatically inseparable designation such as numbering, instrument or voice that is specific to that volume or part, supply in square brackets after the first designation a hyphen and the final designation, omitting intermediate designations. Do the same for a single-volume resource that contains multiple parts.

Parte I[-II] della cantata a Quattro voci per l'assunzione della Beata Virgine

The first[-third] set of Venetian ballads

If it is not feasible to do this, transcribe the title proper of the first volume or part without this interpolation and make a note about the later designation(s).

1B5. No title proper

1B5.1. If no title can be found in any source, and the work includes vocal text, use as the title proper the opening words of the text if these provide a reasonably distinctive title. Make a note if the title proper is taken from the opening words of the text.

Sol che il sole risplenda

Note: Title from first words of vocal text

AREA 1. TITLE AND STATEMENT OF RESPONSIBILITY

(Comment: Manuscript opera excerpt; title is not bracketed because the first words of vocal text are here the title proper)

1B5.2. If no title can be found in any source, and no vocal text is present, but a type of composition can be determined, devise a title, giving the following elements (in this order), as applicable:

- a) Type of composition (in the singular)
- b) Medium of performance
- c) Numeric designation(s)
- d) Key

Enclose the devised title in square brackets. Make a note indicating the title has been devised by the cataloger.

[Trio, piano, violin, cello, no. 2, C minor]

Note: Title devised by cataloger

1B5.3. If no title can be found, and no vocal text is present, and no type of composition can be determined, devise a brief descriptive title, preferably in the language and script of the cataloging agency, and use this devised title, enclosed in square brackets, as the title proper. Make a note indicating if the title proper has been devised by the cataloger.

[Collection of 16th-century keyboard music]

Note: Title devised from content and handwriting

[Music for four unidentified instruments]

Note: Title devised from content

1B6. Title proper with supplementary or section designation or title

If the title proper for a work that is supplementary to, or a section of, another work appears in two or more grammatically separable parts, transcribe the title of the main work first, followed by the designation(s) and/or title(s) of the supplement(s) or section(s) in order of their dependence. Make a note indicating the original position on the chief source of information of any transposed elements.

La fiancée. No. 4, Duo chanté par Mme. Pradher et Mr. Chollet

Note: Caption reads: No. 4. La fiancée. Duo chanté par Mme. Pradher et Mr. Chollet

1B7. Abridgments of the title proper

1B7.1. General rule. Abridge a long title proper only if it can be done without loss of essential information. Do not omit any of the first five words. Indicate omissions by the mark of omission.

Die sieben Worte unsers lieben Erlösers und Seeligmachers Jesu Christi ... des heiligen Creutzes gesprochen ...

Handel's overtures from all his operas and oratorios set for the harpsichord and organ ...

(Comment: The chief source of information includes a long list, in columns, of the titles of the operas represented within)

1B7.2. Alternative title. If the title proper contains an alternative title, do not omit any of the first five words of the alternative title.

Deadly lively, or, The ladies nag all in fun ...

The adventures of Major Longbow, or, Upon my life it is true ...

Harmonischer Gottes-Dienst, oder, Geistliche Cantaten zum allgemeinen Gebrauche ...

1B7.3. Chief title. Extend the transcription of the title proper at least through the end of the chief title of the resource. Apply this provision even if other words in the title proper precede the chief title (see 1B1.1, 1B3.1). If the end of the chief title cannot be determined, break off the transcription at the first grammatically acceptable place, but in no event within the first five words of the chief title.

Don Fernandi de las Infantas Patritij Cordubensis Sacrarum varii styli cantionum tituli spiritus sancti

(Comment: The chief title starts with "Sacrarum varii styli ...")

A brand new song, entitled The Irishman's address to the twenty-six Nottingham worthies ...

(Comment: The chief title begins "The Irishman's address" but its ending is ambiguous)

1C. General material designation

1C1. General rule

Optionally, supply a general material designation using the term "music" immediately following the title proper.

AREA 1. TITLE AND STATEMENT OF RESPONSIBILITY

Sonata for viola and piano, op. 147 [music]

Sechs Partiten für Flöte [music]

The call for Isaiah [music]

Motetti a quattro, cinque e sei voci [music]

1D. Parallel titles

1D1. Order and source of parallel titles

Transcribe parallel titles in the order indicated by their sequence on, or by the layout of, the chief source of information. If the original title appears elsewhere than on the chief source, transcribe it in a note if considered important.

1D2. Language of parallel titles and relationship to title proper

1D2.1. Transcribe an original title in a language and/or script different from that of the title proper appearing on the chief source of information as a parallel title, unless it is grammatically inseparable from another part of the description.

The first step in flute-playing [music] = Le premier pas du flutiste

1D2.2. Transcribe as other title information an original title in the same language and/or script as the title proper (see 1E).

Duo de l'opera La molinara [music] : Nel cor più non mi sento

Im Walde [music] : Sinfonie No. 3, F-dur, für grosse Orchester, Op. 153

1D2.3. If the chief source of information includes statements of medium of performance, key, date of composition, and/or number that are treated as part of the title proper (see 1B1) in two or more languages and/or scripts, transcribe such information in the order in which it appears in the chief source of information. Precede each set of parallel statements by an equals sign.

Konzert Nr. 1 für Klarinette und Orchester, Es-Dur [music] = E ♭ -major = mi ♭ -majeur

Sonate à 3, en mi mineur, pour 2 violons ou hautbois (flûtes) et basse continue [music] = e-Moll, für 2 Violinen oder Oboen (Flöten) und Generalbass = in E minor, for 2 violins or oboes (flutes) and thorough-bass

1D2.4. If succeeding statements of medium of performance, key, etc., are broken up in the chief source of information rather than grouped together by language, transcribe the statements so that all elements in one language and/or script are together. Treat the first group of elements in one language as part of the title proper and precede each one after the first by an equals sign.

Concerto, D-Dur, für Horn und Orchester [music] = D major, for horn and orchestra = ré majeur, pour cor et orchestre

(Comment: Title elements on the chief source of information are represented with a single title on top, three indications of key [German, English, French] on the line below that, then three separate lines with the statement of medium [German, English, French] underneath the key indications.)

1E. Other title information

1E1. Order and source of other title information

1E1.1. Transcribe other title information appearing on the chief source of information according to the general rules 0B-0G and the following guidelines.

1E1.2. If the other title information precedes the title proper on the chief source of information, transpose it to its required position unless it is a grammatically inseparable part of the title proper according to one or more of the conditions enumerated in 1B1.1. When transposing other title information, do not use the mark of omission. Make a note indicating the transposition.

1E1.3. If the other title information appears on the chief source of information preceding or following text associated with another area of the description, transpose it to the title and statement of responsibility area unless it is a grammatically inseparable part of the other area. When transposing the other title information, do not use the mark of omission. Make a note indicating the transposition.

1E1.4. Transcribe other title information not appearing on the chief source in a note if considered important.

1E2. Transcription of other title information

1E2.1. General rule. Transcribe title information that appears following the title proper as other title information, even if it begins with a preposition, conjunction, prepositional phrase, etc.

The Austrian retreat [music] : a favorite air

AREA 1. TITLE AND STATEMENT OF RESPONSIBILITY

Rule Britannia [music] : Volkslied mit Variationen für das Piano-Forte

The airs of the Beggars opera [music] : for the guitar, German flute or violin

Neue teutsche Lieder [music] : mit fünff Stimmen, welche gantz lieblich zu singen vnd auff allerley Instrumenten zu gebrauchen

1E2.2. Transcribe performance information appearing before the statement of responsibility in the chief source of information as other title information, or give in a quoted note. Do not transcribe this information as part of the statement of responsibility.

Choose me your valentine [music] : as sung by Madame Vestris /
composed by Charles E. Horn

Pretty maiden [music] : a celebrated duetto sung by Mr. Horn & Miss
Wilson in the opera of The haunted tower

Omphale [music] : tragedie en musique : representé pour la premiere
fois par l'Academie royalle de musique le 10. novembre 1701

Le sacrifice d'amour [music] : cantatille nouvelle chantez au
concert du Chateau de Thuilleries par Melle. Le Maure /
composez par Mr. Le Maire

1E2.3. If other title information appears following the statement of responsibility, transcribe it as a subsequent statement of responsibility (see 1F14.2).

A question of Welsh, English & Scottish airs with new variations [music] : also
four new lessons for the harp or harpsichord / composed by John Parry ; to
which are added twelve airs for the guittar

1E2.4. If other title information, or some portion of it, constitutes a formal statement of the contents of the work, and is grammatically separable from the title proper and other title information, transcribe it in a note if considered important (see 7B18.2). When these formal statements are omitted from the title and statement of responsibility area, use the mark of omission.

The art of singing [music] : in three parts ...

Optional note: Contents: (from t.p.) I. The musical primer -- II. The Christian
harmony -- III. The musical magazine

1E2.5. Distinguish the above situations from those in which titles of other works are given equal prominence with the first-named work (see 1G1).

1E3. Statements about illustrations or volumes

Treat an illustration statement or a statement such as “in two volumes” as other title information, unless the statement is grammatically inseparable from information transcribed as part of another element or area (see 1F13 and 2B8). If the statement appears following the statement of responsibility, transcribe it as a subsequent statement of responsibility.

Scottish song [music] : in 2 volumes

Ten string quartets [music] / W.A. Mozart ; in two volumes

1E4. Abridgment of other title information

Optionally, if other title information is very lengthy and can be abridged without loss of essential information, omit less important words or phrases, using the mark of omission. If considered important, transcribe omitted words or phrases in a note (including the other titles or phrases referred to in 1E2.4) (*see* 7B5).

The Columbian harmonist [music] : containing a plain and concise introduction to psalmody, expressly calculated for the use of singing schools : together with a choice collection of sacred music for public and social worship ...

Geist-reiches Gesang-Buch [music] : den Kern alter und neuer Lieder, wie auch die Noten der unbekanntenen Melodeyen und dazu gehörige nützliche Register ... samt einter Vorrede zur Erweckung heiliger Andacht und Erbauung im Glauben ...

Collectiun da canzuns spirtualas [music] : sur da las ampurtontas wardads da la doctrina da la cardienscha a moral Christianeivla ... : da duvrtartiers ilg public survetsch da deus en las baselgias evangelicas Rumonschas

1E5. Other title information with grammatically inseparable elements

If the other title information includes a statement of responsibility or an element belonging to another area, and the element is a grammatically inseparable part of the other title information according to one or more of the conditions enumerated in 1B1.1, transcribe it as other title information.

Wilt thou forgive that sin [music] : a setting of John Donne’s A hymn to God

1E6. Parallel statements containing other title information

1E6.1. Transcribe parallel statements containing other title information following the whole or part of the title proper or the parallel title to which it pertains.

Pochody [music]: pro dechové nástroje = Märsche : für Blasinstrumente

Kleine Meditationen [music] : für Streichtrio und Harfe = Short meditations : for string trio and harp

1E6.2. If there are no parallel titles and if other title information appears in more than one language and/or script, transcribe the other title information that is in the language and/or script of the title proper. If this criterion does not apply, give the other title information that appears first. Transcribe the remaining statement(s) as parallel other title statements. Precede each set of parallel statements by an equals sign.

Variations on a Czech love song [music] : for piano solo and woodwind choir =
pour piano soliste et ensemble de bois

1E6.3. If there are two or more titles in more than one language and/or script, but other title information for only one of them, transcribe the other title information directly after the title to which it relates, no matter the actual order in the resource. Precede each set of parallel statements by an equals sign.

Officium pastorum [music] = The shepherds at the manger : an acting version of a 13th-century liturgical music drama : for six soloists (three sopranos and three basses, or two sopranos, one tenor, and three basses) and treble (or soprano) chorus with suggested accompaniment for chamber organ and chime bells

1E6.4. If other title information is only partially repeated from language to language, give the statement that matches the language of the title proper and omit the other statement(s).

Sonata a velocità pazzesca [music] : per cembalo

(Comment: The title elements on the chief source of information are represented with a single title at the top, the word for "for" in three languages [Italian, German, French] on the line below it, with the bottom line consisting of the instrumentation given in one language [Italian] only.)

1F. Statements of responsibility

1F1. Statements of responsibility on the chief source of information

Transcribe statements of responsibility found on the chief source of information in the form in which they appear.

Mélange de thèmes nouveaux [music] : en duo pour harpe et violoncello, oeuvre 75 / par Chles. Bochs fils et L. Duport

Recueil de noëls variés pour l'orgue ou le clavecin [music] : avec un carillon des morts pour le jour de la toussaint / arrangé par Mr. Le Clerc

Christus am Oelberge [music] : Oratorium / in Musik gesetzt von L. v. Beethoven

Canzoni francese intavolate per sonar d'organo [music] / da Sperindio Bertoldo

Litania de B.M.V. [music] : quatuor vocibus cum organo et instrumentis in F min. / autore, Fr. Durante

1F2. Statements of responsibility on other sources

If a statement of responsibility appears on a source other than the chief source of information, or is taken from outside the resource, record the statement and its source in a note.

Note: "The music & words by Thos. Moore, Esqr."--Caption
(*Comment:* Moore is not recorded in the statement of responsibility)

Note: "Text von E. Krasnohorska ; Deutsch von Ludwig Hartmann"--P. iv.

1F3. Transposition of statements of responsibility

If a statement of responsibility precedes the title proper in the source, transpose it to its required position unless it is a grammatically inseparable part of the title proper according to one or more of the conditions enumerated in 1B1.1. If transposing the statement of responsibility, do not use the mark of omission. Make a note indicating the transposition (see 7B6.2).

Rossini's Stabat Mater

Il primo libro delli madrigali a sei voci [music] / di Camillo Zanotti da Cesena

Note: Composer's name precedes title on t.p.

AREA 1. TITLE AND STATEMENT OF RESPONSIBILITY

1F4. Single statements of responsibility with two or more names

Transcribe a single statement of responsibility as such whether the two or more persons or corporate bodies named in it perform the same function or different functions.

Six sonatas or duets for two violins [music] / compos'd by sgr. Nardini and Ferrari

Janot : opéra comique en 3 actes [music] / paroles de MM. Henri Meilhac et Ludovic Halévy

Gospel hymns combined [music] : embracing volume nos. 1, 2, and 3 / the first two by P.P. Bliss and Ira D. Sankey, the third by Ira D. Sankey, James McGranahan and George C. Stebbins ...

Variations brillantes [music] / par J. Dejazet (op. 19) & A. Bessems (op. 16)
(*Comment: Each composer has his own opus number for his share of the joint work*)

1F5. Omission of names in statements of responsibility

If a single statement of responsibility names more than one person or corporate body performing the same function or with the same degree of responsibility, transcribe all the names mentioned. *Optionally*, if the responsible persons or bodies named in a single statement are considered too numerous to list exhaustively, all after the third may be omitted. Indicate the omission by the mark of omission and supply after it in square brackets a phrase in the language and script of the cataloging agency to convey the extent of the omission.

/ composés par Leo, Durante, Scarlatti, Hasse, Porpora, Mazzoni, Caffaro, David, Perez &c ; et recueillis par les citoyens Levesque et Beche

/ composées par Mrs. Bach, Abel & Giardini

/ componirt von Gräven, Gluck, Bach ... [and 4 others]

1F6. Two or more statements of responsibility

If there are two or more statements of responsibility, transcribe them in the order indicated by their sequence on, or by the layout of, the chief source of information. If the sequence and layout are ambiguous or insufficient to determine the order, transcribe the statements in the order that makes the most sense.

Trois fantaisies ou caprices pour piano, op. 16 [music] / par F. Mendelssohn
Bartholdy ; édition revue et doigtée par H.F. Kufferath

The orphans prayer [music] : a pathetic ballad / the words by M.G. Lewis, esqr. ;
and set to music, with an accompaniment for the harp or piano-forte, by Miss
Abrams

Der Schatzgräber [music] : komische Oper in einem Akt / Musik von E.N. Mehul
; Text nach dem Französischen des F.B. Hoffmann ; bearbeitet von Jager ;
Clavierauszug mit Text und vollständigem Dialog nach der Partitur berichtigt
und neu bearbeitet von Richard Kleinmichel

The songs of Father Goose [music] / verse by L. Frank Baum ; music by Alberta
N. Burton ; pictures by Wm. W. Denslow

1F7. Terms of address, etc., in statements of responsibility

Include titles and abbreviations of titles of nobility, address, honor, and distinction that appear with names in statements of responsibility.

/ composé par Mr. Bailleux

/ the music by Mrs. Robert Arkwright

/ del sigr. Pietro Guglielmi

/ die Musik ist vom Herrn Kammer-Secretair Graefen in Braunschweig

/ by Thomas Erskine, the Earl of Kelly ...

1F8. Qualifications in statements of responsibility

Qualifications such as initials indicating membership in societies, academic degrees, and statements of positions held may be omitted from the statement of responsibility, using the mark of omission, unless:

the qualifications are necessary grammatically

or the qualifications are necessary for identifying the person or are useful in establishing a context for the person's activity (initials of religious orders, phrases, or adjectives denoting place names, etc.)

AREA 1. TITLE AND STATEMENT OF RESPONSIBILITY

or the statement of responsibility represents the author only by a pseudonym, a descriptive phrase, or nonalphabetic symbols.

/ organista della Sereniss. Sig. di Venetia in S. Marco

1F9. Ambiguous statements of responsibility

If the relationship between the title of a work and the person(s) or body (bodies) named in the statement of responsibility is not clear, supply an explanatory word or short phrase in the language of the text, within square brackets, or make a note.

National, patriotic and typical airs of all lands [music] : with copious notes /
[compiled by] John Philip Sousa

Le domino noir [music] / D.F.E. Auber ; [paroles de] E. Scribe

If considered important, make a note about expansions, explanations, and corrections of statements of responsibility when needed for clarity (see 7B6.1-7B6.3).

1F10. Statements of responsibility following titles in more than one language and/or script

1F10.1. If there are titles in more than one language and/or script, but only a single statement of responsibility, transcribe the statement of responsibility after all the parallel titles or other title information.

Tunturilauluja [music] = Fjällsanger = Fjeldlieder = Song of the fells / Yrjö
Kilpinen

Das Geheimniss [music] = Tajemství : komische Oper in 3 Acten / von Elisabeth
Krasnohorska ; für die deutsche Bühne frei bearbeitet von Max Kalbeck ;
Musik von Friedrich Smetana

The blessed damozel [music] = La demoiselle élue : for female voices / music by
Claude Debussy

U moego okna, soch. 26, no. 10 [music] = Vor meinem Fenster, op. 26, no. 10 /
muzyka S. Rakhmaninova ; slova Galinoï

1F10.2. If there are both titles and statements of responsibility in more than one language and/or script, transcribe each statement of responsibility after the title proper, parallel title, or other title information to which it relates. If any of these

titles lacks a matching statement of responsibility, transcribe the information in the order indicated by the sequence on, or by the layout of, the chief source of information.

Milton [music] : opéra en un acte / de Jouy et Dieulafoi ; mis en musique par Gaspard Spontini ... = Milton : opera en un atto e in prosa / dei Signori Jouy e Dieulafoy ; tradotta in versi italiani da Luigi Balochi ; posta in musica da Gaspare Spontini ...

1F10.3. If there are no parallel titles and a statement of responsibility appears in more than one language and/or script, transcribe the parallel statements, each preceded by an equals sign.

Opera omnia [music] / Johannis Pujol = Joan Pau Pujol

1F10.4. When statements of responsibility are only partially repeated from language to language, give the statement that matches the language of the title proper, or if that criterion does not apply, the language of the publisher, and omit the other statement(s).

/ Anton Vranický ; revidoval Antonin Myslík
(Comment: Following the title and other title information given in Czech, with parallel title and other title information in German, the composer's name is given in Czech only, followed by the words for "revised by" in Czech and German preceding the reviser's name given only in Czech.)

1F10.5. If it is not practicable to give the statements of responsibility after the titles to which they relate, transcribe the statement of responsibility in the language and/or script of the title proper and omit the others.

Concerto in c-Moll für Cembalo (Klavier) und Streicher [music] = Concerto in C minor for harpsichord (piano) and strings / Carl Philipp Emanuel Bach ; herausgegeben von Gyorgy Balla
(Comment: Statement about editor appears in German and English.)

1F10.6. If no actual match in languages is possible in the title statement (e.g., when elements are only partially repeated from language to language, or not all elements are consistently repeated in all languages), then give the first of the language forms, or if that criterion does not apply, the language of the publisher, matching at least the other title information with the statement of responsibility, if possible.

Concerto per la camera [music] : à 4 : für Violoncello & Piano / Gregor Joseph Werner ; herausgegeben und bearbeitet von Richard Moder

AREA 1. TITLE AND STATEMENT OF RESPONSIBILITY

(Comment: The title elements are represented on the chief source of information with the German composer's name at the top, followed by the Italian title of the piece on the line below, followed by the word for "for" in two languages [German, English] on the line below, followed by the instrumentation in one language [English] on the line below, followed by an explication of the nature of the German editor's work in two languages [German, English] on the line below, preceding the editor's name, by itself, at the bottom.)

1F10.7. Make a note to indicate the original position on the source of any transposed statements (see 7B6.2).

1F11. Nouns and noun phrases

1F11.1. Treat a noun or noun phrase occurring in conjunction with a statement of responsibility as other title information if it is indicative of the nature of the work.

Dido and Aeneas [music] : a tragic opera / by Henry Purcell

Die Legende von der heiligen Elisabeth [music] : Oratorium / von F. Liszt

1F11.2. If the noun or noun phrase is indicative of the role of the person(s) or body (bodies) named in the statement of responsibility rather than of the nature of the work, treat it as part of the statement of responsibility.

Faust [music] : an opera in five acts / music by Gounod

The saltarella [music] : Mr. Isaac's new dance made for her Majesty's birthday, 1708 / the tune by Mr. Paisible ; engraven in characters and figures for the use of the masters ; the characters writ by Mr. de la Garde, dancing master

1F11.3. In case of doubt, treat the noun or noun phrase as part of the statement of responsibility.

1F12. Persons or bodies not explicitly named in statements of responsibility

Transcribe a statement of responsibility as such even if no person or body is explicitly named in that statement. Such statements will generally contain words like "translated," "edited," "compiled," etc.

/ the whole harmonized for three and four voices, with a figured base for the organ and piano forte ; calculated for public worship and private devotion

/ Klavierausgabe.

1F13. Statements of responsibility with grammatically inseparable elements

If the statement of responsibility includes information belonging to another area, and the information is grammatically inseparable from the statement of responsibility according to one or more of the conditions enumerated in 1B1.1, transcribe it as part of the statement of responsibility.

Geist-reiches Gesang-buch [music] / zum dreyzehenden mal herausgegeben von
Joh. Anastasio Freylinghausen

1F14. Phrases about notes, appendixes, etc.

1F14.1. Transcribe phrases about notes, appendixes, and such accompanying matter in the order indicated by the sequence on the chief source of information. If such information appears before the statement of responsibility, transcribe it as other title information (see 1E2.1).

Musica sacra, or, Select anthems in score [music] : consisting of 2, 3, 4, 5, 6, 7, and 8 parts : to which is added the Burial service, as it is now occasionally perform'd in Westminster Abbey / compos'd by Dr. William Croft

Urania, or, A choice collection of psalm tunes, anthems, and hymns [music] : from the most approv'd authors, with some entirely new ... : to which are prefix'd the plainest & most necessary rules of psalmody / by James Lyon

1F14.2. If such information appears after the statement of responsibility, transcribe it as a subsequent statement of responsibility, whether or not it names a person or body.

Geist-reiches Gesang-buch [music] / zum vierzehnden mal herausgegeben von
Joh. Anastasio Freylinghausen ; nebst einem neuen Melodeyen-Register

Philadelphia harmony, or, A collection of psalm tunes, hymns, and anthems [music] / selected by Adgate and Spicer ; together with The rudiments of music, on a new, and improved, plan by A. Adgate ...

Eight duets for a violin and violoncello, or two violoncellos ... opera seconda [music] / composed by Stephen Paxton ; to which is added The highland laddie, a Scots air, with variations for a violoncello and a violin

1F14.3. *Optionally*, if the phrases are very lengthy and can be abridged without loss of essential information, omit less important words or phrases, using the mark of omission. If considered important, transcribe omitted phrases in a note.

AREA 1. TITLE AND STATEMENT OF RESPONSIBILITY

If the phrases are actually titles of other works given equal prominence with the title of the first work, see 1G.

1G. Music resources without a collective title

1G1. Two or more works named on the chief source of information

1G1.1. By same person or body. If the resource has no collective title and the chief source of information bears the titles of two or more individual works, other than supplementary matter, that are contained in the resource, transcribe the titles of the individual works in the order in which they appear on the chief source. Separate the titles by a space-semi-colon-space if the works are all by the same person(s) or body (bodies), even if the titles are linked by a connecting word or phrase.

Cantus, songs and fancies, to severall mvsicall parts [music] : both apt for voices and viols : with a brief introduction to musick, as is taught into the Musick-school of Aberdeen ; together also, with Severall of the choisest Italian-songs, and new English-ayres, all in three parts ...

(Comment: Within the volume itself, separate title pages for "Cantus..." and "Severall ..." show that these are distinct works; furthermore, "Cantus ..." had previously been published separately)

1G1.2. By different persons or bodies. If the individual works are by different persons or bodies, or the authorship is in doubt, precede each title other than the first by a period and one space, unless a linking word or phrase is already present. Precede each statement of responsibility by a space-slash-space.

Romance patriotique sur la mort du jeune Barra [music] / par Auguste ... ;
musique de Devienne. Chanson patriotique sur le succès de nos armes / par
Coupigny ... ; musique de Gossec

Bliss's Gospel hymns no. 1 and Sankey's Gospel hymns no. 2

1G2. One or more works not named on the chief source of information

If the resource has no collective title, and one or more works contained within are not named on the chief source of information:

transcribe the title and statement of responsibility from the chief source of information, and name the other work(s) in a contents note (see 7B18)

AREA 1. TITLE AND STATEMENT OF RESPONSIBILITY

- or* make a separate description for each separately titled work, linking the separate descriptions with “With” notes (see 7B20)

- or* devise a collective title for the whole resource, preferably in the language and script of the cataloging agency, and use this devised title, enclosed in square brackets, as the title proper, and, *optionally*, name the work(s) in a contents note.

[A collection of dances from the early 1600s arranged for small consort]

2. EDITION AREA

Contents:

2A. Preliminary rule

2B. Edition statement

2C. Statements of responsibility relating to the edition

2D. Statement relating to a named revision of an edition

2E. Statements of responsibility relating to a named revision of an edition

2A. Preliminary rule

2A1. Prescribed punctuation

For instructions on the use of spaces before and after prescribed punctuation, see 0E.

Precede the edition area by a period-space-dash-space.

Precede a statement relating to a named revision of an edition by a comma.

Precede the first statement of responsibility following an edition statement by a diagonal slash.

Precede each subsequent statement of responsibility by a semicolon.

For the use of the equals sign to precede parallel statements, see the appropriate rules following.

2A2. Sources of information

The prescribed sources of information for the edition area are the chief source of information, caption, cover, colophon, and other preliminaries, in that order of preference. If an edition statement or any part of the edition area is transcribed from elsewhere than the chief source of information, indicate its source in a note.

The third edition corrected, and considerably enlarged

Note: Edition statement from half-title

2A3. Form and order of information

Transcribe edition information in the form and order in which it is presented in the source, unless instructed otherwise by specific rules (see 0G).

2B. Edition statement

2B1. General rule

Transcribe a statement relating to an edition or issue of a publication as it appears, according to the general rules 0B-0G. Include any explanatory words or phrases appearing with the edition statement. For manuscripts, transcribe a statement relating to a version of the manuscript, such as a draft, revision, or proof.

2B2. Words considered part of the edition statement

2B2.1. Edition statements normally include either the word “edition” (or its equivalent in other languages), or a related term such as “revision” or “issue”.

Nunc primum in lucem aedita

Ultima editio multò auctior et emendatior

Nova edition, locupletior et emendatior

The 17th edition, the whole work revised and done on the new-ty'd-note, and much more correct than any former editions

The third edition, exactly corrected and enlarged

Terza edizione ampliata

Editio prima brabantica

Deuxième édition, du recueil noté

2B2.2. Treat a phrase such as “newly printed” as an edition statement unless it is part of a statement being transcribed in the publication, distribution, production, etc., area. In case of doubt, treat such a statement as an edition statement.

Newly imprinted and very necessary vnto all youthe

Nuouamente stampati

2B2.3. If the word “edition” (or its equivalent in other languages) is used with a statement indicating an arrangement or version of the music (e.g., “Edition for 2 pianos” or “Klavierausgabe”), such statements should be transcribed in the statement of responsibility area, not the edition area (see 1F12). If the word

“edition” (or its equivalent) appears with an editor’s name (e.g., “Busoni edition”), transcribe the phrase in the statement of responsibility area, not the edition area.

Missa solennis [music] : zur Einweihung der Basilica in Gran / componirt von Franz Liszt ; Clavier-Auszug mit Text

Sonata in F major [music] / J.S. Bach ; Busoni edition

2B2.4. In the case of a song, song cycle, a set or collection of songs, or other solo vocal music, treat a statement of voice range or other transposition that is grammatically separable from the title, as an edition statement, unless it is part of a statement being transcribed in the title area, whether or not it includes the word “edition”.

Ausgabe für tiefe Stimme

High key in F

No. 2, pour baryton ou contralto

2B3. Words such as “impression” or “printing”

2B3.1. Use judgment in transcribing statements containing words such as “impression” or “printing”. In resources printed with movable type, such statements often signal a new edition or issue. In these cases, the statement may properly be considered an edition statement.

The second impression

A new printing

2B3.2. For resources made up of intaglio plates, statements containing words such as “impression” or “printing” are more likely to indicate that the publication is simply a new impression of the same edition. Omit statements of impression such as these from the transcription without using the mark of omission. Local notes may be made about the statements if considered important.

Optional local note: [Library's] copy has “ninth printing” on t.p. verso

Alternative rule: If a decision has been made to create a separate bibliographic description for an individual impression, state, binding variant, or copy within a single edition or issue (see introductory section X.1.5 and Appendix E), transcribe statements containing words such as “impression” or “printing” in the edition area. Indicate the source of the statement, if other than the chief source of information, in a note.

Ninth printing

Note: The words “ninth printing” taken from t.p. verso

2B4. Edition statements with special characters or a numeric emphasis

2B4.1. If an edition statement consists entirely or chiefly of characters that are neither numeric nor alphabetic, transcribe the characters as they appear if the necessary typographical facilities are available. For characters that cannot be reproduced, substitute the names or descriptions of the characters in square brackets.

&&& edition

[alpha chi] edition

2B4.2. If an edition statement consists of one or more letters or numbers without accompanying words, or only words that convey numbers, supply an appropriate word or abbreviation in square brackets. If no appropriate word or abbreviation can be determined, or in cases of doubt, simply transcribe the statement as found.

3e [éd.]

Second [ed.]

If such a statement signals a substantially unchanged impression of an edition, omit it from the transcription without using the mark of omission. Local notes may be made about such statements if considered important.

Optional local note: [Library's] copy: “Fifth ten thousand”

Optional local note: [Library's] copy: Number “2” on t.p. indicates 2nd printing

Optional local note: [Library's] copy: “51st-100th”--T.p. verso

Optional local note: [Library's] copy: "163-173 Tausend"

Alternative rule: If a decision has been made to create a separate bibliographic description for an individual impression, state, binding variant, or copy within a single edition or issue (see introductory section X.1.5 and Appendix E), transcribe statements such as the following in the edition area, even if they represent a substantially unchanged impression of that edition: a statement consisting entirely or chiefly of characters that are neither numeric nor alphabetic; a statement consisting of one or more letters or numbers without accompanying words; or a statement consisting only of words that convey numbers. Supply appropriate words or abbreviations in square brackets, as needed. Indicate the source of the statement, if other than the chief source of information, in a note.

51st-100th

Note: The words "51st-100th" taken from t.p. verso

If identification of the substantially unchanged impression is based on a publisher's code or number line or on information found in a reference source, supply an appropriate statement in square brackets, as needed. Indicate the basis for the statement in a note.

[3rd printing]

Note: Number line on t.p. verso indicates 3rd printing: "8 7 6 5 4 3 88 89 90 91 92"

2B5. No edition statement

2B5.1. If the resource does not contain an edition statement, but is known to contain significant changes from other editions, or an edition statement for it is provided by a reference source, do not supply an edition statement based on this information. Give the information in a note.

Note: Third ed.; first published in 1569. See Eitner, R. *Bibliographie der Musik-Sammelwerke des XVI. und XVII. Jahrhunderts*

Note: Deutsch identifies this as the 3rd. ed., giving 1827 as its date of appearance; he also notes that this ed. was the first time this song was recorded as "opus 32". See Deutsch, O.E., *Franz Schubert thematisches Verzeichnis* (1978), 550

2B5.2. If the resource contains only a statement that refers to another edition (e.g., as part of a preface to an earlier edition or a summary of the work's publication

AREA 2. EDITION

history), do not transcribe the information as an edition statement and do not supply an edition statement based on the information. Notes may be made on such statements if considered important.

Optional note: "Preface to the first edition": p. 5-7
(*Comment: The publication is not the first edition*)

2B6. Edition statements that are grammatically inseparable parts of other areas

If an edition statement is a grammatically inseparable part of another area according to one or more of the conditions enumerated in 1B1.1, and has been transcribed as such, do not repeat it as an edition statement.

Millers improved edition of the Piano-forte primer

Caescilian edition of Beyer's Progressive school

2B7. Transposition of edition statements

Transpose grammatically separable edition statements into the edition area from other parts of the chief source of information. Provide details of the transposition in a note.

2B8. Edition statements with grammatically inseparable information

If information pertaining to other elements of the description (e.g., an original title or other information concerning the original work) is grammatically inseparable from the edition statement according to one or more of the conditions enumerated in 1B1.1, transcribe it as part of the edition statement. If illustration statements or statements such as "in two volumes" appear with an edition statement, transcribe them as they appear (see also 1E3).

2B9. Edition statements in more than one language and/or script

2B9.1. If an edition statement appears in more than one language and/or script, transcribe the statement that is in the language and/or script of the title proper. If this criterion does not apply, transcribe the statement that appears first in the source. Transcribe the remaining statement(s), together with any associated statements of responsibility, as parallel edition statements. Precede each parallel statement by an equals sign. Make a note to indicate the original position on the source of any transposed statements (see 7B7.1).

Revised 1980 = Révision 1980

Deuxième édition = Segunda edición = Zweite Auflage

2e herziene en verbeterde uitgave = 2a édition, révisée et corrigée

2B9.2. *Optionally*, if it is considered that the parallel statements are too numerous to list exhaustively, and that some may be omitted without significant loss of identification, omit parallel statements after the first using the mark of omission. Transcribe the omitted statement(s) in a note if considered important (see 7B7.1).

2B10. Two or more works on the chief source of information with at least one edition statement

If the chief source of information bears the titles of two or more individual works contained in the resource, and one or more of these works has an edition statement associated with it, transcribe each edition statement in the title and statement of responsibility area along with the title to which it pertains.

A brief introduction to the skill of musick ; in two books ... / the third edition enlarged ; to which is added a third book, entituled, The art of descant, or, Composing musick in parts, by Dr. Thomas Campion ; with annotations thereon by Mr. Chr. Simpson

2B11. Edition statements on multivolume or multipart resources

2B11.1. If cataloging multivolume or multipart resources, and the edition statement varies or does not appear on all of the volumes or parts, ascertain whether the set was issued as such. If the resource was issued as such, base the transcription on the first volume or primary part (e.g., score) and make a note to indicate variation in, or absence of, the edition statements in the subsequent volumes or parts. In case of doubt, assume the set was not issued as such.

Revised edition

Note: Vol. 2 issued without the edition statement

2B11.2. If multivolume or multipart resources are known or assumed to be a made-up set (e.g., assembled from different editions by an owner) and reliable descriptions of the editions are available, make separate descriptions for each edition. In each description, make a local note indicating that the set is imperfect and identifying which volumes or parts are wanting.

Second edition

Local note: [Library's] copy imperfect: v. 2 wanting; a previous owner has supplied v. 2 from the 3rd ed. to create a made-up set

AREA 2. EDITION

(Comment: The first of two descriptions associated with the made-up set)

Third edition

Local note: [Library's] copy imperfect: v. 1 wanting; a previous owner has supplied v. 1 from the 2nd ed. to create a made-up set

(Comment: The second of two descriptions associated with the made-up set)

2B11.3. If multivolume or multipart resources are known or assumed to be a made-up set and reliable descriptions of the editions are not available, base the description on the copy in hand. Make a note to indicate that the description is based on a made-up set.

First edition

Note: Description based on a made-up set; v. 3 has “second edition”

2C. Statements of responsibility relating to the edition

2C1. General rule

2C1.1. Transcribe a statement of responsibility relating to one or more editions, but not to all editions, of a given work following the edition statement if there is one. Such statements may include the reviser or arranger of a new edition, or a corporate body responsible for a new edition. Follow the instructions in 1F for the transcription and punctuation of such statements of responsibility.

The second edition corrected / with an additional number of several new anthems and psalm-tunes by the author

Nouvelle édition / revue et doigtée par H.F. Kufferath

Quatrième édition, revue et rectifiée d’après le texte original avec basses chifrées transcrites pour piano / par E. Vauthrot

The only correct edition / as sung by Mr. Theo Habelmann

Fifth edition / printed upon the author’s new plan

2C1.2. Do not, however, apply this provision to such statements that do not name or otherwise identify a person or corporate body.

New edition, containing additional anthems, opening and closing pieces, etc.

not New edition / containing additional anthems, opening and closing pieces, etc.

2C1.3. In determining the extent of the edition statement and the beginning of the statement of responsibility relating to the edition, it may be necessary to take into account the layout, punctuation, and typography of the chief source of information as well as the sense of the text. Such words as “Revised and enlarged,” when appearing with the name of a person or body, might be transcribed either as part of the edition statement or as part of the statement of responsibility relating to the edition, depending on their presentation on the chief source of information.

2C2. Transposition of statements of responsibility not relating to the edition

If a statement of responsibility appears after the edition statement, transpose it to the title and statement of responsibility area in all cases except when it clearly applies only to the edition being cataloged. Make a note to indicate this transposition.

/ by William Tans'ur, senior, musico theorico ... -- The sixth edition, with additions

Note: The statement “by William Tans'ur” appears on the t.p. after the edition statement

(Comment: Statement of responsibility applies to all editions)

2C3. Phrases about notes, appendixes, etc.

2C3.1. If there are phrases about notes, appendixes, and such supplementary matter and they apply to the edition in hand but not necessarily to all editions of the work, transcribe them as statements of responsibility relating to the edition only in the case when the phrase names or otherwise identifies a person or corporate body and appears in the same source as the edition statement.

Édition nouvelle / soigneusement revue, corrigée et doigtée, ainsi que pourvue de notifications sur l'exécution et sur les mesures des temps (d'après le métronome de Maelzel) et accompagnée d'une préface par un comité d'artistes

Neue vermehrte Auflage / mit den vom Componisten für die italienische Oper in London geschriebenen Recitativen und Zusätzen

2C3.2. If the phrase does not name a person or corporate body, transcribe it as part of the edition statement proper or as part of the first statement of responsibility relating to the edition, as appropriate. Do not introduce the semicolon (as in 1F14.2) to separate such phrases from preceding statements of responsibility.

AREA 2. EDITION

Neue, mit den vom Componisten für die Italienische Oper in London
geschriebenen Recitativen und Zusätzen vermehrte Auflage

A new edition / by Milton Reich, to which is added an analysis of the composer's
use of tonalities

2C3.3. If such phrases have been transposed from a position preceding the edition statement, provide details of the transposition in a note.

2C4. Statements of responsibility relating to the edition in more than one language and/or script

2C4.1. If there are parallel edition statements (see 2B9) but a statement of responsibility relating to the edition appears in only one language and/or script, transcribe the statement of responsibility after all the edition statements.

3rd edition = 3e upplaga / B. Larson

2C4.2. If there are parallel edition statements (see 2B9) and statements of responsibility relating to the edition in more than one language and/or script, transcribe each statement of responsibility after the edition statement to which it relates.

Deuxième édition / rédigé par Alexandre Choron = Second edition / edited by
Alexandre Choron

2C4.3. If an edition statement appears in only one language and/or script and a statement of responsibility relating to the edition appears in more than one language and/or script, transcribe the parallel statements of responsibility after the edition statement, each preceded by an equals sign.

Second edition / edited by Alejandro Garri = herausgegeben von Alejandro Garri

2C4.4. *Optionally*, if it is considered that the parallel edition statements are too numerous to list exhaustively, and that some may be omitted without significant loss of identification, omit parallel statements after the first using the mark of omission. Transcribe the omitted statement(s) in a note if considered important (see 7B7.1).

2C4.5. Make a note to indicate the original position on the source of any transposed statements of responsibility.

2D. Statement relating to a named revision of an edition

2D1. If the resource is a named revision of an edition, transcribe the statement relating to that revision as instructed in 2B.

The third edition, reprinted with corrections

(Comment: Statement indicates the publication is a revision of the third edition)

2D2. Do not transcribe a statement relating to a reissue of an edition if it represents a substantially unchanged impression of that edition. Omit the impression statement without using the mark of omission. Local notes may be made about such statements if considered important.

The second edition

Optional local note: [Library's] copy is "The fifth impression"

Alternative rule: If a decision has been made to create a separate bibliographic description for an individual impression, state, binding variant, or copy within a single edition or issue (see introductory section X.1.5 and Appendix E), transcribe a statement relating to a reissue of an edition, even if it represents a substantially unchanged impression of that edition, in the edition area. Indicate the source of the statement, if other than the chief source of information, in a note.

The second edition, The fifth impression

Note: "The fifth impression" taken from the t.p. verso

2E. Statements of responsibility relating to a named revision of an edition

2E1. Transcribe a statement of responsibility relating to a named revision of an edition following the statement relating to the revision.

This second edition carefully revised with considerable alterations and additions
/ by William Horsley

2E2. Transcribe such statements of responsibility according to the applicable provisions of 2C.

3. MUSICAL PRESENTATION STATEMENT AREA. OPTIONAL AREA.

Contents:

3A. Preliminary rule

3B. Musical presentation statement

3A. Preliminary rule

3A1. Prescribed punctuation

For instructions on the use of spaces before and after prescribed punctuation, see 0E.

Precede this area by a period-space-dash-space.

3A2. Sources of information

Take information included in this area from the chief source of information.

3B. Musical presentation statement

3B1. Transcribe a statement found in the chief source of information indicating the physical presentation of the music.

Partition

Score and parts

Playing score

Stimmen

Miniature score

3B2. If the presentation statement appears in two or more languages and/or scripts, transcribe the statement that is in the language and/or script of the title proper. If this criterion does not apply, transcribe the statement that appears first in the source. Transcribe the remaining statement(s) as parallel presentation statements. Precede each parallel statement by an equals sign. Make a note to indicate the original position on the source of any transposed statements (see 7B8).

Partitura = Partition

AREA 3. MUSICAL PRESENTATION STATEMENT

Játszópartitúra = Spielpartitur = Playing score

3B3. *Optionally*, if it is considered that the parallel presentation statements are too numerous to list exhaustively, and that some may be omitted without significant loss of identification, omit parallel statements after the first using the mark of omission. Transcribe the omitted statement(s) in a note if considered important (see 7B8).

3B4. In case of doubt about whether a statement is a musical presentation statement (as, for example, when it is associated with a statement of responsibility), do not treat it as one.

... ; vollständiger Klavierauszug vom Componisten

... ; musique de L. van Beethoven ; partition de piano

(Comment: A statement of responsibility is implied since it is an arrangement)

3B5. If a musical presentation statement is an inseparable part of another area and is recorded as such, do not repeat it here.

Parties séparées de La fausse magie

(Comment: Part of title statement)

Handel's conducting score of Messiah

(Comment: Part of title statement)

4. PUBLICATION, DISTRIBUTION, PRODUCTION, ETC., AREA

Contents:

- 4A. Preliminary rule
- 4B. Place of publication, distribution, production, etc.
- 4C. Name of publisher, distributor, etc.
- 4D. Date of publication, distribution, production, etc.
- 4E. Place of manufacture
- 4F. Name of manufacturer
- 4G. Date of manufacturer
- 4H. Place and date of production of a manuscript

4A. Preliminary rule

4A1. Prescribed punctuation

For instructions on the use of spaces before and after prescribed punctuation, see 0E.

Precede this area by a period-space-dash-space.

Precede a second or subsequently named place of publication, distribution, production, etc., by a semicolon, unless a linking word or phrase is given in the publication.

Precede the name of the first publisher, distributor, etc., by a colon. Precede the name of a second and any subsequent publisher, distributor, etc., by a colon, unless a linking word or phrase is given in the publication.

Precede the date of publication, distribution, production, etc., by a comma.

If a place of production of a manuscript is present, the date of production is preceded by a comma.

Enclose the details of manufacture (place, name, date) within parentheses.

Precede a second or subsequently named place of manufacture by a semicolon, unless a linking word or phrase is given in the publication.

Precede the name of the first manufacturer by a colon. Precede the name of a second and any subsequent manufacturer by a colon, unless a linking word or phrase is given in the publication.

AREA 4. PUBLICATION, DISTRIBUTION, PRODUCTION, ETC.

Precede the date of manufacture by a comma.

For the use of the equals sign to precede parallel statements, see the appropriate rules following.

4A2. Sources of information

4A2.1. The prescribed sources of information for the publication, distribution, production, etc., area are the chief source of information, caption, cover, colophon, other preliminaries, or first page of music, in that order of preference. If the information for an element is not present in these sources, any source may be used to supply needed information. If statements belonging to different elements are found in separate sources, combine them to make a complete statement in the publication, distribution, production, etc., area. However, do not combine statements belonging to a single element when they appear in different sources within the publication.

4A2.2. If any part of the publication, distribution, production, etc., area is taken from a source other than the chief source of information, make a note to indicate the source (see 7B9). Make a note about information not transcribed in the publication, distribution, production, etc., area if considered important.

4A2.3. For manuscripts, use this area to transcribe or supply a place of production, and to transcribe or supply a date of production, according to rules 4A3-4A4 and 4H. Sources of information for the place and date of production are the chief source of information, caption, cover, first page of music, last page of music, or any other part of the manuscript, in that order of preference. If either the place or date of production is taken from a source other than the chief source of information, make a note to indicate the source.

4A3. Form and order of information

4A3.1. Transcribe publication, distribution, production, etc., information in the form and order in which it is presented in the source, unless instructed otherwise by specific rules (see 0G).

4A3.2. If statements belonging to different elements appear out of order, or as part of another area, and they are grammatically separable, transpose them as needed. Make a note indicating the original position of the transposed elements.

Cuira : Da la stamperia da B. Otto, 1816

Note: Date appears before printer's statement on t.p.

In Venetia : Presso il Muschio : Ad instantia dell' autore, 1600

Note: Publisher information appears after date on t.p.

4A3.3. If the elements are not grammatically separable, or their transposition would result in an ambiguous or otherwise confusing construction, transcribe them in the order found and supply missing elements in square brackets as needed (see 0G6).

[London] : Emprynted the yere of oure Lorde a. MCCCCC & xij by Richard Pynson, prynter vnto the Kyng[es] Noble Grace, [1513]

(Comment: The date of publication has not been transposed because it is not a grammatically separable element. A supplied date is provided in square brackets.)

4A4. Information covered by labels, etc.

If any of the original details relating to the publication, distribution, production, etc., area are altered (e.g., burnished out, scored through, covered by a label) and the resource in hand shows later information, transcribe the later information. If the original details are visible or otherwise available, transcribe or give them in a note.

4A5. Elements relating to publication, distribution, production, etc., versus elements relating to manufacture

Consider the wording, layout, and typography of the publication itself when determining the most appropriate place to transcribe information relating to the publication, distribution, production, etc., area. Keep in mind that statements relating to printing will sometimes be more appropriately transcribed as elements of publication, distribution, production, etc., and sometimes as elements of manufacture.¹³ Consult the following instructions for guidance.

¹³ In early publications, the roles of publishers, printers and music sellers were not clearly delimited. Statements relating to printing frequently appear prominently on early printed materials, reflecting the tendency of printers to function as more than solely manufacturers. As the publishing industry became increasingly specialized over time, however, the role of the publisher gradually assumed greater importance, while the roles of manufacturer and distributor came to be subordinate.

AREA 4. PUBLICATION, DISTRIBUTION, PRODUCTION, ETC.

4A5.1. Statements relating to publication, distribution, production, etc., only

If the publication bears only a statement relating to publication, distribution, production, etc., or multiple such statements, transcribe the statement(s) according to the instructions in 4B, 4C, and 4D.

London : Published at Webb's Royal Music Harmonium & Pianoforte Saloon,
[1855?]

[Paris] : Se vend chez Mle. Monnet ..., [1739]

London : Published by Clementi & Co. ..., [1824?]

4A5.2. Statements relating to manufacture only

4A5.2.1. If the publication bears only a statement relating to manufacture, or multiple such statements, generally assume the manufacturer(s) also to be functioning as publisher(s), distributor(s), etc. Transcribe the statement(s) according to the instructions in 4B, 4C, and 4D. Consider the words “place of publication” and “publisher” in those instructions to refer equally to the place of manufacture and name of manufacturer in such cases.

Augustae : Typis et impensis Iohannis Vdalrici Schoenigij, anno 1623

In Riga : Presso Giovan. Feder. Hartnoch, 1772

Wien : Gedrukt bei Gottfried Friedrich Innhaber der Edlen v. Schönfeldischen
Buchdruckerei, im Jahr 1787

4A5.2.2. However, if the manufacturer is known not to be the publisher, distributor, etc., and the identity of the publisher, distributor, etc., can be determined or reasonably surmised, supply the name of the publisher, distributor, etc., in square brackets and transcribe the manufacturer statement as such according to the instructions in 4E, 4F, and 4G.

[Boston] : [s.n.], [1818] (Boston : Stereotyped for the publishers by Kidder &
Wright)

[S.l.] : [s.n.], [1861?] (Philadelphia : E.F. Stewart, music typographer)
(*Comment:* Manufacturer known to contract for publishers in Delaware and New
York and possibly others outside of Pennsylvania)

4A5.3. Statements relating both to publication, distribution, production, etc., and to manufacture

If the publication bears statements relating both to publication, distribution, production, etc., and to manufacture, determine whether or not the statements are grammatically separable.

4A5.3.1. If the statements are grammatically inseparable, transcribe them according to the instructions in 4B, 4C, and 4D. Consider the words “place of publication” and “publisher” in those instructions to refer equally to the place of manufacture and name of manufacturer in such cases.

London : Printed for J. Moorehead by Longman and Broderip, 1856

Amsterdam : Gedrukt en Uitgegeven bij Gebroeders Bingers, 1874

London : Published by Wm. O'Hare and printed by Preston at his wholesale warehouses in Soho, [188-?]

4A5.3.2. If the statements are grammatically separable, determine which statement is emphasized in the source, whether typographically (larger font size, uppercase letters, boldface, etc.) or by appearing first in sequence in the source.

4A5.3.2.1. If a manufacturer statement has been emphasized, transcribe all of the statements according to the instructions in 4B, 4C, and 4D. Consider the words “place of publication” and “publisher” in those instructions to refer equally to the place of manufacture and name of manufacturer in such cases.

Ienae : Excudebat Salomon Richtzenham : Impensis Henrici Birnstiel,
bibliopol[a]e Ephordensis, 1732

In Venetia : Appresso Alessandro Rauerij ... ad istanza dell' erede di Simon Tini
e Filippo Lomazzo Librari in Milano, 1608

London : Printed by T. Moore and J. Heptinstall, for John Carr, at his shop at the
Middle Temple-Gate, and Sam. Scott, at his shop in Bell-Yard within Temple-
Barr, Anno Domini, 1688

4A5.3.2.2. If a publisher, distributor, etc., statement has been emphasized, transcribe the publisher, distributor, etc., statement(s) according to the instructions in 4B, 4C, and 4D and transcribe the manufacturer statement(s) according to the instructions in 4E, 4F, and 4G.

Paris : Maurice Schlesinger, éditeur, 97 rue de Richelieu, [1824?] (Paris : Imprimé
par Bethune et Plon)

AREA 4. PUBLICATION, DISTRIBUTION, PRODUCTION, ETC.

t'Amsterdam : Gedrukt voor de Wed. van Michiel de Groot, 1681 (t'Amsterdam
: Gedrukt by Daniel Bakkamude ...)

London : [C. Avison], 1744 (Newcastle : Printed for the author by J. Barber)

4B. Place of publication, distribution, production, etc.

4B1. General rule

4B1.1. Transcribe the names of places associated with publishers, distributors, and dealers as part of this element. Transcribe the names of places associated with printers and other manufacturers only if appropriate according to the instructions in 4A5 (i.e., when the wording, layout, or typography of the publication suggests that the manufacturer is also functioning as the publisher, distributor, etc.).

4B1.2. Transcribe the place of publication, distribution, production, etc., as it appears in the source. If the place appears together with the name of a larger jurisdiction (e.g., country, state, or similar designation), or multiple such jurisdictions, transcribe this as well.

Elizabeth-Town

Köln

Apud inclytam Germaniae Basileam

Commonwealth of Massachusetts, Boston

Saskatoon, Saskatchewan, Canada

4B2. Places of publication, distribution, production, etc., with initial prepositions, etc.

Include in the transcription any prepositions appearing before the place of publication, distribution, production, etc., as well as any accompanying words or phrases associated with the place name.

A Leipzig

In Milano

Printed at London

Printed (typographically) at Harrisburgh, Penn.

Te Leeuwarden

Se vend à Paris

Impressum fuit hoc opus Venetiis

4B3. Supplied modern forms of place names

If considered necessary for identification and if known, supply in square brackets the modern form of the name of the place. Use a modern English form of the name, if there is one.

A Bronsvic [Braunschweig]

Impressum in ciuitate Taurini [Turin]

4B4. Supplied fuller forms of place names

If a place name is found only in an abbreviated form in the source, transcribe it as found. Supply in square brackets the full form of the name, or the remainder of the name, if considered necessary for identification.

Balte [i.e. Baltimore]

Rio [de Janeiro]

4B5. Supplied larger jurisdictions

Supply in square brackets the name of the country, state, province, etc., after the name of the place if it is considered necessary for identification, or if it is considered necessary to distinguish the place from others of the same name. Use a modern English form of the name, if there is one. Apply the abbreviations appearing in AACR2, Appendix B.

Cambridge [England]

Newport [R.I.]

Washington [Pa.]

4B6. Two or more places of publication, distribution, production, etc.

4B6.1. If the source of information shows two or more places and all are related to the same publisher, distributor, etc., transcribe all in the order in which they appear.

AREA 4. PUBLICATION, DISTRIBUTION, PRODUCTION, ETC.

Hamburg und Newyork

London ; York

A Lausanne & se trouve à Paris

4B6.2. *Optionally*, if it is considered that the places are too numerous to list exhaustively, and that some may be omitted without significant loss of identification, the place of publication, distribution, production, etc., statement may be shortened by omitting all the places after the third. In such cases, use the mark of omission and supply after it in square brackets a phrase in the language and script of the cataloging agency to convey the extent of the omission. Include the number of omitted places (if more than one) in the supplied phrase.

London ; Reading ; Bath ... [and 6 other cities in England]

4B6.3. If a subsequent place of publication, distribution, production, etc., is not related to the same publisher, transcribe it in association with the publisher, distributor, etc., to which it corresponds.

A Paris : Chez Janet et Cotelle ; A Londres : Chez Goulding, Dalmaine ; A Vienne : Chez Artaria et Compie

Boston : O. Ditson ; New York : C.H. Ditson ; Cinn. : Dobmeyer & Newhall ...
[and 3 others]

4B6.4. Do not, however, transcribe a subsequent place as a place of publication, distribution, production, etc., if it must be recorded as a grammatically inseparable part of another element.

Printed and published by Terhune & Letson, Albany Street, and for sale by the principal booksellers in the cities of New York and Philadelphia, and in the state of New Jersey

4B6.5. If a place of publication, distribution, production, etc., associated with an earlier edition appears together with the actual place of publication, distribution, production, etc., of the edition being described, transcribe the places as a single element in the order in which they appear.

Philadelphia printed, London reprinted

4B6.6. If both the place and publisher, distributor, etc., associated with an earlier edition appear together with the place and publisher, distributor, etc., of the

edition being described, transcribe each place with the publisher, distributor, etc., to which it corresponds.

Dublin : Published (by the author) at his music saloon, 12 Upper Sackville Street ;
Boston : Reprinted at his musical seminary

4B7. Places of publication, distribution, production, etc., in multivolume publications

If the publication is issued successively in more than one physical volume or part, and the place of publication, distribution, production, etc., changes in the course of publication or production, give the place of publication, distribution, production, etc., of the later part(s) in a note.

Stuttgart ; Tübingen

Note: Place of publication in v. 33-40: Stuttgart ; Augsburg

4B8. Place names that are grammatically inseparable parts of other areas, etc.

If the place of publication, distribution, production, etc., appears only as a grammatically inseparable part of another area and is transcribed there, or appears only as a grammatically inseparable part of the publisher, distributor, etc., statement and is transcribed there, supply in square brackets the place of publication, distribution, production, etc., as the first element of the publication, distribution, production, etc., area (see 4C3). Use a modern English form of the name, if there is one.

[Philadelphia] : Printed & sold at B. Carr's Musical Repository in Philadelphia

[Bonn] : Chez N. Simrock à Bonn

[Boston] : Stereotyped at the Boston Type and Stereotype Foundry, 1843

4B9. Fictitious or incorrect places of publication, distribution, production, etc.

If the place of publication, distribution, production, etc., appearing in the publication is known to be fictitious or incorrect, transcribe it nonetheless and make an explanatory note. If the actual place is known, or can be reasonably surmised, supply a correction in square brackets. Use a modern English form of the name, if there is one, and give the basis for the correction in a note.

Londres [i.e. Paris]

Note: Actual place of publication from: Weller, E.O. Falsche Druckorte

AREA 4. PUBLICATION, DISTRIBUTION, PRODUCTION, ETC.

4B10. No place of publication, distribution, production, etc.

4B10.1. If no place of publication, distribution, production, etc., appears in the resource, supply one in square brackets. Use a modern English form of the name, if there is one, and include the name of the larger jurisdiction, if considered necessary for identification. Use the location associated with the first transcribed publisher, distributor, etc., if one is present. If the reason for supplying the place is not apparent from the rest of the description, make a note to indicate the source of the information.

[Cambridge, Mass.] : Printed by Samuel Green, 1668

Note: Samuel Green was located in Cambridge, Mass., from 1660 to 1672

4B10.2. If the name of the place has changed over time, supply the name appropriate to the date of publication, distribution, production, etc., if known (e.g., Leningrad, not Saint Petersburg, for works published in that city between 1924 and 1991). If considered necessary for identification, also supply the modern place name and the name of the larger jurisdiction.

[Christiania, i.e. Oslo]

[Leona Vicario, i.e. Saltillo, Coahuila, Mexico]

4B11. Place of publication, distribution, production, etc., supplied based on address or sign

Supply in square brackets the name of the place of publication, distribution, production, etc., using a modern English form of the name, if there is one, when only an address or description of a trade sign appears in the publication. (Transcribe the address or sign as the publisher, distributor, etc., statement; see 4C4.1.) If supplying the place, give a justification in a note if necessary.

[London]

(Comment: Imprint reads: "At [the] Harpe & Hoboy", the trade sign of a London printer)

4B12. Place of publication, distribution, production, etc., uncertain or unknown

4B12.1. If the place of publication, distribution, production, etc., is uncertain, supply the name of the probable place of publication, distribution, production, etc., with a question mark, using a modern English form of the name, if there is one, all in square brackets.

[Amsterdam?]

[Venice?]

[London?]

4B12.2. If no city of publication, distribution, production, etc., can be conjectured, supply the name of a state, province, country, or other larger geographic entity as the place of publication, distribution, production, etc., with a question mark if necessary, using a modern English form of the name, if there is one, all in square brackets.

[Canada]

[Surrey?]

[Prussia?]

[Massachusetts?]

[South America?]

4B12.3. If the reason for supplying the place is not apparent from the rest of the description, make a note to indicate the source of the information.

Note: Place of publication suggested by D.W. Krummel in English music printing

4B12.4. If no place of publication, distribution, production, etc., can be supplied, use the abbreviation “s.l.” (sine loco) in square brackets.

[S.l.]

4B13. Place names in more than one language and/or script

4B13.1. If the name of the place of publication, distribution, production, etc., appears in more than one language and/or script, transcribe the statement in the language and/or script of the title proper, or if this criterion does not apply, transcribe the statement that appears first in sequence in the source. Transcribe the remaining statement(s) as parallel statements, preceding each by an equals sign. Make a note to indicate the original position on the source of any transposed statements.

Helsinki = Helsingfors

AREA 4. PUBLICATION, DISTRIBUTION, PRODUCTION, ETC.

4B13.2. *Optionally*, if it is considered that the parallel statements are too numerous to list exhaustively, and that some may be omitted without significant loss of identification, omit parallel statements after the first using the mark of omission. Transcribe the omitted statement(s) in a note if considered important.

4C. Name of publisher, distributor, etc.

4C1. Transcribe the names of publishers, distributors, and dealers as part of this element. Transcribe the names of printers and other manufacturers only if appropriate according to the instructions in 4A5 (i.e., when the wording, layout, or typography of the publication suggests that the manufacturer is also functioning as the publisher, distributor, etc.).

4C2. Transcribe the name of the publisher, together with any associated words or phrases, as it appears in the publication.

: Chez A. Kühnel (Bureau de musique)

: Verlag von Schubert & Niemeyer

: Typis & sumtibus Abraham Lambergi & Caspari Closemanni

: Au Magazin de musique à la Höhe

Optionally, omit addresses and insignificant information in the middle or at the end of the publisher, distributor, etc., statement, unless the information aids in identifying or dating the publication or is deemed important to the cataloging agency (e.g., for the purpose of capturing publishing trade information). Indicate all omissions by the mark of omission.

A Paris : Chez Melle. Girard ... : Chez Melle. Castagnery ; A Lyon : Chez Mr. Castaud ... ; A Rouen : Chez Mr. Lucas ...,

If a statement such as "Privately printed" appears on the chief source of information, transcribe it as, or as part of, the publisher, distributor, etc., statement.

: Privately printed

: Privately printed for the Church of Scotland and the Edinburgh Guild Choir

4C3. Publisher, distributor, etc., statements containing grammatically

inseparable place names or dates

If the publisher, distributor, etc., statement contains grammatically inseparable statements relating to place or date of publication, distribution, production, etc., transcribe the information as part of the publisher, distributor, etc., element. Supply the place or date of publication, distribution, production, etc., in square brackets in the appropriate element (see 4B8, 4D1.4; see also 4A3.3).

[London] : Printed in the year of our Lord 1665 for the author Lodowick Muggleton, in Great Trinity-Lane London, near the sign of the Lyon and Lamb, [1665]

4C4. Publisher, distributor, etc., statements containing only addresses, trade signs, or initials

4C4.1. If only the address, sign, or initials of the publisher, distributor, etc., appear in lieu of the name, transcribe the statement containing the address, trade sign, or initials as the publisher, distributor, etc., statement (see also 4B11). If the publisher's, distributor's, etc., name can be identified, supply it in square brackets after the initials or before or after the address or trade sign, as appropriate, or give the information in a note.

: Printed by W.G. [i.e. William Godbid]

: Printed for M.L. I.B. and T.S. the assignes of W. Barley

Note: Publishers' names are identified in Humphries as: Matthew Lownes, John Browne and Thomas Snodham

Venetiis : Sub signo Agnus Dei [apud Petru[m] Liechtenstein Coloniensem Germanum]

Note: Publisher from colophon

: At [the] Harpe & Hoboy [i.e. John Walsh]

Note: The trade sign of London publisher John Walsh

4C4.2. If the identification of the publisher, distributor, etc., is based on a device, supply the name of the publisher, distributor, etc., in square brackets, even if the device includes the publisher's initials or spelled-out name. Make a note as necessary about the basis for the identification, the source of the information used, the presence of the device, etc.

4C5. Fictitious or incorrect publisher, distributor, etc., statements

If the publisher, distributor, etc., statement is known to be fictitious or incorrect, transcribe it nonetheless and make an explanatory note. If the actual details are known, or can be reasonably surmised, supply a correction in square brackets and give the basis for the correction in the note.

Louvain : J. Bathen et R. Velpen [i.e. P. Phalèse]

Note: Printer identified in International inventory of music resources, ser. B, v. 1, pt. 1, 1545[21]

4C6. Two or more names of publishers, distributors, etc.

4C6.1. If the publisher, distributor, etc., statement includes more than one publisher, distributor, etc., in a single source, transcribe all the names in the order in which they appear. Transcribe them as subsequent statements of publication, distribution, production, etc., only when they are not linked by connecting words or phrases.

Leipzig : Schubert & Niemeyer ; In Amsterdam : F.J. Weygand

: Appresso Francesco, & gli heredi di Simon Tini

: Printed by J. Collyer for the author, and sold by B. Farnsworth in Newark

: [Straight & Skillern]

Note: Publishers' initials (St: & Sk) stamped on the lower portion of the plate

: Chez l'auteur, Ruë de la Bouclerie : Chez Mr. Baumel, à l'y Grec : Chez le sr. Boivin, Md. Ruë St. Honoré, à la Règle d'Or

4C6.2. *Optionally*, if it is considered that the names are too numerous to list exhaustively, and that some may be omitted without significant loss of identification, the publisher, distributor, etc., statement may be shortened by omitting all the names after the third. In such cases, use the mark of omission and supply after it in square brackets a phrase in the language and script of the cataloging agency to convey the extent of the omission. Include the number of omitted publishers (or firms) and the number of omitted places (if more than one) in the supplied phrase.

Boston : Oliver Ditson & Co., C.H. Ditson & Co., Lyon & Healy ... [and 4 others]

Philadelphia : Published by Carr & Schetky and sold at the following music stores, J. Carr's Baltimore, G. Blake's Philada., J. Hewitt's New York ... [and 4 others in 4 other places]

4C6.3. If the name of a publisher, distributor, etc., associated with an earlier edition appears together with the name of the actual publisher, distributor, etc., of the edition being described, transcribe the names as a single element in the order in which they appear.

: Printed for T. Cooper, at the Globe in Pater-noster-Row, 1742, and reprinted for J. Wilkie, St. Paul's Church-yard

4C6.4. If both the place and publisher, distributor, etc., associated with an earlier edition appear together with the place and publisher, distributor, etc., of the edition being described, transcribe each publisher, distributor, etc., with the place to which it corresponds.

London : Printed by G. Riebau, no. 439, Strand ; Edinburgh : Reprinted, with permission, and sold by J. Robertson, no. 4, Horse-Wynd ...

4C7. Publishers' numbers and plate numbers

Give publishers' numbers and plate numbers in the note area (see 7B19.2).

If a manuscript draft or copy of a publication is annotated with publishers' or plate numbers, give these numbers in the note area.

4C8. Names of publishers, distributors, etc., in multivolume publications

If the publication is issued successively in more than one physical volume or part and the name or form of name of the publisher, distributor, etc., changes in the course of publication, transcribe the publisher, distributor, etc., statement of the first or earliest part and give the publisher, distributor, etc., statement of the later part(s) in a note.

London : Schott

Note: Vol. 8 has imprint: London : Liszt Society; v. [9] has imprint: Aylesbury, England : Bardin Edition

4C9. Supplied and conjectured names of publishers, distributors, etc.

If no name, address, or device of a publisher, distributor, etc., appears in the publication, supply the name of the publisher, distributor, etc., in square brackets

AREA 4. PUBLICATION, DISTRIBUTION, PRODUCTION, ETC.

if known. If the responsibility of a publisher, distributor, etc., for a particular publication is conjectured, either add a question mark to any supplied name or give the information in a note. In any case of a supplied publisher, distributor, etc., give supporting evidence in a note.

4C10. No supplied name of publisher, distributor, etc.

If no publisher, distributor, etc., statement can be supplied, use the abbreviation "s.n." (sine nomine) in square brackets.

London : [s.n.]

[S.l.] : [s.n.]

4C11. Publisher, distributor, etc., transcribed as part of another area

If the name of the publisher, distributor, etc., does not appear in the publisher, distributor, etc., statement, but has already been transcribed as part of another area, supply it in a short identifiable form within square brackets.

In Roma : [Simone Verovio], 1591

(Comment: Author statement reads: "raccolto et stampato da Simone Verovio")

If transcribing a publisher, distributor, etc., statement in the publication, distribution, production, etc., area, however, do not abridge or expand the statement simply because it repeats or omits information given elsewhere in the description.

4C12. Publisher, distributor, etc., statements in more than one language and/or script

4C12.1. If the name of the publisher, distributor, etc., appears in more than one language and/or script, transcribe the statement in the language and/or script of the title proper, or if this criterion does not apply, transcribe the statement that appears first. Transcribe the remaining statement(s) as parallel statements, preceding each by an equals sign. Make a note to indicate the original position on the source of any transposed statements.

Canadian Music Center = Centre de musique canadienne

Høst & Sons Forlag = Høst & Son Publisher

4C12.2. Transcribe parallel statements containing publisher, distributor, etc. information following the place name or the parallel place name to which it pertains.

Helsinki : Fazerin Musikkikauppa = Helsingfors : Fazers Musikhandel

Moskva : u A. Gutkheil' = Moscou : Chez A. Gutheil

4C12.3. If there are no parallel place names and if publisher, distributor, etc., information appears in more than one language and/or script, transcribe the publisher, distributor, etc., information in the order in which it appears in the chief source of information. Precede each set of parallel statements by an equals sign.

Toronto : Canadian Music Center = Centre de musique canadienne

4C12.4. If there are two or more place names in more than one language and/or script but publisher, distributor, etc., information in only one of them, transcribe the publisher, distributor, etc. information directly after the place name to which it relates, no matter the actual order in the source. Precede each set of parallel statements by an equals sign.

Helsingfors = Helsinki : Fazerin Musikkikauppen

Note: Helsinki appears before Helsingfors on chief source

4C12.5. *Optionally*, if it is considered that the parallel statements are too numerous to list exhaustively, and that some may be omitted without significant loss of identification, omit parallel statements after the first using the mark of omission. Transcribe the omitted statement(s) in a note if considered important.

4C12.6. Make a note to indicate the original position on the source of any transposed statements.

4D. Date of publication, distribution, production, etc.

4D1. General rule

4D1.1. Transcribe dates of publication, distribution, production, etc., as part of this element. Transcribe dates of printing or other manufacture only if appropriate according to the instructions in 4A5 (i.e., when the wording, layout, or typography of the publication suggests that the manufacturer is also functioning as the publisher, distributor, etc.).

AREA 4. PUBLICATION, DISTRIBUTION, PRODUCTION, ETC.

4D1.2. Transcribe dates as they appear in the publication, including the day and month, if present.

, 7th July 1766

, An V (1797 v. st.)

4D1.3. Transcribe words and phrases such as “in the year” and “anno” as part of this element. If both the place and the date of printing appear in conjunction with the phrase “printed in the year,” determine whether “printed” is to be transcribed with the place or the date according to the punctuation or typography of the source.

, Im Jahr Christi 1705

London printed : [s.n.], in the year 1742

(Comment: Imprint reads: “London printed, in the year 1742”)

London : [s.n.], printed in the year 1742

(Comment: Imprint reads: “London, printed in the year 1742”)

4D1.4. If the date is grammatically inseparable from information transcribed as part of another element or area according to one or more of the conditions enumerated in 1B1.1, transcribe it within that area or element and supply the date in square brackets as the date of publication, distribution, production, etc.

4D2. Transcription involving adjustments or additions

4D2.1. Roman numerals. If the date appears in roman numerals, transcribe the date as it appears. Omit internal spaces and punctuation (see 0G3.4, 0G4.1). Supply the year in arabic numerals in square brackets.

, anno Domini MDCXIV [1614]

, anno gratiae Mdiij [1503]

, Anno Virginei partus MDXXXIII [1533]

(Comment: On publication: “M D XXXIII”)

, MDCCXLIV [1744]

(Comment: On publication: “M. D. CC. XLIV”)

4D2.2. Chronograms. If the date appears only in the form of a chronogram, substitute for it the date in arabic numerals in square brackets. If the supplied date includes a day/month, use the sequence: day, month, year. Make a note

explaining the source of the date. Include a transcription of the original chronogram in the note if considered important. (see also 0G2.4)

, [1650]

Note: Date of publication derived from chronogram in colophon

, [1650]

Note, with the optional continuation: Date of publication derived from chronogram in colophon: Der FrleD Vnsers Herrn IesV ChrIstI behVte Vnsere Herten VnD SInn, Von Ietzt an, bIss In EVVIgkelt

4D2.3. Very long dates. If the statement of the date on the publication is very long, substitute for it a formalized statement in square brackets. If the supplied date includes a day/month, use the sequence: day, month, year. Make a note concerning the source and the original form of the statement.

, [18 May 1507]

Note: Date expressed in Latin words on t.p.

(Comment: On publication: “Anno gratiae millesimo quingentesimo septimo die vero decimoctavo Maij”)

4D2.4. Fictitious or incorrect dates. If the date of publication, distribution, production, etc., appearing in the publication is known to be fictitious or incorrect, transcribe it nonetheless and supply the actual or correct year in square brackets.

, DMLII [i.e. 1552]

, 1703 [i.e. 1730]

If a date from the chief source of information has been transcribed as the publication, distribution, production, etc., date, and evidence for a later date of publication, distribution, production, etc., appears in a source other than the chief source of information, supply the later date in square brackets as a correction. If necessary, make a note to clarify that the date added as a correction is a differing date of publication, not a correction of an error on the chief source of information.

, 1786 [i.e. 1788]

Note: Dedication and preface both dated 1788

4D2.5. Julian/Old Style dates. If the date is based on the Julian calendar (sometimes called the Old Style calendar) and is known to have been published

AREA 4. PUBLICATION, DISTRIBUTION, PRODUCTION, ETC.

in the following year according to the Gregorian calendar, transcribe the date as it appears and supply the Gregorian year in square brackets.¹⁴ Make a note to indicate the basis for the supplied year. Do not amend the month and day, if present, by supplying Gregorian equivalents. In case of doubt, do not adjust the year.

, printed anno Domini 1640 [i.e. 1641]

Note: Date of publication based on the Julian calendar; see STC (2nd ed.)

, Februar. 8. anno 1588 [i.e. 1589]

Note: Imprint uses Lady Day dating; see Steele, R. Tudor and Stuart proclamations

If two dates appear in the publication, representing both Julian (Old Style) and Gregorian (New Style) dating, transcribe both dates, separated by a slash. Supply the Gregorian year in square brackets, if necessary.

, 2/13 September 1750

, 1690/1 [i.e. 1691]

, 1690/1691 [i.e. 1691]

4D2.6. Dates not of the Julian or Gregorian calendar. If the date is based on a calendar other than the Julian or Gregorian calendar, transcribe the date and supply the equivalent Julian or Gregorian year(s) in square brackets.¹⁵

, shenat 627 [1866 or 1867]

(Comment: Year follows Hebrew calendar)

, an VII [1798 or 1799]

¹⁴ The Julian calendar was gradually abandoned in favor of the Gregorian calendar beginning in 1582, with different countries adopting the calendar in different years. The difficulty in determining dates during this period is further complicated by the fact that January 1 was not universally used to reckon the start of a new year (e.g., before adopting the Gregorian calendar, England calculated the turn of the year on March 25, the Feast of the Annunciation or “Lady Day”). For assistance in establishing Gregorian dates, consult a reference source such as Adriano Cappelli’s *Cronologia e Calendario Perpetuo* or C.R. Cheney’s *Handbook of Dates for Students of British History*.

¹⁵ For publications issued before 1582, supply the equivalent Julian date(s). For later publications, supply the equivalent Gregorian date(s).

AREA 4. PUBLICATION, DISTRIBUTION, PRODUCTION, ETC.

(*Comment:* Year follows French Revolutionary calendar)

Optionally, if the date of publication, distribution, production, etc., includes a day/month based on a calendar other than the Julian or Gregorian calendar, transcribe the date and supply the equivalent Julian or Gregorian day/month in square brackets. Use the sequence: day, month, year.

, prid. Kal. Dec. [30 Nov.] 1488

(*Comment:* Day and month follow Roman-style calendar)

, die visitationis Beatae Virginis Mariae [2 July] 1497

(*Comment:* Day and month follow ecclesiastical calendar)

4D2.7. Multiple adjustments or additions. If the date requires more than a single adjustment or addition, provide all the supplied information within the same set of square brackets.

, MDCXIII [1613, i.e. 1693]

Note: Corrected imprint date from Wing, D.G. Short-title catalogue of books printed in England, Scotland, Ireland, Wales, and British America, and of English books printed in other countries, 1641-1700 (2nd ed.)

, anno MDCXVIII [1618, i.e. 1619]

Note: Imprint from colophon. Date of publication given in Old Style; see Pollard, A.W. Short-title catalogue of books printed in England, Scotland, & Ireland and of English books printed abroad, 1475-1640 (2nd ed.)

, [620, i.e. 1859 or 1860]

Note: Date of publication derived from chronogram on t.p.

4D3. Date of publication, distribution, production, etc., supplied from reference sources

If the date of publication, distribution, production, etc., does not appear in the publication, but is known, supply it in square brackets from any source, preferably a reliable bibliography or reference work. Give the source of the supplied date and any needed explanation in a note.

, [1814]

Note: Publication date from Fontes Artes Musicae “Cotages d’éditeurs antérieurs à c.1850”

AREA 4. PUBLICATION, DISTRIBUTION, PRODUCTION, ETC.

4D4. Conjectural date of publication, distribution, production, etc.

4D4.1. Supply in square brackets a conjectural date of publication, distribution, production, etc., based on any information available. Indicate the basis for the conjecture in a note.

London : Printed & sold by J. Dale ... no. 19 Cornhill & no. 132 Oxford Street,
facing Hanover Square, [between 1791 and 1802]

Note: Joseph Dale published from this address from 1791 to ca. 1802

4D4.2. If the chief source of information bears a prominent date that does not clearly represent the date of publication, either transcribe it as part of the title and statement of responsibility area or give it in a note.

, [1677?]

Note: "Représentée pour la première fois devant le roy à Saint-Germain-en-Laye, le cinquième jour de janvier, en l'année 1677"

4D5. Patterns for supplying a conjectural date

Give a probable date or period of publication, distribution, production, etc., according to one of the patterns shown in the examples below. Indicate the basis for the conjecture in a note.

, [1560?]	probable date
, [ca. 1580]	approximate date
, [ca. 1580?]	probable approximate date
, [not before 1479]	terminal date
, [not after 21 Aug. 1492]	terminal date
, [1727 or 1728]	one year or the other
, [between 1711 and 1749]	span certain
, [between 1711 and 1749?]	span uncertain
, [167-]	decade certain
, [167-?]	probable decade
, [16--]	century certain
, [16--?]	probable century

4D6. Copyright dates and dates of deposit

4D6.1. If a date of publication, distribution, production, etc., is not provided in the resource, but a copyright date or date of deposit is provided, transcribe the statement of copyright or deposit as given. If it is very lengthy, abridge the statement using the mark of omission. If transcribing a copyright symbol, use a lowercase “c” to represent the symbol if it cannot be reproduced using available typographic facilities. *Optionally*, give the full copyright or deposit statement in a note.

©1917

Copyright 1870

Entered, according to Act of Congress, in the year 1866

4D6.2. If a date of publication, distribution, production, etc., does not appear in the source and the date of copyright or deposit does not represent the probable date of publication, distribution, production, etc., note it nonetheless and supply a more accurate date of publication, distribution, production, etc., in square brackets. Provide an explanation for the supplied date.

[194-], ©1929

Note: Publication date suggested by WWII imagery on cover; copyright date of 1929 in colophon

4D6.3. If the resource bears both a date of publication, distribution, production, etc., and a date of copyright or deposit, and the dates differ, transcribe both. Abridge the copyright or deposit notice if necessary. *Optionally*, give the full copyright or deposit statement in a note.

1880, copyright 1878 ...

Optional note: “Copyright, 1878, by F.B. Greene”--T.p. verso

4D7. Date of publication, distribution, production, etc., in multivolume resources

4D7.1. In describing a publication consisting of volumes published over a number of years, transcribe the date of the volume published first and the date of the volume published last, and connect them with a hyphen.

, 1692-1702

AREA 4. PUBLICATION, DISTRIBUTION, PRODUCTION, ETC.

, MDXIII-MDXXIII [1513-1524]

, MDLVIII-1570 [1558-1570]

4D7.2. Record the date of each volume in a note if considered important. Such a note is particularly useful when the order of dates does not correspond to the order of the volume numeration.

, 1560-1564

Optional note: Vol. 1: 1561; v. 2: 1564; v. 3: 1562; v. 4: 1560

4D8. Date of publication, distribution, production, etc., on volumes of the resource

If volumes or parts of the resource have individual title pages bearing dates that differ from the date pertaining to the whole, give these additional dates in a note. If, however, one of these dates is a more accurate reflection of the actual date of publication, distribution, production, etc., than the date pertaining to all volumes, give it as a correction as instructed in 4D2.4.

4E. Place of manufacture

4E1. General rule

Transcribe names of places associated with printers and other manufacturers as part of this element when appropriate according to the instructions in 4A5.

London and New York : Frederick Warne & Co., [1878?] (London and Edinburgh : Printed by Ballantyne, Hanson and Co.)

4E2. Supplied place of manufacture

If the place of manufacture does not appear, or is transcribed as part of another area or element, supply the place of manufacture in square brackets. Use a modern English form of the name, if there is one, and include the name of the larger jurisdiction if considered necessary. Provide a justification for the supplied place in a note if necessary.

Albany : Printed typographically by Websters & Skinners and Daniel Steele ..., [1798?] ([Albany] : Packard & Van Benthuyzen, typographers)

Boston : Published by J.H. Wilkins & R.B. Carter ..., 1841 ([Boston] : Kidder and Wright, music composers)

4F. Name of manufacturer

Transcribe the names of printers and other manufacturers as part of this element when appropriate according to the instructions in 4A5.

[S.l.] : [s.n.], [ca. 1830] (In Magdeburg : Stereotyp-Druck von Eduard Haenel)

New York : The H.W. Gray Company, [1898?] (Boston, Mass. : C.F.W. Schlimper Music Press)

4G. Date of manufacture

Transcribe a date of impression or other manufacture as part of this element only if it has not been treated as the date of publication, distribution, production, etc., following the instructions in 4A5, and only if it applies, or is likely to apply, to all copies of the edition or issue being cataloged. Such situations will occur only rarely. Dates of impression or other manufacture associated with a substantially unchanged impression of an edition or issue may be transcribed in a local note if considered important.

, 1989

Optional local note: [Library's] copy: "1990 printing"--T.p. verso

Alternative rule: If a decision has been made to create a separate bibliographic description for an individual impression, state, binding variant, or copy within a single edition or issue (see introductory section X.1.5 and Appendix E), transcribe a date of impression or other manufacture associated with a substantially unchanged impression as part of the date of manufacture element. Transcribe the date as it appears, together with any associated words or phrases.

, 1989 (1990 printing)

Note: Date of impression from t.p. verso

If the date of manufacture appears in the source without an accompanying word or phrase, supply one in square brackets as appropriate.

, 1956 (1959 [impression])

If the date of impression is known from a source outside the publication, supply it in square brackets.

, 1923 ([1924 impression])

If the actual date of impression is known to differ from the date of impression given inside the publication, supply it as a correction within square brackets.

, 1923 (1924 [i.e. 1925] printing)

In the above cases, give the source of the date of impression, if other than the chief source of information, and any explanations in a note.

4H. Place and date of creation or production of a manuscript

4H1. Transcribe a place of production of a manuscript, according to the rules in 4B1-4B9 and 4B13. If the place of production appearing on the manuscript is incomplete or otherwise in a nonstandard form, *optionally* supply a place of production in square brackets, according to rules in 4B10-4B12, and give the transcribed place in a note. If no place of production appears in the manuscript, supply one according to the rules in 4B10-4B12 if considered important.

[New York, N.Y.]

Note: Place of production in caption: NYC

4H2. Transcribe or supply a date of production of a manuscript, according to the rules in 4D. If two or more dates indicating a span of dates of production appear

AREA 4. PUBLICATION, DISTRIBUTION, PRODUCTION, ETC.

on the manuscript, transcribe a span encompassing all of these dates, giving each full date and its source in a note. If the date of production appearing on the manuscript is incomplete or otherwise in a nonstandard form, *optionally* supply a date of production in square brackets, according to the rules in 4D3-4D5, if considered important, and give the transcribed date in a note.

1787

3 Mar. 1925

Note: Title page: Mar 3, '25

23-26 Aug. 1862

Note: Sections dated 1862 Aug. 23; 1862 Aug. 25; 1862 Aug. 26

5. PHYSICAL DESCRIPTION AREA

Contents:

5A. Preliminary rule

5B. Extent (including specific material designation)

5C. Illustration

5D. Dimensions and format

5E. Accompanying material

5A. Preliminary rule

5A1. Prescribed punctuation

For instructions on the use of spaces before and after prescribed punctuation, see 0E.

Precede this area by a period-space-dash-space *or* start a new paragraph.

Precede an illustration statement by a colon.

Precede the dimensions by a semicolon.

Enclose a statement of format in parentheses.

Precede a statement of accompanying material by a plus sign.

Enclose physical details of accompanying material in parentheses.

5A2. Sources of information

Take information for this area from the resource itself.

5B. Extent (including specific material designation)

5B1. General rule

5B1.1. For a published resource, the statement of extent should account for every leaf in the volume as issued by the publisher, including leaves of text, leaves of illustrative plates, and blank leaves. For a manuscript resource, the statement of extent should account for every leaf original to the manuscript. With both published and manuscript resources, the statement of extent should not include leaves added as part of the binding or the binding itself.

AREA 5. PHYSICAL DESCRIPTION

5B1.2. Record the number of physical units of the resource, as issued by the publisher, or included by the creator of the manuscript, by giving the number of scores and/or parts in arabic numerals and one of the following terms¹⁶ as appropriate:

- score
- condensed score
- close score
- miniature score
- piano [violin, etc.] conductor part
- vocal score
- piano score
- chorus score
- part
- choir book
- part book
- table book

1 score

4 parts

1 choir book

2 scores

For special types of resources, use an appropriate specific term.

1 skeleton score

If the item is a manuscript, precede the term by "ms."

1 ms. vocal score

4 ms. part books

5B1.3. If the resource consists of different types of scores, or a score and parts separately, or different types of scores and parts, give the details of each in the order of the list in 5B1.2, separated from each other by a space, plus sign, space.

¹⁶ For definition of terms, see Glossary.

1 score + 1 piano conductor part + 16 parts

1 ms. score + 8 ms. parts

1 score + 1 ms. part

5B1.4. If the resource consists of both a score and one or more parts, or multiple parts in a single physical unit, record the extent by listing the score and part(s) separated by the word “and.” Make a note to explain the extent.

1 score and part

Note: Part printed on p. 5 of the score

3 parts

Note: Parts printed in 1 volume with duplicate pagings

5B1.5. For each physical unit listed, record the complete number of leaves or pages in accordance with the terminology suggested by the resource itself. Describe a score and/or part with leaves numbered on both sides, or with leaves unnumbered and with musical notation on both sides, in terms of pages. Describe a score and/or part with leaves numbered on one side only, or with leaves unnumbered and musical notation on one side only, in terms of leaves. If there are sequences in more than one kind of numbering, record each sequence in its appropriate term as pages or leaves.

5B1.6. Recording the “complete number” as stated above means recording the number on the last numbered page or leaf of each numbered sequence as the basic statement of extent, with any necessary additions according to succeeding rules, e.g., 5B2, for the addition of unnumbered pages or leaves. Record arabic and roman numerals as they appear. Record roman numerals uppercase or lowercase as they appear. If the pages or leaves are lettered rather than numbered, record the first and last letters followed by the word or abbreviation indicating pages or leaves. Use arabic numerals to designate pages, etc., that are numbered in words or in characters other than arabic or roman and make an explanatory note.

1 score (vi, 27, [1] p.)

1 miniature score (60 p.)

1 score (XIV, 40 leaves)

4 part books (xvi p. each)

AREA 5. PHYSICAL DESCRIPTION

1 score (24 p.) + 1 piano conductor part (8 p.) + 16 parts

1 ms. score (12 p.) + 4 ms. parts

1 score (a-h p.)

1 score (99, [1] p.)

Note: Pages numbered in words "one" to "ninety-nine"

5B1.7. If a resource consists of or contains only a score and one part, include the pagination of the part. Otherwise, do not give pagination for parts.

1 ms. score (20 p.) + 1 ms. part (3 leaves)

but 1 score (viii, 278 p.) + 24 parts

Optionally, if there is more than 1 part or score and all have an equal number of pages, give the pagination followed by the word "each."

1 score (10 p.) + 4 parts (6 p. each)

2 ms. scores (20 p. each)

Optionally, give the pagination of each part in a note.

3 parts

Note: violin 1 (10 p.), violin 2 (8 p.), continuo (20 p.)

5B2. Unnumbered pages or leaves

5B2.1. If unnumbered pages or leaves (printed, manuscript or blank) are not included in a sequence of pagination or foliation, count them according to the terms used to describe the rest of the resource, or the part of the resource, with which they are associated. In ambiguous cases count them as leaves when notation appears on one side only; otherwise count them as pages. Use arabic numerals within square brackets. If the gatherings are discernible, include in the count blank leaves at the beginning of the first gathering or at the end of the final gathering when they are present in the item in hand or, in the case of published resources, known to be present in other copies. Do not count possibly blank leaves wanting according to signature count and not known to exist in other copies of published resources.

1 score ([2], 328, [6] p.)

1 score (iii, [1], 88 p.)

1 score (64, [2] p., [3], 16 leaves)

1 close score (27, [1] p.)

1 score (64 p., [2], 16 leaves)

(Comment: The unnumbered leaves introduce the subsequent sequence)

1 score (64, [4] p., 16 leaves)

(Comment: The unnumbered pages are not closely associated with either adjacent sequence and one or more are printed on a verso)

5B2.2. Consider numbered sequences to include unnumbered pages or leaves falling logically within the sequence, counting back from the recorded number to 1.

1 score ([2], 40 p.)

(Comment: Pages are numbered 3-40 with two unnumbered pages at the beginning)

but 1 score ([2], 5-40 p.)

(Comment: Pages are numbered 5-40 with two unnumbered pages at the beginning; there is no evidence that any leaves are missing)

5B2.3. Record in the following manner unnumbered blank pages or blank leaves inserted into and interrupting a numbered sequence:

1 score (200, [8], 201-232 p.)

5B3. Errata leaves

Include errata leaves (but not errata slips) in the extent statement whether or not they are conjugate with another leaf of the publication. Mention the presence of errata leaves and errata slips in a note (see 7B18.1).

1 score (136, [2] p.)

Note: Errata on p. [137]

5B4. Advertisements

5B4.1. Include pages containing only advertisements in the statement of extent when they are clearly integral to the publication. This is the case when they:

are included in the same pagination sequence as the text;

AREA 5. PHYSICAL DESCRIPTION

- or* are printed on the pages of an initial or final gathering also containing leaves or pages of musical notation or text;
- or* are printed on a separate gathering in a publication that is continuously signed.

5B4.2. Make a note to indicate the presence of pages that only contain advertisements.

1 score (124 p.)

Note: Advertisements on p. 119-124

1 score (45, [3] p.)

Note: Advertisements on [3] p. at end

1 score (84, 8 p.)

Note: Advertisements on 8 p. at end

(Comment: Advertisements printed on the final gathering in a publication that is continuously signed)

5B4.3. Do not include in the statement of extent pages containing only advertisements that do not fall into any of these categories. Record them in a local note if considered important (see 7B21.1). *Optionally*, make a separate description for the advertisements.

1 score (278 p.)

Optional local note: [Library's] copy has publisher's catalog on an additional 8 p. at end

(Comment: Advertisements printed on a final unsigned gathering)

1 score (32 p.)

Optional local note: [Library's] copy has an additional leaf at end, with advertisements on recto and the verso blank

5B5. Multiple sequences of numbering

5B5.1. If the style of numbering within a sequence changes (e.g., from roman to arabic numerals), record each differently numbered part of the sequence. If unnumbered pages appear between the two styles of numbering, record the total number of unnumbered pages in arabic numerals within square brackets.

1 score (viii, [5], 14-108 p.)

1 score (xxx, [2], 128 p.)

1 score (xxi, [1], 23-308 p.)

5B5.2. If a volume has pagination of its own and also bears the pagination of a larger publication of which it is a part, record the paging of the individual volume in this area and the continuous paging in a note.

1 score (128 p.)

Note: Pages also numbered 201-328

5B5.3. If the pages or leaves are numbered as part of a larger sequence (e.g., one volume of a multivolume resource), or the copy appears to be an incomplete part of a whole, record the number of the first and the last numbered page or leaf. (See also 5B17 for incompleteness at end.) In general, precede the numbers with the word or abbreviation indicating pages or leaves.

1 score (leaves 81-94)

1 score (p. 113-147, [1])

(Comment: Fragment, detached from larger work)

but 1 score ([2], 73-97, [1] p.)

(Comment: A complete publication, such as a popular tune from an opera, issued separately with this pagination)

5B5.4. If the resource contains more than three sequences of numbered or more than five sequences of numbered and unnumbered pages or leaves, preferably record all of the sequences. If it is not practical to record all the sequences (e.g., if they are exceedingly numerous), then employ one of the following methods:

- a) Record the total number of pages or leaves followed by “in various pagings” or “in various foliations.”

1 vocal score (1024 p. in various pagings)

1 score (256 leaves in various foliations)

- b) If one of the sequences is clearly the main sequence, record the main sequence and the total number of other pages or leaves.

1 score (416 p., 98 p. in various pagings)

- c) As a last resort, give the designation as “v.”

1 piano score (1 v. (various pagings))

AREA 5. PHYSICAL DESCRIPTION

If one of these methods is employed, record all of the sequences in a note if considered important.

5B5.5. If a manuscript contains revisions to numbering or alternate numberings for the same sequence, give the final revision of numbering and, if desired, describe other numberings in a note. If a final revision of numbering cannot be determined give the total number of pages or leaves, followed by “in various pagings” or “in various foliations,” and describe the revised or alternate numberings in a note.

1 ms. score (94, [13], [22] p.)

1 ms. vocal score ([180] p.)

Optional note: Sections are numbered and paged separately, with several revisions

1 ms. score (210 p. in various pagings)

5B6. Expansions or corrections

5B6.1. Make a note giving more precise information about pagination or foliation, blank pages or leaves, tipped in additions to manuscripts, or other aspects of collation if considered important (see 7B12).

1 score (91, [1] leaves)

Optional note: Last leaf blank

1 score (216 p.)

Optional note: Pages [205]-[206] blank

1 ms. score (150 p.)

Optional note: Laid in is an excerpt in vocal score showing an alternate transition to the final scene

5B6.2. If the number on the last numbered page or leaf of a sequence does not indicate the correct number of pages, etc., either record the sequence exactly to indicate the source of the error or record the number as given in the resource and supply a correction in square brackets. Provide an explanatory note if considered important.

1 score (xiv, 124 [i.e. 142] p.)

Optional note: Page 142 wrongly numbered 124

1 score (232, 221-252 p.)

or 1 score (252 [i.e. 264] p.)

Optional note: Numbers 221-232 are repeated in pagination
(*Comment:* Same numbering as in preceding example)

5B7. Lack of numbering

5B7.1. If the resource is entirely unpaginated or unfoliated, count the pages or leaves and record the total in arabic numerals within square brackets. State the total in terms of pages or leaves, but not both. Begin the count with the first page or leaf of the first gathering and end the count with the last page or leaf of the last gathering, as instructed in 5B1. Count all blank pages or leaves. For manuscripts, count all pages or leaves original to the manuscript.

1 score ([104] p.)

5B7.2. *Optionally*, if determining the total number of pages or leaves of an unnumbered volume might damage material in fragile condition, give the designation as “v.” followed by “unpaged” or “unfoliated.”

1 chorus score (1 v. (unpaged))

5B8. Leaves or pages of plates

5B8.1. Record the number of leaves or pages of plates at the end of the sequence(s) of pagination or foliation, whether the plates are found together or distributed throughout the publication.¹⁷ Record the number of plates even when there is only one. Count a plate folded and bound at the inner margin as two leaves of plates. Count unnumbered leaves or pages of plates without regard for the terms used to describe the rest of the publication (accordingly, leaves of plates may follow sequences of pages and pages of plates may follow sequences of leaves). Make a note to indicate any leaves or pages of plates with musical content if considered important.

1 score (120 p., 4 leaves of plates)

1 score (144 p., [8] p. of plates)

¹⁷ The rules in **5B8** are not to be confused with the process of printing entire publications from plates, as with engraving (intaglio) and lithography. These processes, each in their own time, became the primary forms of producing music following the first century of music printing, during which movable type was the most commonly used means of producing music.

AREA 5. PHYSICAL DESCRIPTION

(Comment: Plates are printed on rectos and versos of 4 leaves)

1 score ([12], 103, [1] p., [1], VI leaves of plates)

(Comment: All plates except the frontispiece are numbered consecutively)

1 score (112 p., 8 leaves of plates, 12 p. of plates)

5B8.2. If a volume contains a mixture of unnumbered leaves and pages of plates, record the number either in terms of leaves or of pages.

5B8.3. Record folded leaves or pages of plates. Make a note to indicate any folded leaves with musical content if considered important.

1 score (50, [2] p., [12] folded leaves of plates)

Optional note: The folded leaves consist of solfeggio exercises

1 score (60 p., 5 leaves of plates (some folded))

1 score (130 p., [4] leaves of plates (1 folded))

5B8.4. Count a plate folded and bound at the inner margin as two leaves of plates. Make a note to indicate such plates, commonly called “double plates,” if considered important.

1 score (72 p., 4 leaves of plates)

Note: Includes 2 single plates and 1 double plate

5B8.5. For music produced from movable type, count title pages (and added title pages) as leaves or pages of plates if they are made using another printing method (e.g., engraved or lithographed) and not integral to any of the type gatherings. Make a note to indicate any title page counted as a plate.

1 score (64 p., [1] leaf of plates)

Note: Plate has engraved t.p. on recto and blank verso

5B8.6. As a last resort, if a publication’s gatherings cannot be ascertained, or it is otherwise difficult to tell whether a leaf constitutes a plate, record it in terms of pages or leaves of plates if unnumbered, and pages or leaves of music or text if included in the pagination.

5B9. Folded leaves

Describe folded leaves or pages of plates as such. Make a note to indicate any folded leaves with musical content if considered important.

1 score (50, [2] p., [12] folded leaves of plates)

Optional note: The folded leaves consist of solfeggio exercises

1 score (60 p., 5 leaves of plates (some folded))

1 score (130 p., [4] leaves of plates (1 folded))

5B10. Double leaves

Count numbered double leaves (leaves with fold at either top or fore edge and bound at the inner margin) as pages or as leaves according to their numbering. Count unnumbered double leaves as pages (2 printed pages per double leaf) or as leaves (1 printed page per double leaf). Always indicate the presence of double leaves in a note.

1 score ([36] p.)

Note: Printed on double leaves

5B11. Incomplete publications or manuscripts

5B11.1. If a volume, or an individual sequence of pages or leaves within a volume, lacks pages or leaves at its end--or an unpaginated or unfoliated volume or sequence lacks any pages or leaves--and the paging or foliation of a complete copy cannot be ascertained, record the number of the last numbered or unnumbered page or leaf followed by "+ p." or "+ leaves." Make a note of the imperfection.

1 score (xxiv, 178+ p.)

Note: Description based on incomplete copy; all after p. 178 wanting

1 score ([8+], 237, [1] leaves)

Note: Description based on incomplete copy; one or more prelim. leaves (incl. t.p.) wanting

5B11.2. When a score and parts, or a set of parts, is clearly incomplete and the complete numbers cannot be ascertained, describe the item as appropriate to the music in hand. Account for the probable missing score(s)/part(s) in a note.

1 part (30 p.)

Note: Continuo part only; one or more string parts lacking

5B11.3. If a manuscript is incomplete, give the number of pages present and give additional information in a note.

AREA 5. PHYSICAL DESCRIPTION

1 ms. score ([6] p.)

Note: A fragment of an additional unidentified song is present on the recto of the first page

5B12-15. Multi-volume resources

5B12. General rule

5B12.1. For multi-volume resources, give the number of volumes in arabic numerals followed by the appropriate designation for the unit (e.g., "v." for volume).

1 ms. score (2 v.)

1 score (3 v.)

5B12.2. If parts are issued in more than one volume, include the number of volumes.

1 score (2 v.) + 1 part (2 v.)

1 score (3 v.) + 2 parts (3 v.)

4 parts (6 v.)

Optionally, if there is more than 1 part and all have an equal number of volumes, give the number of volumes followed by the word "each."

1 score (3 v.) + 2 parts (3 v. each)

5B13. Bibliographic volumes versus physical volumes

5B13.1. If the number of bibliographic volumes differs from the number of physical volumes in which the resource is actually issued, give the number of bibliographic volumes, as labeled, followed by "in" and the number of physical volumes. Give details of the numbering in a note, unless the numbering is given in a contents note (see 7B12).

1 score (3 v. in 5)

Note: Vols. numbered 1, 2A, 2B, 2C, 3

1 score (8 v. in 5)

Note: The t.p. of the 5th vol. bears the designation "Bde. 5-8"

5B13.2. If the number of physical units in which resource is bound differs from the number which was actually issued or created, state this fact in a local note if considered important (see 7B21.3.2).

1 score (6 v.)

Optional local note: [Library's] copy bound in 3 v.

5B14. Pagination continuous

5B14.1. If the pagination of a multi-volume resource is continuous, give the pagination in parentheses after the number of units.

1 score (2 v. (vii, 275 p.))

5B14.2. Do not use the physical description area to record preliminary sequences unless only the first volume contains such a sequence. A complete record of sequences may be given in a note if considered important.

1 score (3 v. (xx, 204 p.))

(Comment: Preliminaries are in v. 1 only)

1 score (3 v. (204 p.))

Optional note: Vol. 1: xii, 72 p.; v. 2: vi, 73-162 p.; v. 3: v, [1], 164-204 p.

(Comment: Preliminaries are present in all volumes)

5B15. Pagination not continuous

Optionally, if the pagination of a multi-volume resource is not continuous, record the pagination of each unit either in parentheses after the number of units or in a note.

1 vocal score (5 v. (32, 24, 36, 30, 18 p.))

1 choir book (3 v. (v, [1], 31, [1]; vi, 32; iii, [1], 49, [1] p.))

or 1 choir book (3 v.)

Optional note: Vol. 1: v, [1], 31, [1] p.; v. 2: vi, 32 p.; v. 3: iii, [1], 49, [1] p.

(Comment: Same pagination as in preceding example)

5B16. Leaves and pages of plates

If a multi-volume resource contains leaves or pages of plates, do not record them in the statement of extent. Note the presence of the illustrative plates in a note if considered important.

AREA 5. PHYSICAL DESCRIPTION

1 piano score (2 v.)

Optional note: Vol. 1: vi, 68, [2] p., [2] leaves of plates (1 folded); v. 2: iv, 52 p., [1] leaf of plates

5B17. Discontinued publications

If a publication planned for issuance in multiple volumes has been or appears to have been discontinued before completion, describe the incomplete set as appropriate (i.e., record paging for a single volume or the number of volumes for multiple volumes). Make an explanatory note.

1 score (2 v.)

Note: No more published?

1 score (131, [1] p.)

Note: Vol. 2 was never published

5C. Illustration

5C1. General rule

5C1.1. To indicate the presence of illustration, use the abbreviation “ill.” after the statement of extent.

1 score (vi, 28 p.) : ill.

1 ms. score (52 p.) : ill.

5C1.2. *Optionally*, disregard minor illustrations.

5C1.3. Do not regard ornaments (e.g., head-pieces, vignettes, tail-pieces, printers' devices), pictorial covers, or pictorial dust jackets as illustrations. If considered important, these may be mentioned in a note (see 7B12.3).

5C1.4. *Optionally*, treat significant title-page illustrations as illustrations rather than ornaments. Make a note to indicate any title-page illustration so treated if considered important (see 7B12.3).

5C1.5. *Optionally*, add the graphic process or technique in parentheses, preferably using a term found in a standard vocabulary.¹⁸ Give more detailed descriptions of the illustrations in a note if considered important.

: ill. (woodcuts)

: ill. (steel engravings)

5C2. Types of illustrations

5C2.1. *Optionally*, specify particular types of illustrations. Use in alphabetical order one or more such terms as the following: coats of arms, diagrams, facsims., forms, geneal. tables, maps, ports. (use for single or group portraits), samples.

5C2.2. Replace “ill.” with terms specifying particular types of illustrations if the particular types are the only illustrations in the resource.

: diagrams

: ports. (Woodburytypes)

5C2.3. Precede terms specifying particular types of illustrations with “ill.” if the particular types are not the only illustrations in the resource.

: ill., facsims., ports.

: ill. (wood engravings)

5C3. Color illustrations

5C3.1. Describe color illustrations as such using the abbreviation “col.” Treat illustrations printed with a tint block (e.g., chiaroscuro woodcuts, tinted lithographs, sepia photographs) as color illustrations.

: col. ill.

If only some of the illustrations are color, use “some col.”

: ill., ports. (some col.)

¹⁸ Vocabularies useful for this purpose include the Art & Architecture Thesaurus (AAT) and the Thesaurus for Graphic Materials.

AREA 5. PHYSICAL DESCRIPTION

: ill. (some col.), facsims.

5C3.2. Do not describe hand-colored illustrations as “col.” unless there is evidence that the publication was issued with the hand coloring. In case of doubt, consider later-era publications (e.g., resources produced by lithography, or later printing processes) with hand coloring to have been issued that way by the publisher. Always mention publisher-issued hand coloring in a note (see 7B12.3); make a local note on the presence of other hand coloring if considered important (see 7B21.1.3).

: col. ill.

Note: With hand-colored wood engravings

(Comment: Chief source contains statement “with colored engravings”)

: col. ill. (lithographs)

Note: Lithographs are hand colored

5C3.3. If the text, notation and illustrations are all printed in a single color, do not describe the illustrations as “col.” Make a note to indicate the color of the ink if considered important.

: ill.

Optional note: Printed in green ink throughout

5C4. Number of illustrations

Record the number of illustrations when their number can be ascertained readily (e.g., when the illustrations are listed and their numbers stated).

: 4 ill.

: ill., 8 facsims.

: 6 col. ill. (tinted lithographs)

: 2 maps (lithographs), 1 port. (mezzotint)

: 1 ill. (engraving)

Note: Illustration is a t.p. vignette depicting a woman with raised sword and torch, with two serpents rising out of an inferno in the background

5D. Dimensions and format**5D1. General rule**

5D1.1. Give the height of the published resource (based on the copy in hand) or manuscript in centimeters, rounding a fraction of a centimeter up to the next full centimeter. If the resource measures less than 10 centimeters, give the height in millimeters. If more than one copy of a publication is held, and the heights of the different copies vary, record the height of the tallest copy and give the height of the other copies in a local note.

; 18 cm

(*Comment:* Resource measures 17.1 centimeters in height)

; 99 mm

(*Comment:* Resource measures between 98 and 99 millimeters in height)

If the resource consists of one or more scores and/or parts, and the dimensions are the same, give the dimensions after all the details of the scores and parts.

1 score (20 p.) + 1 part (3 p.) ; 28 cm

5D1.2. If the resource is bound, measure the height of the binding. If the height of the resource differs by 3 centimeters or more from the height of the binding, specify both.

; 12 cm bound to 20 cm

5D1.3. For music produced by movable type, supply the bibliographical format of the publication in parentheses following the dimensions statement whenever the format can be determined. *Optionally*, if the format can be determined, give the format also for engraved music. Give the format in abbreviated form (fol., 4to, 8vo, 12mo, etc.).

; 20 cm (4to)

(*Comment:* A publication in quarto)

; 20 cm (4to and 8vo)

(*Comment:* A publication consisting of a mixture of quarto and octavo sheets)

; 35 cm (fol.)

AREA 5. PHYSICAL DESCRIPTION

5D2. Width

If the width of a volume is greater than the height, or less than half the height, give the height x width.

; 20 x 32 cm

; 28 x 12 cm

If one of the measurements would normally be given in millimeters and one in centimeters, give both measurements in millimeters.

; 95 x 120 mm

; 200 x 80 mm

5D3. Differing dimensions

5D3.1. If individual components of a multipart or multivolume resource have differing dimensions, give the range of dimensions, from smallest to largest, separated by a hyphen.

4 parts ; 24-28 cm

5D3.2. If the resource consists of one or more scores and/or parts, and the dimensions of the scores and parts differ, give the dimensions of each after the score(s) or part(s) to which they apply.

1 score (vi, 63 p.) ; 20 cm + 16 parts ; 32 cm

1 part (52 p.) ; 24 x 34 cm + 2 parts (22 p. each) ; 34 cm

5E. Accompanying material

5E1. General rule

5E1.1. If a publication and its accompanying material are issued simultaneously (or nearly so) and are intended to be used together, give the number of physical units of accompanying material in arabic numerals, and the name of the material at the end of the physical description.

; 24 cm (8vo) + 1 contents list

5E1.2. *Optionally*, give the physical description of accompanying material in parentheses following its name.

; 28 cm (8vo) + 1 fingering chart (1 sheet (2 p.) : col. ; 55 x 40 cm folded to 26 x 20 cm)

or describe the accompanying material independently

or mention it in a note (see 7B13).

Describe material accompanying a manuscript in a note.

5E2. Issued in pocket

If accompanying material is issued in a pocket attached to a publication, specify the location of the pocket in a note.

; 30 cm (4to) + 2 folded charts

Note: Charts in pocket on inside back cover

6. SERIES AREA

Contents:

- 6A. Preliminary rule
- 6B. Title proper of series
- 6C. Parallel titles of series
- 6D. Other title information of series
- 6E. Statements of responsibility relating to series
- 6F. ISSN of series
- 6G. Numbering within series
- 6H. Subseries
- 6J. More than one series statement

6A. Preliminary rule

6A1. Prescribed punctuation

For instructions on the use of spaces before and after prescribed punctuation, see 0E.

Precede this area by a period-space-dash-space.

Enclose each series statement in parentheses.

Precede each parallel title by an equals sign.

Precede other title information by a colon.

Precede the first statement of responsibility by a diagonal slash.

Precede each subsequent statement of responsibility by a semicolon.

Precede the ISSN of a series or subseries by a comma.

Precede the numbering within a series or subseries by a semicolon.

Enclose a date following a numeric and/or alphabetic designation in parentheses.

Precede the title of a subseries, or the designation for a subseries, by a period.

Precede the title of a subseries following a designation for the subseries by a comma.

6A2. Sources of information

6A2.1. The prescribed sources of information for the series area are the series title page, chief source of information, caption, cover,¹⁹ colophon, other preliminaries, and the rest of the resource, in that order of preference. If the resource has both main series and subseries titles, however, prefer a source containing both titles.

6A2.2. If the series statement, or any of its elements, is taken from a source other than the series title page, make a note to indicate the source.

(Ideal trios for violin, flute, and piano)

Note: Series statement from list t.p.

(Balmer & Weber's opera garden)

Note: Series statement from cover

6A2.3. If the series statement appears on both the series title page and the chief source of information, indicate this in a note, if considered important, and record the text of the latter statement if the two differ.

(St. Cecilia series of compositions for the organ)

Optional note: Series statement also appears at head of t.p. as: Saint Cecilia series of compositions for the organ

6A2.4. If the series statement appears as a stamp or on a label, transcribe it as found and make a note to indicate the presence of the stamp or label.

(Journal de la lyre d'Orphée ; Ire année, no. 14)

Note: Series statement from label on caption

6A2.5. If a series statement is not present in the resource, but reference sources provide evidence that it was issued as part of a publisher's series, do not supply a series statement in the series area. Rather, provide the series information in a note if considered important.

¹⁹ Consider the cover to be a prescribed source only if it was issued by the publisher. Series-like statements present on covers not issued by the publisher usually represent binders' titles and should be treated as copy-specific information. They may be transcribed in a local note if considered important. In case of doubt, do not consider the cover to be a prescribed source of information.

Optional note: Issued as no. 19 in the series I classici della musica italiana. See Heyer, A.H., Historical sets, collected editions and monuments of music, C6145

6A3. Form and order of information

Transcribe series information in the form and order in which it is presented in the source, unless instructed otherwise by specific rules (see 0G).

6B. Title proper of series

6B1. Transcribe the title proper of the series as it appears in the resource, according to the general rules 0B-0G.

(Master choruses for Lent and Easter)

(Der neuen Bibliothek für Pianoforte-Spieler)

(Ditson's two-part songs)

6B2. If the series title proper includes a statement of responsibility or numbering that is grammatically inseparable from other words in the title proper, transcribe it as part of the title proper.

(3e année du Journal de la lyre d'Orphée)

6C. Parallel titles of series

6C1. If the source bears a series title in more than one language and/or script, transcribe as the series title proper the title that is in the language and/or script of the title proper. If this criterion does not apply, transcribe the title that appears first in the source. Precede each parallel series title by an equals sign. Make a note to indicate the original position on the source of any transposed titles.

(Nederlandsche Volksliederen = Folksongs from the Netherlands)

6C2. *Optionally*, if it is considered that the parallel series titles are too numerous to list exhaustively, and that some may be omitted without significant loss of identification, omit parallel series titles after the first using the mark of omission. Transcribe the omitted title(s), together with any associated information, in a note if considered important.

6D. Other title information of series

6D1. Transcribe other title information relating to the series, if present, following the series title proper.

(Aurora d'Europa : a choice selection of new European songs)

(The Arion : a selection of glees & quintets from the best German & English composers)

6D2. If there are parallel series titles (see 6C), transcribe the other title information after the series title to which it relates. If any parallel titles have been omitted from the transcription, also omit the associated other title information. Transcribe the omitted information in a note if considered important.

6E. Statements of responsibility relating to series

6E1. Transcribe a statement of responsibility relating to the series, if present, following the series title. If the statement of responsibility does not appear in this position in the source, transpose as needed. Provide details of the transposition in a note. However, if the statement of responsibility is grammatically inseparable from the series title, see 6B2.

(Collection d'airs varies pour le piano forte / Gelinek)

Note: Composer precedes series title at head of ser. t.p.

6E2. Parallel statements of responsibility relating to series

6E2.1. If there are parallel series titles (see 6C), but the statement of responsibility relating to the series appears in only one language and/or script, transcribe the statement of responsibility after the last parallel title (following any other title information associated with the title).

6E2.2. If the statement of responsibility appears in more than one language and/or script, transcribe each statement after the series title (or other title information) to which it relates.

(Taschenbuecher zur Musikwissenschaft / Internationales Institut für Vergleichende Musikstudien und Dokumentation = Pocketbooks of Musicology / Institute for Comparative Music Studies and Documentation)

(Romansy dlia pieni / S. Rachmaninova = Romanzen für Gesang / von S. Rachmaninov)

6E2.3. If any parallel series titles have been omitted from the transcription, also omit their associated statements of responsibility. Transcribe the omitted statement(s) in a note if considered important.

6F. ISSN of series

Transcribe an International Standard Serial Number (ISSN) of a series if it appears in the resource.

(Yesterday's music, ISSN 4344-1277 ; no. 56)

6G. Numbering within series

6G1. General rule

6G1.1. If series numbering is present, transcribe it as the last element in the series statement. If the numbering does not appear in this order in the source, transpose it as needed. Provide details of the transposition in a note. However, if the numbering is grammatically inseparable from the series title, see 6B2.

(Ashdown vocal duets ; no. 384)

(Aurora d'Europa : a choice selection of new European songs ; no. 2)

(Musikalisches Archiv ; Nr. 2)

Note: Series from t.p.; series numbering precedes series title

6G1.2. Transcribe the numbering as it appears. Do not use any abbreviations not present in the source and do not convert roman or spelled-out numerals to arabic.

(... ; Sechszwanzigstes Heft)

(... ; troisième livraison, num. 44)

6G2. If there is series numbering but no series title, transcribe the numbering in a note. Provide any additional information about the series (e.g., as found in reference sources) in the same note if considered important.

Note: "Année 1, no. 1" appears at head of t.p.; issued as part of Journal de la lyre d'Orphée; see RISM A/I, M4605

(*Comment:* Making a note on the number is required; providing the additional information from RISM is optional)

AREA 6. SERIES

In case of doubt as to whether a number appearing on the resource is series numbering, transcribe the numbering in a note.

6G3. Numbering relating to parallel series titles

6G3.1. If there are parallel series titles (see 6C) and the series numbering also appears in more than one language and/or script, transcribe each number after the series title to which it relates (following any other title information or any statement of responsibility associated with the title).

(Cantiones sacrae ; Nr. 3 = Geestelijke liederen ; nr. 3 = Canciones espirituales ; núm. 3)

(Romansy dlia pieni / S. Rachmaninova ; no. 46 = Romanzen für Gesang / von S. Rachmaninov ; Nr. 46)

6G3.2. If the series numbering appears only once, transcribe it after the parallel series title to which it relates. However, if the numbering relates to all, more than one, or none of the series titles, transcribe it at the end of the series statement.

(The Canadian musical heritage = Le patrimoine musical canadien ; 12)

6G3.3. If any parallel series titles have been omitted from the transcription (see 6D2), also omit their associated numbers. Transcribe the omitted number(s) in a note if considered important.

6H. Subseries

6H1. If both a main series and a subseries appear in the resource, give the details of the main series first, followed by the details of the subseries. If the main series and subseries do not appear in this position in the source, transpose them as needed and provide details of the transposition in a note.

(Chamber music from Georgian England. Trio sonatas)

(Faksimile-Edition. Canto e continuo)

6H2. If a phrase such as “new series,” “second series,” etc., appears with an unnumbered series, transcribe the phrase as a subseries title. If the phrase appears with a numbered series, transcribe the phrase as part of the numbering of the series.

(Ditson & Co.'s octavo choruses. Second series)

(Veröffentlichungen des Fürstlichen Institutes für musikwissenschaftliche
Forschung zu Bückeburg. Dritte Reihe, Alt-Bückeburger Musik)
(*Comment*: Series is unnumbered)

(Faksimile-Reihe Bachscher Werke ; neue Folge, Band 2)
(*Comment*: Series is numbered)

6H3. If there are parallel series titles (see 6C), transcribe each parallel subseries after the series title to which it relates. If any parallel titles have been omitted from the transcription, also omit their associated subseries. Transcribe the omitted subseries in a note if considered important.

(Polska pieśń i muzyka ludowa. Źródła i materiały ; tom 1 = Polish folk song and music. Sources and materials)

(Gesamtausgabe. Serie D, Bühnenwerke = Complete edition. Series D, Stage works / Karol Szymanowski ; 17a)

6J. More than one series statement

The information relating to a single series, or series and subseries, constitutes one series statement. If two or more series statements appear in the resource, transcribe each statement separately.

(Faksimile-Reihe Bachscher Werke ; neue Folge, Band 2) (Documenta musicologica. Zweite Reihe, Handschriften-Faksimiles ; 35)

7. NOTE AREA

Contents:

7A. Preliminary rule

7B. Notes

7A. Preliminary rule

7A1. General instructions

7A1.1. Notes qualify and amplify the formal description, and are especially important for recording types of information not accounted for in other areas of the description. Notes can therefore deal with any aspect of the resource.

7A1.2. Notes, by their nature, cannot be enumerated exhaustively, but can be categorized in terms of the areas of description to which they pertain. In addition to notes relating to these areas, there are notes that do not correspond to any area of the formalized areas of description. Occasionally it may be useful to group together notes that refer to more than one area--for instance, when they are all based on one source within the work, such as a privilege statement.

7A1.3. If the description in the areas preceding the note area does not clearly identify the resource being cataloged, make whatever notes are necessary for unambiguous identification. When appropriate, refer to detailed descriptions in standard catalogs or bibliographies. Provide sufficient information to identify the specific source, whether using a general note, a formal "References" note giving the source in prescribed form (see 7B16), or some combination of the two.

7A1.4. Notes may also be made to justify added entries intended for special indexes of personal or corporate names, titles, genres/forms, physical characteristics, provenance, etc. For manuscripts, notes may aid both in identifying unique items and in describing elements of the unique item's context and research value, such as evidence of the creative process, variant version of the work, performance or publication history of the work, or use and ownership of the artifact. Whenever possible, use terms taken from lists of controlled vocabularies when making such notes and added entries. Prefer the terminology used in controlled vocabularies lists issued by the RBMS Bibliographic Standards Committee and the *Library of Congress Medium of Performance Thesaurus for Music* (LCMPT). Terms from other authorized vocabularies (e.g., *Library of Congress*

AREA 7. NOTE

Genre/Form Terms for Library and Archival Materials (LCGFT), Art & Architecture Thesaurus Online) may also be used as appropriate.

7A1.5. In general, notes are not required, but some notes are required in particular situations and are so indicated in previous rules, e.g., 1F3, 2A2, and in some of the rules for this area.

7A2. Punctuation

Start a new paragraph for each note. End each paragraph with a period or other mark of final punctuation.

Separate introductory wording from the main content of a note by a colon followed, but not preceded, by a space.

7A3. Sources of information

Take information recorded in notes from any suitable source. Square brackets are required only for interpolations within transcribed or quoted material.

7A4. Form of notes

7A4.1. Order of information. If information in a note corresponds to information found in the title and statement of responsibility, edition, publication, distribution, production, etc., physical description, or series areas, usually give the elements of information in the order in which they appear in those areas. In such cases, use prescribed punctuation, except substitute a period for a period-space-dash-space.

Revision of: 3rd ed. London : J. & W. Chester, 1953

7A4.2. Quotations. Transcribe quotations from the resource or from other sources in quotation marks. Follow the quotation by an indication of its source, unless that source is the title page. Do not use prescribed punctuation within quotations.

“Vollständige Ausgabe meiner Klavierkompositionen”--Pref., v. 1, signed by the composer, Dec. 20, 1799

“Gravé par De Gland graveur du Roy”--P. 10

“Sonorous and exquisite corpses, collab. [Harrison], Cage, Thomson, Cowell, 1944-45”. See Grove music online May 18, 2005

“The principal additional music, contained in 72 pages, may be had, half bound, with or without the rules, price four shillings and ninepence”--Pref.

7A4.3. Formal notes. Use formal notes employing an invariable introductory word or phrase or a standard verbal formula when uniformity of presentation assists in the recognition of the type of information being presented, or when their use provides economy of space without loss of clarity.

7A4.4. Informal notes. When making informal notes, use statements that present the information as briefly as clarity, understandability, and good grammar permit.

7A5. Notes citing other editions and works

7A5.1. Other editions. In citing another edition of the same work, give enough information to identify the edition cited.

Revision of: 2nd ed., 1869

7A5.2. Other works and other manifestations of the same work. In citing other works and other manifestations of the same work (other than different editions with the same title), give whatever information is appropriate, such as the main entry heading, title proper (or uniform title), statement of responsibility, edition statement, or date of the item. Arrange the information provided in the form that makes most sense in the particular case. Abridge the information as needed without using the mark of omission.

Variations based on Paisiello's aria, *Nel cor più non mi sento*, from his opera, *La molinara*

or Variations based on: *La molinara. Nel cor più non mi sento* / Giovanni Paisiello

7B. Notes

Some of the most common types of notes are listed below; other notes than those provided for may be made if considered important. Specific applications of many of these notes are provided in the preceding sections. Make notes as called for in the following subrules, and, generally, in the order in which they are listed here. If a particular note is of primary importance, it may be given first, regardless of its order in this list. When appropriate, combine two or more notes to make one note.

7B1. Form of composition and medium of performance

7B1.1. If the musical form of a work is not apparent from the rest of the description, give the form in a word or brief phrase.

Carol

Hymns and psalms

Opera

Madrigal comedies

Sacred drama in plainchant

Cantata

Partitas, capriccios, toccatas, canzonas, and galliards, probably for harpsichord, by Italian composers; includes Italian monodies and divisions for viola bastarda and continuo

7B1.2. Name the medium of performance for which a musical work is intended unless it is named or implied in the rest of the description in English or foreign language terms that can be readily understood. Name voices before instruments. Name the voices and then the instruments in the order in which they are listed in the resource being described. Name a voice or instrument in English unless there is no satisfactory English equivalent. Do not name the medium of performance in a note if it is implied by the title or other title information (e.g., "Chorale prelude"; "Manfred : symphonie en 4 tableaux") or by the musical form stated in a note made under 7B1.1 (e.g., "Opera in two acts"; "Ballet").

7B1.3. If the music is for solo instruments, record all of them if no more than eleven would be listed. *Optionally*, list all solo instruments. If the work is for an orchestra, band, etc., do not list the instruments involved. In describing ensemble vocal music, add to the appropriate term a parenthetical statement of the component voice parts, using the following abbreviations: S (soprano), Mz (mezzo-soprano), A (alto), T (tenor), Bar (baritone), and B (bass). Repeat an abbreviation, if necessary, to indicate the number of parts. For vocal music before 1600, give the voices as named in the language of the item being cataloged.

For two choruses (SATB/SATB)

For orchestra

For superius, contratenor, tenor and bassus

For flute, violin, and piano

For 5 voices (canto, alto, quinto, tenore, basso)

7B1.4. If the information relating to the medium of performance given in the rest of the description is ambiguous or insufficient, record supplementary information here.

Principally harpsichord music

For orchestra (4 unspecified staves)

For recorder, violin, flute, oboe, viol, hurdy-gurdy or bagpipe; with acc. for harpsichord or guitar

For two choruses (SATB/SATB) and continuo ad libitum

For primo coro (SATB), ripieno (SATB), and organ continuo

Principally for archlute or theorbo

For 4-6 unspecified instruments

For 1 or more viole da gamba, in part with figured bass continuo

Arranged for violin and piano; originally for violin and orchestra

7B2. Language and script; translation or adaptation

7B2.1. Make a note on the language and script of the resource, or on the fact that it is a translation or adaptation, unless this is apparent from the rest of the description. *Optionally*, give the title, author and original language of the text of vocal music, and describe translations and adaptations of text if not clear from the uniform title or title statement. Make a note on the presence of vocal texts which are separate from the music.

Latin words (Magnificat); German words (carols); English translations of the carols printed as texts below captions

Eight cantatas in French, 1 in Italian

French or Latin words, principally sacred

Opera, arranged for piano; with superlinear English words

AREA 7. NOTE

Voice part includes 2nd and 3rd verses printed as text

Song for voice and piano, on two staves, with interlinear words

Text from Friedrich Schiller's *An die Freude*, in Italian translation by Andrea Maffei

(Comment: Optional note explaining source of text for a cantata)

7B2.2. Always note the presence of nonroman script if it has been transcribed only in romanized form in the description (see 0F2.1).

Church Slavic in Cyrillic script

Title in Greek script

7B3. Source of description; source of title proper

7B3.1. Always make a note on the source of the title proper if it is from a substitute for the title page. For manuscripts, make a note if the title proper is not part of the original manuscript, if this can be determined.

Caption title

Title from colophon

Title from publisher's catalog

Title from: Smith, W.C. *Handel* (2nd ed.), p. 35, no. 1

Title from cover, written in an unidentified hand

7B3.2. For multivolume or multipart music resources, if the description is not based on the first volume or part, identify the part used as the basis of the description.

Description based on: v. 2, published in 1796

Title from tenore part book

Title from first violin part

7B4. Variations in title

7B4.1. Make a note on titles borne by the resource other than the one chosen as the title proper. If nonroman text has been transcribed in the title proper without

parallel romanization (e.g., as transcribed from the source or provided by 0F2.2), give a romanization of the title proper.

Title on added basso continuo part: Basso continuo del secondo libro de concerti a 3. 4. 5. & 6. voci

Engraved t.p. reads: Davids Harpzangen : nevens de gewoone lofzangen

Vol. [4] has title: Intavolatura di liuto attiorbato, e di tiorba : libro quinto
(*Comment: Only books 2-5 are extant*)

7B4.2. If considered important, also include here partial or complete transcriptions of title information to show the actual wording of the chief source of information (e.g., when information has been omitted) and explanations of cataloger-supplied letters or words (e.g., when special marks of contraction have been used by the printer in continuance of the manuscript tradition).

Marks of contraction in title have been expanded

For manuscripts, describe corrections or additions to title information written after the date of production or in a different hand from the body of the resource, if this can be determined.

Alternative version of title written in a later hand: ...

7B5. Parallel titles and other title information

Make a note on parallel titles appearing in the resource but not on the chief source of information; also give other title information appearing in the resource but not on the chief source of information if considered important. If any element has been transposed in the description, note its original position in the resource. If parallel titles and other title information appearing on the chief source of information have been omitted from the title and statement of responsibility area (e.g., because they could not be fitted into the body of the entry, or because they were very lengthy, or because they could not be given in a clear parallel statement), they may be given here as notes.

Parallel titles on added t.p.: Sbornik russkikh narodnykh pesen = A collection of Russian folksongs

7B6. Statements of responsibility

7B6.1. Statement of responsibility on source other than chief source of information. If a statement of responsibility appears in a source other than the chief source of information, give it and its source in a note.

Composer identified in caption as J.S. Bach

Fassini identifies the composer as Attilio Ariosti. See p. 60 of his *Melodramma italiano a Londra* (1914)

7B6.2. Transposed statements of responsibility. Note the original position on the chief source of information of statements of responsibility that have been transposed to the title and statement of responsibility area (see 1F3, 1F10.7).

On the t.p., composer's name precedes the title

7B6.3. Omitted statements of responsibility. Make a note on any statement of responsibility information not transcribed in the statement of responsibility area if considered important (see 1F10.4-1F10.5).

The 4th statement of responsibility, in Czech, has been omitted

7B6.4. Attributions

7B6.4.1. If a statement of responsibility for a person or corporate body connected with the work does not appear in the resource, and an attribution is available, give the information in a note. Include the authority for the attribution whenever possible.

By Unico Wilhelm van Wassenaer; previously attributed to Pergolesi

Handel's authorship uncertain

7B6.4.2. If a statement of responsibility recorded in the title and statement of responsibility area or in a note is known to be fictitious or incorrect, make a note stating the true or most generally accepted attribution. Give the authority for the information whenever possible.

Composer unknown; words by Georgius Nicolaus Erasmus?

Libretto by Pietro Metastasio based on a story from the Old Testament

Grove music online notes that Campioni's authorship is doubtful; cites also attributions to Anton Kammel and Haydn; names Kammel as possible author

7B6.4.3. False attributions appearing in the bibliographical literature or in library catalogs may also be noted, along with the authority for the false attribution and the authority for questioning it.

'Rex autem David' is attributed in this publication to Mathieu Gascogne, but is attributed in Grove to Jean de La Fage; 'Verbum bonum et soave' is attributed in this publication to Jean de La Fage, but is attributed in Grove to Pierroquin de Thérache

Falsely attributed to Stradella; probably created in 1833 by F.-J. Fétis for a 'concert historique' devoted to 17th-century music. See. Salvetti, Guido. 'Le verità di una falsificazione' in *Chigiana*, XXXIX/19:1 (1982 [publ. 1988]), p. 201-210

7B6.5. Other statements. Record the names of persons or bodies connected with a work, or with previous editions of it, if they have not already been named in the description; give the authority for the information, if necessary.

Music by Alphonso Matthey. See British Library. Catalogue of printed music to 1980

Libretto by Alexandre Duval. See A. Loewenberg, *Annals of opera*

Frontispiece: Portrait of Handel engraved by J. Houbraken

Each song preceded by a full-page lithograph illustration by members of the Düsseldorf Maler-Akademie

Appended is a transposition written in autograph manuscript by Georges Auric, and a vocal score of the final octet, written in an unidentified hand, possibly that of Édouard Flament

7B6.6. Variant forms of names. Note variant forms of names of persons or bodies named in statements of responsibility if the variant forms clarify the names used in main or added entry headings.

Emile Paladilhe is the composer of *La mandolinata*
(*Comment:* Statement of responsibility reads: "by the composer of *La mandolinata*")

By Georgiana Spencer Cavendish, Duchess of Devonshire

AREA 7. NOTE

(*Comment:* Statement of responsibility reads: "Composed by Her Grace the Duchess of Devonshire")

7B7. Edition and bibliographic history

7B7.1. Note the source of any element of the edition area when it is taken from elsewhere than the chief source of information. Note the original position of any element that is transposed to another position in transcription (see 2B9.1, 2C4.5). Make a note on any edition information not transcribed in the edition area if considered important (see 2B9.2, 2C4.4).

The statement "corrected printing" from colophon

The statement "amplified edition" precedes title on t.p.

Edition statement precedes composer's name on t.p.

7B7.2. Make other notes relating to the edition being described or to the bibliographic history of the work if considered important. In citing other works, and other manifestations of the same work, see 7A5. In citing bibliographies and catalogs, however, use the pattern for references to published descriptions shown in 7B16 (see also Appendix H) whenever such a citation occurs in a formal "References" note.

Revision of: 2nd ed., 1753

Sequel to: *Cantica sacra : liber primus*. 1652

Second edition; first edition published in 1581 under title, *Il ballarino*. A reissue of the second edition, entitled, *Raccolta di varij balli fatti in occorenze di nozze, e festini*, appeared in 1630

First part revised and enlarged; originally published as *Florilegium selectissimarum cantionem* (see. RISM B/1, 1603¹)

7B7.3. If a statement as to a limited number of copies of the edition appears, give this statement of limitation in a note, preferably in quoted form.

"250 copies printed"--Pref.

"Limited edition of 20 copies"--T.p. verso

"Special edition of 200 copies on handmade paper"--Colophon

7B7.4. If the statement of limitation is accompanied by statements of responsibility or other information relating to the production of the edition, include as much of the additional information in the note as is considered important.

"This edition ... is limited to forty copies, numbered and signed by both the composer and the artist. This score was drawn, printed (serigraphy) and bound in Kalamazoo, Michigan, U.S.A. The type was hand set & printed for the title page (Spectrum) and this page (Palatino) in the typography studios of the art department, University of Wisconsin-Madison."--Colophon

7B7.5. If the statement of limitation includes the unique number of the copy being cataloged, give only the statement of limitation here. Give the copy number in a separate local note if considered important (see 7B21.1.3).

Note: "Printed in the spring of 2000 in an edition of seventy-five copies. A deluxe portion of the edition consists of fifteen copies numbered 1-15 ... Designed and printed by Ian Boyden, Crab Quill press"--Colophon

Local note: [Library] has no. 3 of the deluxe ed.

7B8. Musical presentation statement

If any element has been transposed in the description of the musical presentation statement area, note its original position in the resource (see 3B2). Make a note on any information not transcribed in the musical presentation statement area if considered important (see 3B3-3B4).

7B9. Publication

Make a note on publication details that are not included in the publication, distribution, production, etc., area if considered important. If elements of the publication, distribution, production, etc., area have been taken from a source other than the chief source of information, make a note specifying the source. If any element has been transposed in the description, note its original position in the publication.

For manuscripts, if publication information is present, such as on a manuscript copy of a publication, a printer's manuscript, or a manuscript sold or rented by a publisher, give this information in a note. If printer's markings are present, state this in a note.

Published in parts

AREA 7. NOTE

Publication date from Vogel

Imprint from colophon

Privilege statement (last p.) is dated 26 Septembre 1738

Publisher statement on cancel leaf. Original publisher statement reads: Sold by J. Walsh

Publication date based on publisher's address and plate no. See. Devries & Lesure's Dictionnaire des éditeurs de musique français

No more published

"Entered according to Act of Congress, the 6th day of February 1815, by G.E. Blake of the State of Pennsylvania, being no. 78 of Blake's Musical miscellaney"--T.p. verso

"Price three pence"

Publication date from outside back cover

At head of title: On the day of Lord Byron's death 1824

"c1950"--T.p., written in manuscript in an unidentified hand
(*Comment:* Annotation on a manuscript)

Includes printer's annotations (Milan : Sonzogno, 1892)
(*Comment:* Printer's manuscript, used in preparation of a publication)

7B10. Musical notation

Make a note describing the musical notation used in a resource if it is not the notation normally found in that type of music. Identify the notation as specifically and accurately as possible; level of specificity will depend on the material, local policy and cataloger's expertise. *Optionally*, if the type of notation is considered important, make a note, whether or not this notation is normally found in that type of music.

Lute (Organ, Flageolet, Violin, etc.) tablature

Plainsong notation

Shape-note notation

American notation

Solmization

Letter notation

Mensural notation

Graphic notation

Neumatic notation

Tonic sol-fa

Figured bass not realized

Figured bass realized for harpsichord

7B11. Signatures

7B11.1. General rule. Make a note giving details of the signatures of a volume if considered important. Give these signature details according to the formula in Philip Gaskell's *A New Introduction to Bibliography* (see p. 328-332), insofar as typographical facilities permit. Preface this note with the word "Signatures" and a colon. Signatures rarely occur in engraved music, except as a vestige of past practice; if they do appear, a note may be made, if desired.

Signatures: [A]⁴ B-C⁴ D² E-G⁴ H²

Signatures: A-C⁴ D⁴(-D³) E-F⁴

Signatures: A-2Z⁸, ²A-M⁸

Signatures: [1-6⁸]

(*Comment:* Volume is completely unsigned)

For the incunable period of music printing (1501-ca. 1550), it is desirable to give signatures, especially if identical signatures are not given in a standard bibliographic source. It is also desirable to provide signatures when a volume has no pagination or foliation.

7B11.2. Unavailable characters. If the gatherings are signed with a mark of contraction (see 0G8.2, Appendix G3) that cannot be reproduced using available typographical facilities, substitute the spelled out form and enclose it in square brackets.

Signatures:)⁸ a-z⁸ &⁸ [con]⁸ [rum]⁸

AREA 7. NOTE

If the gatherings are signed with other unavailable characters, substitute a descriptive term or an abbreviation for that term if a standard one exists.


[dagger]

(*Comment:* Gathering is signed with †)


[double dagger]

(*Comment:* Gathering is signed with ‡)


[fist]

(*Comment:* Gathering is signed with )

[fleuron]

(*Comment:* Gathering is signed with )

[maltese cross]

(*Comment:* Gathering is signed with )

[par.]

(*Comment:* Gathering is signed with ¶)

[sec.]

(*Comment:* Gathering is signed with §)

7B11.3. Special uses of *pi* and *chi*. Indicate unsigned leaves that fall outside the signature sequence (see Gaskell, p. 330) by using the words *pi* and *chi*. Do not enclose the words in square brackets. Do not use the Greek characters π and χ , as these will give the impression that the leaves have actually been signed with Greek letters (see 7B11.9).

Signatures: π^4 A-C⁴ χ^2 D-Z⁴

Indicate partial duplications of an alphabet (see Gaskell, p. 331) by using superscript *pi* and superscript *chi* or, if superscript letters are not available, by substituting “[superscript *pi*]” and “[superscript *chi*]”.

Signatures: $\pi^i A^4$ A-D⁴ $\chi^i D^4$ E-F⁴

or Signatures: [superscript *pi*]A⁴ A-D⁴ [superscript *chi*]D⁴ E-F⁴

7B11.4. Non-conventional Latin alphabet. If the gatherings are signed with roman letters according to a pattern other than the conventional 23-letter Latin alphabet (i.e., A-Z, less I or J, U or V, and W), make this explicit by recording the additional letters in the signature statement.

Signatures: A-V⁴ W⁴ X-Z⁴
(Comment: Indicates a 24-letter alphabet)

Signatures: A-I⁸ J⁸ K-U⁸ V⁸ W⁸ X-2I⁸ 2J⁸ 2K-2M⁸
(Comment: Indicates a 26-letter alphabet)

7B11.5. Signatures do not match gatherings. If it can be determined that the signing of the volume does not match its actual gatherings, indicate this in the note.

Signatures: [1]⁸ 2-3⁸; volume actually gathered in twelves

7B11.6. Concurrent signatures. If the volume is signed using two concurrent sequences, provide both sets of signatures in the note. Give the signatures that correspond to the actual gatherings first, if this can be determined.

Signatures: 1-12¹²; also signed A-S⁸

Signatures: 1-12¹² and A-S⁸; actual gatherings cannot be determined

7B11.7. Nonroman signatures (numeric sequence). If the gatherings are signed with nonroman characters that follow a numeric sequence, represent the characters using arabic numeration. Include an indication of the script used in the signatures in the note.

Signatures (in Hebrew characters): [1]⁴ 2-11⁴
(Comment: Indicates a numeric sequence in which the first gathering is unsigned, followed by gatherings signed 2-11 in Hebrew numeration)

If the nonroman characters are accompanied by parallel numeration using another script, note this as well.

Signatures (in parallel Hebrew and arabic numerals): pi⁸ 1-4⁸
(Comment: Indicates a numeric sequence in which the first gathering is unsigned, followed by gatherings signed 1-4 in both Hebrew characters and arabic numerals)

In case of doubt as to whether a sequence is numeric or alphabetic, assume a numeric sequence.

Signatures (in Hebrew characters): 2-3⁸
(Comment: Indicates two gatherings signed with characters that could belong to either an alphabetic or numeric sequence)

7B11.8. Nonroman signatures (alphabetic sequence). If the gatherings are signed with nonroman characters that follow an alphabetic sequence, transcribe in original script if typographical facilities permit, or in romanized form using the ALA-LC Romanization Tables. Use uppercase or lowercase characters according to the usage of the piece. If the script is one that does not employ case, or if the case of the characters cannot be determined, use lowercase characters. Include an indication of the script used in the signatures if recording them in romanized form, or if the signature statement would otherwise be ambiguous.

7B11.9. Greek alphabetic signatures. For gatherings signed in Greek alphabetic sequences, use the 24-letter alphabet in the following chart as the basis for compressed signature statements (Greek letters are given in the top row, their romanized equivalents in the bottom row):

α	β	γ	δ	ε	ζ	η	θ	ι	κ	λ	μ	ν	ξ	ο	π	ρ	σ	τ	υ	φ	χ	ψ	ω
a	b	g	d	e	z	ē	th	i	k	l	m	n	x	o	p	r	s	t	y	ph	ch	ps	ō

Signatures: pi1 α-γ² A-2Λ²

or Signatures (in Greek characters): pi1 a-g² A-2L²

(Comment: Indicates an alphabetic sequence with an initial unsigned leaf, three gatherings signed α-γ in lowercase, a full sequence of 24 gatherings signed uppercase A-Ω, finishing with a partial sequence signed AA-ΛΛ in uppercase)

7B11.10. Hebrew alphabetic signatures. For gatherings signed in Hebrew alphabetic sequences, use the 22-letter alphabet in the following chart as the basis for compressed signature statements (Hebrew letters are given in the top row, their romanized equivalents in the bottom row):

א	ב	ג	ד	ה	ו	ז	ח	ט	י	כ	ל	מ	נ	ס	ע	פ	צ	ק	ר	ש	ת
'	b	g	d	h	v	z	h	t	y	k	l	m	n	s	'	p	ts	k	r	sh	t

Signatures: א-ש⁸, a-k⁸

or Signatures: 'sh⁸(in Hebrew characters), a-k⁸

(Comment: Indicates a Hebrew alphabetic sequence followed by a roman sequence)

7B11.11. Other nonroman alphabetic signatures. For all other nonroman alphabetic signature sequences, do not assume that a standard signing pattern can be used as the basis for compressed signature statements. Give the first and

last characters in each sequence, followed by a total count of the gatherings in that sequence in square brackets.

Signatures: A-V² [=41], 2A-2V² [=41], 3A-3Ū² [=24]

or Signatures (in Church Slavic characters): A-Ÿ² [=41], 2A-2Ÿ² [=41], 3A-3Ū² [=24]

7B11.12. Multipart music resources. *Optionally*, if the parts are not too numerous, provide signatures for each part. Label each part by transcribing the term as found in the resource; show separation of parts by using a semicolon. Use standard methods for shortening the summary of the gatherings, unless it obscures the signing system used by the printer to differentiate between parts.

Signatures: Soprano, A-2C⁸ 2D⁴; Alto, A-Y⁸; Basso, A-2D⁸

Signatures: Cantus I, A-G⁴ H²; Cantus II, Aa-Gg⁴ Hh²; Altus, AA-GG⁴ HH²;
Tenor, a-g⁴ h²; Bassus, aa-gg⁴ hh²

Signatures: Canto, A-D⁴; Alto, E-H⁴; Tenore, I-M⁴; Basso, N-Q⁴; Quinto, R-V⁴;
Sesto, X-Y⁴

7B11.13. Full collation. If considered important, make a note giving the full collation instead of a note recording only the signatures.

Collation: 8vo: A-H⁴; 32 leaves: p. [1-2] 3-62 [63-64]; \$3(-H3) signed. H4 blank

7B12. Physical description

7B12.1. Make a note on important physical details that are not already included in the physical description area if considered important.

The first and last leaves are blank

Parts in score format

Tablature is engraved

Music, text and illustration printed from a single wood block

Part printed on p. 5

The last p. contains only blank staves

Cello and drum parts printed on one leaf

AREA 7. NOTE

7B12.2. For music incunabula routinely, and for later resources if unusual, give the form of printing (e.g., woodcut, type, manuscript on printed staff), if identifiable. Make a note of color printing, if it is an important feature. Coloration as a technique of musical notation should always be noted.

Staff lines printed in red

Music written in manuscript on 4-line staff printed with moveable type

Plainsong notation printed in black, on a 4-line staff, printed in red

Printed from movable type, except for p. 193-210, which are engraved by H.D. Braussen, Paris

Coloration used

The music is typeset

7B12.3. Give fuller details of the illustrations if considered important. Always note the presence of hand coloring in publications issued as such. If illustrations are present in a manuscript, describe them.

Frontispiece on leaf A1

Woodcuts: ill., initials, publisher's and printer's devices

Engraved port. of composer on t.p.

With hand-colored wood engravings, as issued

7B12.4. Describe details of a publisher-issued binding if considered important.

Each v. of the facsim. is bound in brown buckram with a leather spine title lettered in gold. The commentary vol. is housed in a recessed block. The whole set is housed in a brown buckram clamshell case (58 x 40 cm) lined with brown suede, with a paper label mounted on the upper cover

"The covers are finished with the same instrument lacquer as is used on Steinway pianos"--Colophon

7B12.5. Details of physical description given here usually apply to all copies of an edition or issue. Summaries of details that apply to particular groups of copies within an edition or issue may also be given. Notes pertaining to individual copies may be given separately as local notes if considered important (see 7B21).

Two binding variants noted, one in red cloth and one in blue cloth

“The edition consists of 190 copies on Pescia paper and 10 copies on Japanese paper marked with the letters A to J”--Colophon

7B12.6. For manuscripts, make a note if necessary to identify a fragment of a work or clarify details such as page numbering or tipped in, laid in, or pasted over additions.

Sections are numbered and paged separately, with revisions in several unidentified hands

A fragment of an additional unidentified song is present on the recto of the first page

7B12.7. For manuscripts, identify the handwriting, using terms such as “autograph manuscript”, “copyist’s manuscript”, or “manuscript in an unidentified hand”. *Optionally*, identify the type and color of the writing implements. Describe characteristics such as revisions, annotations, inscriptions, or other evidence of production, use, or ownership, and identify names and dates pertaining to these if different from the resource as a whole.

Holograph, in pencil, with revisions in blue ink

Holograph, with revisions and conductor's annotations

Copyist's manuscript

Manuscript in the hands of several copyists

Autograph manuscript, with annotations by the composer and choreographer
(*Comment: A ballet*)

7B13. Accompanying material

Make a note for any accompanying material not recorded in the physical description area. Give the location of accompanying material if appropriate.

Fingering chart in pocket

Accompanied by a letter from the composer's daughter concerning authenticity of the handwriting

7B14. Series

Note the source of any element of the series area when it is taken from elsewhere than the series title page (see 6A2.2). If any element has been transposed in the description, note its original position in the resource (see 6C1, 6E1, 6G1.1, 6H1). Note any series information not transcribed in the series area if considered important (see 6C2, 6D2, 6E2.3, 6G3.3, 6H3). Give information about a series in which the resource has been issued previously if considered important.

Series numbering precedes series title

Originally issued in series: Raccolta nazionale delle musiche italiane, quaderno n. 1-3

Also issued without series statement

7B15. Dissertations

If the resource being described is a dissertation or thesis presented in partial fulfillment of the requirements for an academic degree, give the designation of the thesis (using the English word "thesis") followed if possible by a brief statement of the degree for which the author was a candidate (e.g., "M.A." or "Ph.D.", or, for theses to which such abbreviations do not apply, "doctoral" or "master's"), the name of the institution or faculty to which the thesis was presented, and the year in which the degree was granted.

Thesis--Eastman School of Music, 1936

Thesis (doctoral)--Universität Tübingen, 1805

If the resource lacks a formal thesis statement, a bibliographic history note may be made.

Originally presented as the author's thesis (Universität Heidelberg) under title: ...

7B16. References to published descriptions

7B16.1. Give references to published descriptions in bibliographies or other authoritative reference sources if these have been used to supply elements of the description. Use the form and punctuation conventions recommended by *Standard Citation Forms Used in Rare Materials Cataloging* (see Appendix H for samples of music reference resources and their citation forms). Begin the note with the word "References" and a colon.

References: British union-catalogue of early music printed before 1801, p. 789

References: Smith, W.C. Bibliography of the musical works published by John Walsh, 1695-1720, no. 400

7B16.2. Make other references to published descriptions if considered important. Such references are especially useful whenever the cited source would serve to distinguish an edition (or variant) from similar editions (or variants), substantiate information provided by the cataloger, or provide a more detailed description of the resource being cataloged.

References: Duggan, M.K. Italian music incunabula, 33

References: Eitner, R. Bibliographie der Musik Sammelwerke des 16. und 17. Jahrhunderts, 1572a

References: Répertoire internationale des sources musicales. Series B [RISM B], II:191

References: Sartori, C. Bibliografia della musical strumentale italiana stampata in Italia fino al 1700, 1608b

References: Schneider, H. Chronologisch-thematisches Verzeichnis sämtlicher Werke von Jean-Baptiste Lully, LWV 60

References: Wolfe, R.J. Secular music in America 1801-1825, 1166

7B16.3. For manuscripts, *optionally* cite published facsimiles. For reproductions of manuscripts, *optionally* cite location of the original manuscripts.

Published as facsim. ed.: Bologna, Civico museo bibliografico musicale, MS 19 ; the Rusconi Codex. New York : Garland Pub., 1988

Reproduced from the autograph ms. in the Mary Flagler Cary Music Collection, Pierpont Morgan Library, New York

Facsimile of autograph ms. in the Bayerische Staatsbibliothek (Signatur Mus. Ms. 17487)

7B16.4. A general note may be made if a description of the resource being cataloged does not appear in a specific bibliographical reference source. Make such a note only if the resource fits the scope for that source and the source purports to be comprehensive for its scope. Preface the general note with the words "Not in" and a colon.

AREA 7. NOTE

Not in: British Library catalogue of printed music to 1980

7B17. Summary

Give a brief summary of the content of the resource if considered important. For manuscripts, especially those requiring extensive notes, some or all notes may be incorporated into a summary, if a single narrative note aids in clarity. *Optionally*, biographical/historical information may be given in a separate note or combined with the summary.

Vocal score, autograph manuscript, with corrections by Messenger and printer's annotations for publication by Éditions Salabert. Sections are numbered and paged separately; number twelve is not present. Accompanied by two documents identifying the score as Messenger's autograph manuscript, signed by his granddaughter Jacqueline Dumore-Messenger, 1971 May 23 and undated

Score of the final scene of *I Rantzau*, autograph manuscript with corrections. The score varies from the version published in 1892 and apparently is a revision of the scene. Appended is an inscription to Arturo Pirani, Milan, 1894, Nov. 2

William Walton composed the *Sinfonia concertante* while living in London with the Sitwell family. The work was first published in 1928 and revised in 1943
(*Comment:* Optional biographical/historical information; could be combined with note below)

Score, autograph manuscript, with revisions and conductor's annotations. The score varies from the first published edition and is apparently an earlier version of the work

7B18. Contents

7B18.1. List the contents of the resource, either selectively or fully, if it is considered necessary to show the presence of material not implied by the rest of the description, to stress components of particular importance, to provide the contents of a collection or of a multipart resource, or to provide additional titles in music without a collective title. Note the presence of errata leaves and errata slips (see 5B3). Note the presence of errata listed in other sources in the resource if considered important.

Includes list of subscribers

Includes bibliographical references

Includes index

Flute 1 part includes publisher's catalog (p. 15-16)

Errata on last leaf

With an errata slip

Contains 30 pieces for two voices or instruments, without words or titles

Contains 28 sacred German songs for 2 voices by A. Erich, V. Fortius, J. Heiler, A. Schwartz, T. Stoltzer, and others, and 9 untexted bicinia with French titles

7B18.2. Transcribe contents from the chief source of information if they are presented there formally and have not been transcribed as part of the title and statement of responsibility area. In such cases, follow the word "Contents" with a colon and the parenthetical phrase "(from t.p.)". If a formal statement of contents is not present on the chief source of information, take contents from the head of the parts to which they refer, or, if this is not feasible, from any contents list, etc., that is present. For resources in two or more volumes, transcribe the volume or part designations as found.

Contents: Dixit Dominus : (Psalm 109) -- Confitebor tibi : (Psalm 110) -- Beatus vir : (Psalm 111) -- Laudate pueri : (Psalm 112) -- Laudate Dominus : (Psalm 116) -- Christe Redemptor omnium : hymn

Contents: (from t.p.) La teste m'y fait si grant mal / Anon. -- Mary je songay l'autre jour / Jacotin Le Bel -- Et quant je suis couchée / Anon. -- Ung compaignon gallin gallant / Passereau -- La la la, je ne l'ose dire / Pierre Certon -- Jamais je n'aymeray grant homme / Anon. -- Ho la he par la vertu goy / Anon.

7B18.3. Transcribe opus numbers with the titles to help identify the works named, as well as statements of responsibility not already included in the title and statement of responsibility area. Include or supply in brackets any important information needed for identification. If the works in the collection are all in the same musical form and that form is named in the title proper of the resource, it is not necessary to repeat the musical form in the titles in the contents note.

Contents: No. 13, F major -- No. 14, A major -- No. 15, D minor -- No. 16, F major
(*Comment:* Title proper is Sonatas for violin and harpsichord)

7B18.4. If a complete listing of contents cannot be assembled by one of the above means, the cataloger may devise a contents note from any appropriate source or combination of sources. Make a note citing or identifying the source(s) used.

7B19. Numbers

7B19.1. Make a note of any numbers associated with the resource not transcribed in another area if considered important.

7B19.2. Publishers' numbers and plate numbers

7B19.2.1. Transcribe all publishers' numbers and/or plate numbers that appear on the resource. Transcribe the statement(s) as found, even if this means giving a publisher's name that has already been transcribed in the publication, distribution, production, etc. area. For manuscripts, transcribe any publisher's numbers and/or plate numbers present, such as on a manuscript draft, a printer's manuscript, or a copy of a publication.

7B19.2.2. Precede the numbers by "Publisher's no.:" or "Pl. no.:" as appropriate. If a number is preceded by an abbreviation, word, or phrase designating a publisher, give that abbreviation, word, or phrase as part of the number.

Publisher's no.: Edition Peters Nr. 8444

Pl. no.: E.A.S. 4583

(*Comment:* Manuscript printer's annotation)

Pl. no.: S & B 4081

7B19.2.3. If a designation such as "no.", "Nr.", "cat. no.", "Ed. Nr.", etc., appears with a publisher's number or plate number without identifying the publisher through initials, abbreviations, or words, do not consider it to be part of the number and do not transcribe the extra designation. Do not use the mark of omission.

Publisher's no.: 6139

(*Comment:* Number shows on resource as "Cat. no. 6139")

7B19.2.4. In describing multipart resources with several publisher's numbers or plate numbers, give inclusive numbers if the numbering is consecutive; otherwise give individual numbers. *Optionally*, if there are too many to list, give the first number and the last number separated by a diagonal slash. Give letters preceding a number before the first number, letters following a number after the

last number, but letters preceding and following numbers in conjunction with each number.

Pl. no.: B. & H. 8797-8806

Pl. no.: B.M. Co. 10162, 10261, 10311

Publisher's no.: 6201/9935

(Comment: The complete set of numbers is 6201, 6654, 7006, 7212, 7635, 7788, 8847, 9158, 9664, 9935)

Pl. no.: 9674-9676 H.L.

Pl. no.: R.10150E.-R.10155E

7B19.2.5. In describing a reprint, give the plate or publisher's number(s) together with the statement that the publication is a reprint (see 7B7).

Reissued from Brandus plates. Pl. no.: B. et Cie 4520

Reissued in lithograph, retaining plate nos. from orig. publication: Pl. no. S&V 1037

7B20. "With" notes

7B20.1. If the description corresponds to part of a publication that is made up of two or more separately titled parts that are also separately paginated or foliated and have separate signatures, but which have been issued together, make a note beginning "With" followed by a colon. List the other parts of the publication in the note, in the order in which they are found. In the case of bound volumes, list all the other parts on the record for the first part and, in general, only the first on the records for the subsequent parts. (Do not make such "With" notes when the pagination, foliation, or signatures of separately titled parts are continuous with the part being described. Instead, record these titles in a contents note as instructed in 7B18.)

7B20.2. For each work listed, give only the elements listed below:

- a) the heading; normally give this element first, usually in catalog-entry form (e.g., with inversion of personal names under surname, but not necessarily including personal birth/death dates, corporate qualifiers, etc.)
- b) the title proper as found in the record for the work; long titles may be shortened (whenever the uniform title is considered useful for the

AREA 7. NOTE

- identification of the work, record it within square brackets preceding the title proper)
- c) the primary statement of responsibility as found in the title and statement of responsibility area of the record for the work, unless it is redundant of the heading or exceedingly lengthy
 - d) the publication, distribution, production, etc., area as found in the record for the work, abridged as necessary, without using the mark of omission

With: Kohler, G.H. [Rondos, flute, piano, op. 117] Six rondeaux. Leipsic : Breitkopf & Härtel, [1818?] -- Wilms, J.W. [Nel cor più non mi sento] Duo de l'opera La molinara. Leipzig : C.F. Peters, [1814?]

7B20.3. If the works were bound together subsequent to publication, rather than issued together by the publisher, distributor, etc., make a local note according to the instructions in 7B21.3.4 if considered important.

7B21. Provenance, bindings and local notes

7B21.1. General rule

7B21.1.1. Make local notes on any special features or imperfections of the copy being described if considered important. This information is highly desirable in the context of rare materials cataloging, which puts greater emphasis on materials as artifacts than is usual in general cataloging practice. These notes can also provide warrant for added entries (e.g., added entries for the names of former owners or binders, for various kinds of provenance evidence, binding characteristics, etc.). For published resources, these notes should be identified as local notes and carefully distinguished from other kinds of notes that record information valid for all copies of the bibliographic unit being cataloged.

For many older publications, it may not be readily ascertainable whether the characteristics of a single copy are in fact shared by other copies. In case of doubt, consider that the characteristics of the copy in hand are not shared by other copies.

It is important to note that the concept of "local notes", the term used here on behalf of published resources, does not pertain to manuscripts, because each manuscript described is unique. For this reason, only general and defined note fields will ordinarily be used for manuscripts. Despite the terminology, apply the following rules to manuscripts when making *general* notes about provenance, bound-withs, and binding.

7B21.1.2. The extent and depth of detail provided in local notes will be determined by the local policies of the cataloging agency. The rules set forth in this area are intended primarily to provide guidance and examples; the instructions are not to be seen as prescriptive.

7B21.1.3. Features that may be brought out here include known imperfections and anomalies, interpolations, the presence of advertisements not recorded in area 5 (see 5B4), blank spaces filled in by hand or print (see 0G6.4), illumination, rubrication, and other hand coloring (unless issued that way by the publisher; see 7B12.3), provenance evidence (such as bookplates, stamps, autographs, and manuscript annotations), the names of persons or institutions associated with specific copies, copy-specific binding details and the names of binders, copy numbers (see 7B7.5), and “Bound with” notes.

7B21.1.4. Include in local notes one or more of the following identifiers if considered important: a designation of the holding institution (e.g., a library’s name, acronym, or code), a designation of the item’s physical location (e.g., a shelfmark), or an indication of the item’s copy number (if the institution holds more than one copy). Such identifiers are especially recommended if the bibliographic record is to be contributed to a union catalog or other shared database.

Bass part: Imperfect: leaves 12 and 13 (2b6 and 2c1) wanting; without the last blank leaf (2i8)

[Library's] copy on vellum; illustrations and part of borders hand-colored; with illuminated initials; rubricated in red and blue

[Library's] set imperfect: harp parts and t.p. of no. 2 wanting; p. 3-4 of violin part of no. 1 blank

[Library's] set incomplete: t.p. and all but violin part wanting

7B21.2. Provenance

Make a note to describe details of an item’s provenance if considered important. In less detailed descriptions, it is advisable to summarize provenance information, without providing exact transcriptions or descriptions of the evidence. Include the names of former owners or other individuals of interest and dates, whenever possible. For manuscripts, include the immediate source and date of acquisition and previous custodial history and dates, if known.

AREA 7. NOTE

[Library's] copy: Bound in marbled paper over boards with paper label on cover: Duets, violino primo[-secondo], Henry Dashwood. A manuscript index on the upper pastedown of the violino primo part has statement: "These books were made at Welckers Music Shop, No. 9, Hay Market, London"

[Library's] copy with inscription of Giacomo Meyerbeer

Gift of the composer

(Comment: Immediate source of acquisition of a manuscript)

Formerly owned by Arturo Toscanini

(Comment: Previous custodial history of a manuscript)

More detailed descriptions of provenance might include such additional features as: exact transcriptions of autographs, inscriptions, bookplates, stamps, shelfmarks, etc.; location of each in the item; descriptions of bookplates using standardized terminology; descriptions of anonymous heraldic bookplates according to heraldic blazon; references to published descriptions of the collections of former owners of the item, particularly if the item is cited in the source, etc.

[Library's] copy: Gift of Frances Greer. Autograph of D. Mitropoulos in ink on t.p. Composer's signed autograph note to Frances Greer on half-title

[Library's] copy inscribed by composer over caption: "A son ami Monsieur Charles Kaskel, Consul de Son Mte. Roi de Suede à Dresde, Giacomo Meyerbeer"

7B21.3. Bindings

7B21.3.1. Use notes for descriptions of bindings if considered important. For descriptions of publisher-issued bindings common to all copies of an edition or issue, see 7B12.4.

7B21.3.2. Make a local note when the number of physical units in which a publication is bound differs from the number in which it was actually issued if considered important (see 5B13).

[Library's] copy bound in 4 v.

7B21.3.3. Make a local note to indicate any errors in binding if considered important.

[Library's] copy: leaves I5-6 incorrectly bound between h3 and h4

7B21.3.4. Make a note, if considered important, whenever a publication has been bound with one or more works subsequent to publication, when a manuscript has been bound with other works, or when both published and manuscript material is bound together. Preface the note with the words “Bound with” followed by a colon. Formulate the remainder of the note according to the instructions in 7B20.2.

Bound with: Kohler, G.H. [Rondos, flute, piano, op. 117] Six rondeaux. Leipsic : Breitkopf & Härtel, [1818?] -- Wilms, J.W. [Nel cor più non mi sento] Duo de l'opera La molinara. Leipzig : C.F. Peters, [1814?] Bound together subsequent to publication

7B21.3.5. If it is considered that the works are too numerous to be listed exhaustively, make an informal note such as the following:

No. 18 in a vol. with binder's title: Piano music

7B21.3.6. Make a note to describe other details of a binding if considered important. Less detailed descriptions might include the color and nature of the covering material, a summary of any decoration present (e.g., “gold-tooled”, “blind-tooled”), and (if these can be determined) an approximate date and the name of the binder.

[Library's] copy: late 17th-century binding in red goatskin, gold-tooled

Bound in limp vellum (fragment of a rubricated music manuscript apparently from a late 14th-century antiphoner, probably of French origin)

Binding: contemporary quarter calf, marbled boards
(*Comment:* Bound manuscript)

7B21.3.7. More detailed descriptions of a binding might include such additional features as: nature of the boards (e.g., wood, paper); details of decoration; country or city of production; nature and decoration of spine; presence or former presence of ties, clasps, or other furniture; flaps; description of headbands, page-edge and end-paper decoration; references to published descriptions or reproductions of the binding (or related bindings), etc.

[Library's] copy: late 17th-century English binding; red goatskin, gold-tooled, over paper boards; gold-tooled spine with five raised bands; gilt edges; gold roll on edges of boards; marbled endpapers

8. STANDARD NUMBER AND TERMS OF AVAILABILITY AREA

Contents:

- 8A. Preliminary rule
- 8B. Standard number
- 8C. Terms of availability
- 8D. Qualification

8A. Preliminary rule

8A1. Prescribed punctuation

For instructions on the use of spaces before and after prescribed punctuation, see 0E.

Precede this area by a period-space-dash-space or start a new paragraph.

Precede each repetition of this area by a period-space-dash-space.

Precede terms of availability by a colon.

Enclose a qualification to the standard number or terms of availability in parentheses.

8A2. Sources of information

Take information included in this area from any source. Do not enclose any information in square brackets.

8B. Standard number

8B1. Give the International Standard Music Number (ISMN) or International Standard Book Number (ISBN) as found on the resource or as known. Give such numbers with the agreed abbreviation and with the standard spacing or hyphenation.

ISMN M-321-76543-6

ISBN 0-552-67587-3

8B2. In 2007, recording a 13-digit International Standard Number was made mandatory for catalog records. This applies to any publication with an existing 10-digit International Standard Number, whether or not the 13-digit number

AREA 8. STANDARD NUMBER AND TERMS OF AVAILABILITY

shows in the resource. Thirteen-digit ISMNs must begin with 979-0, where the number 0 replaces the letter M. Thirteen-digit ISBNs must begin with 978. (The final character of an ISMN or an ISBN is a calculated “check” character, either numeric, 0-9, or X. It is used to identify and eliminate typographical errors. The check digit for the ISMN is the same in the 10 and 13 digit versions; for ISBNs, the check digit is always different.) Give this number with the agreed abbreviation and with the standard spacing or hyphenation. Consider a pair consisting of a 10-digit and a 13-digit version of an International Standard Number as one standard number.

ISMN M-50012-563-1. -- ISMN 979-0-50012-563-1

ISBN 0-552-67587-3. -- 978-0-552-67587-1

8B3. *Optionally*, give more than one number, and supply a qualification as prescribed in 8D. Give a number for a complete set before the number(s) for the volume(s) or part(s). Give numbers for volumes and parts in sequential order. Give a number for accompanying material last.

ISMN M-051-09642-8 (score). -- ISMN 979-0-051-09642-8 (score). -- ISMN M-051-10307-2 (parts). -- ISMN 979-0-051-10307-2 (parts)

ISBN 0-379-00550-6 (set). -- ISBN 978-0-379-00550-9 (set). -- ISBN 0-379-00551-4 (v. 1). -- ISBN 978-0-379-00551-6 (v. 1)

8B4. Fingerprints

If considered important, record the fingerprint derived according to a published standard in area 8 or in a note.²⁰

165204-b1 A2 ade : b2 L we

(*Comment*: Fingerprint constructed according to the rules for The Short-Title Catalogue, Netherlands)

²⁰ For further information on this method of identification and recommended forms of recording it, see Institut de Recherche et d'Histoire des Textes, *Fingerprints = Empreintes = Impronte* (1984), supplemented by *Nouvelles des empreintes = Fingerprint Newsletter*, or Vriesema, P.C.A. “The STCN Fingerprint.”

8C. Terms of availability

Optionally, if the publication bears a price, or other terms of availability, record the information in this area or give it in a note (see 7B9).

ISBN 0-3001-1775-2. — 978-0-3001-1775-2 : \$35.00

8D. Qualification

If a resource bears two or more standard numbers, follow each one with a brief qualification of the volume or part to which it applies. If a resource has only one standard number, supply applicable qualifications (such as binding) if considered to be important.

ISBN 0-3001-1775-2. — 978-0-3001-1775-2 (pbk.) : \$35.00

ISMN M-051-09642-8 (score). -- ISMN 979-0-051-09642-8 (score). -- ISMN M-051-10307-2 (parts). -- ISMN 979-0-051-10307-2 (parts)

ISBN 0-684-14258-9. -- ISBN 978-0-684-14258-6 (bound) : \$12.50. -- ISBN 0-684-14257-0. -- ISBN 978-0-684-14257-9 (pbk.) : \$6.95

Optionally, when the terms of availability (see 8C) need qualification, give one briefly.

\$12.00 (\$6.00 to students)

APPENDIX A. MARC 21 DESCRIPTIVE CONVENTIONS CODE

A1. Introduction

In MARC 21 bibliographic records, a code may be used in field 040, subfield \$e, to indicate when specific cataloging conventions have been followed *in addition to* the conventions identified in the descriptive cataloging form (Leader/18). This appendix offers guidance in using “dcrmm,” the code designating DCRM(M), in 040 subfield \$e.

leader 18: a (AACR2)

\$e dcrmm

leader 18: i (ISBD punctuation included)

\$e rda \$e dcrmm (RDA)

A2. Full-level DCRM(M)

Apply the code “dcrmm” to records for resources cataloged at full level (i.e., the normative application of these rules). The fact that such records follow the full-level provisions of DCRM(M) is indicated by the blank value assigned in the encoding level (Leader/17) and the code “dcrmm” in 040 subfield \$e.

A3. Collection-level DCRM(M)

Do not apply the code “dcrmm” to records for resources cataloged according to the collection-level guidelines found in Appendix B. The fact that such records contain collection-level descriptions is indicated by the value **c** assigned in the bibliographic level (Leader/07). The guidelines in Appendix B suggest factors to consider in constructing collection-level records for rare materials and provide examples useful in a special collections context. However, the conventions conform substantially to those governing standard collection-level descriptions, as presented in *Cataloging Service Bulletin*, no. 78 (Fall 1997).

A4. Minimal-level DCRM(M)

Apply the code “dcrmm” to records for resources cataloged according to the minimal-level guidelines found in Appendix D. The fact that such records follow the minimal-level provisions of DCRM(M) is indicated by the value **7** assigned in the encoding level (Leader/17) and the code “dcrmm” in 040 subfield \$e.

A5. Microforms and digital reproductions of music

Apply the code “dcrmm” to records for microforms and digital reproductions of music if the descriptive portion of the record conforms to DCRM(M) (full or minimal level). If, however, DCRM(M) (full or minimal level) is not used in all aspects but instead in some hybrid fashion, do not use the code “dcrmm.”

A6. Other formats

Do not apply the code “dcrmm” to records for non-music materials such as books, serials, maps, and graphics, even though they may have been cataloged using selected guidelines from DCRM(M).²¹ The code “dcrmm” may be used in conjunction with *Descriptive Cataloging of Rare Materials (Serials)* for the cataloging of rare music serials and individual or special volumes of music serials cataloged as monographs.

A7. “Special collections cataloging”

In this context “special collections cataloging” means fuller use of notes, access points, and other elements that are not specifically called for in RDA, AACR2, or AACR2's predecessors, but that follow the spirit of DCRM(M) without following its rules completely. Such cataloging is frequently done for 19th-century and later materials housed in special collections. Do not apply the code “dcrmm” to records for “special collections cataloging” unless the cataloging follows the descriptive requirements of DCRM(M) completely (full or minimal level).

²¹ Use a DCRM component manual for the format being described if one exists.

APPENDIX B. COLLECTION-LEVEL RECORDS

B1. Introduction

B1.1. This appendix offers guidance in the creation of bibliographic records for collections of printed or manuscript music that will receive collection-level treatment based on administrative or curatorial decisions. Several rationales can be cited to justify a decision to use collection-level cataloging:

- It can be a means of highlighting the shared characteristics of a collection of materials by providing a summary-level description, thereby “adding value” to any other forms of intellectual access, such as item-level records, and revealing collection strengths that may not otherwise be obvious.
- It can be a means of providing temporary control of unprocessed collections.
- It can be a cost-effective means of providing bibliographic control for low-priority items. Although this might seem to promise a solution to the problem of an institution’s limited means, it should be understood that adequately arranging and processing collections prior to cataloging also takes time. Since there are significant costs associated with under-cataloged materials, this rationale should be used with careful consideration.

B1.2. A collection-level record may serve as the sole method of access for the collection, with contents information provided in notes. Some or all of the collection may also be represented by item-level bibliographic records, which may be created at any level of fullness using cataloging rules such as RDA, AACR2 or components of DCRM. Item-level access may also be provided for some or all of the collection through inventories, finding aids, or databases (referred to hereafter as “finding aids”), which may be linked to collection-level records. Providing some form of item-level access to resources represented by a collection-level record offers significant benefits for users and reduces the risk of redundant acquisition of those resources. Decisions about the appropriate type and level of description should be made based on institutional goals, priorities, and resources, as well as the attributes of the collections themselves.

B1.3. The following guidelines are based on those issued by the Library of Congress for collection-level cataloging published in *Cataloging Service Bulletin*, no. 78 (Fall 1997). Examples have been added, drawn from the types of collections likely to be found in music or special collections libraries. Catalogers creating collection-level records will also need to consult the appropriate cataloging rules, *MARC 21 Format for Bibliographic Data*, and their local system

documentation in order to create useful, descriptive, and complete records using the various fields available to describe collections, as well as to create additional access points. Catalogers wishing to contribute collection-level records as part of the Program for Cooperative Cataloging will need to consult the relevant instructions in the *PCC RDA BIBCO Standard Record (BSR) Metadata Application Profile*.

B1.4. These guidelines are *not* intended for description of traditional archival collections. Rules for cataloging such collections are addressed in specialized sets of rules such as *Describing Archives: A Content Standard*. However, many of the activities associated with arranging and describing archives also pertain to collections of non-archival printed or manuscript materials and inform these guidelines.

B2. Selection of materials

B2.1. Collections normally fall into one of three categories:

- › groups of items that come to a library already well organized by a previous owner
- › groups of items that come from a single source, but with minimal or no previous organization
- › groups of items that are assembled into collections by the library for the purpose of processing and storage, and are therefore termed “intentionally assembled collections” (previously called “artificial collections”)

B2.2. All three types of collections tend to be organized around one or more unifying factors, which may include:

- › creator (e.g., personal author, composer, arranger, etc.)
- › issuing body
- › genre/form
- › subject
- › language or nationality
- › provenance
- › time period

B2.3. Types of materials appropriate to consider for collection-level treatment include:

- groups of scores or songsheets that share one or more of the above factors, or some other unifying factor, and for which access can adequately be provided with a single classification number and/or a collective set of access points
- groups of scores or songsheets in various formats (e.g., manuscripts, ozalid masters, etc.) that are judged not to merit item-level cataloging, but that collectively are of research value

B3. Arrangement and description

B3.1. Arrangement and description are terms used to describe various types of processing activities that bring order and control to collections of materials. They commonly involve the physical handling, sorting, and listing of materials, as well as preservation and housing activities. Additional guidance in these matters may be found in Kathleen Roe's *Arranging and Describing Archives and Manuscripts*.

B3.2. Arrangement. Arrangement is the process of sorting individual items into meaningful groups and placing those groups into useful relationships with each other. Materials can be arranged in many logical ways, and the design of the arrangement should be determined by examining the material to consider the types of access most likely to serve the needs of researchers and other potential users. Different collections will require differing levels and methods of arrangement. For these reasons, decisions about arrangement must be made individually for each collection.

B3.2.1. Organized prior to acquisition. For collections that come to the library already well organized, every effort should be made to maintain this order. Maintaining the original order of a collection can reveal significant information about the previous owner's use of the materials and is, for this reason, a basic tenet of archival practice.

B3.2.2. Organized by the library. Collections that come to the library lacking any recognizable order must be examined, sorted, and arranged in some fashion prior to cataloging. Collections consisting of many items are normally divided into hierarchical subgroupings. Customary types of arrangement include:

- by source or provenance
- by genre/form
- by content or topic
- in chronological order
- in alphabetical order (by author, title, etc.)

B3.2.3. Acquired individually. Materials originally acquired as individual items (whether simultaneously or over time) may be grouped in intentionally assembled collections, as noted above. Appropriate library staff, which may include curators and catalogers, must determine which materials will be so combined, how they will be arranged, and at what level of fullness they will be described (e.g., whether the material will receive contents notes and/or author-title analytics, whether it will be classified and shelved with music collections or boxed and treated archivally, etc.).

B3.3. Description. Description is the process of recording the information that was gathered during the sorting and arranging stages. For large collections, finding aids typically are compiled to provide a greater level of detail. Finding aids vary widely in format, style, and complexity. They generally consist of two parts. The first is a narrative introduction that includes: biographical sketches or historical contextual information; a content summary highlighting strengths, gaps, weaknesses, and characterizing the collection's extent and depth; and information concerning the collection's administration and use, such as restrictions on access. The second part is a listing of the items or groups of items that comprise the collection. For collections arranged hierarchically, the listings may stop at a collective subgroup level or may extend down to the file or item level.

B4. Elements of the bibliographic record

The rules that guide the bibliographic description of collection-level cataloging are the latest edition of AACR2 or RDA, supplemented by use of appropriate national rule interpretations. The rules that guide the added entry/access point portions of collection-level cataloging are the latest edition of RDA, supplemented by use of appropriate national policy statements. Use the rules in conjunction with these guidelines, which are arranged by MARC 21 field. Fields for which no specific collection-level instructions are required are not included here but may be used as appropriate.

Leader

06: Type of record. If the collection contains only printed music (or microform or digital reproductions of printed music), code as Notated music, type **c**. If the collection contains only manuscript music (or microform or digital reproductions of manuscript music), code as Manuscript notated music, type **d**. If the collection contains a mix of

printed and manuscript music and/or also includes other material types (e.g., books, cartographic materials, sound recordings, etc.), code as Mixed materials, type **p**.

07: Bibliographic level. Use the value **c** (collection-level) or **d** (subunit) as appropriate.

Control field: 008

06: Type of date. Coding choices are: **i** (inclusive dates of collection), or **k** (range of years of bulk of collection).

07-10: Date 1. Give the only date, earliest date, or earliest bulk date, from the 260/264 field.

11-14: Date 2. Give the only date, latest date, or closing date from the 260/264 field.

15-17: Country of publication. If all the items were published in a single country (or state, province, etc.), enter the code for that country. If the items were published in more than one country, enter the code **vp**. If the items are manuscript or mixed materials, enter the code that corresponds to the geographic location of the repository that holds the collection.

1XX field: Main entry

The main entry heading is determined by application of the appropriate cataloging rules. Title main entry is appropriate for many collections. A 1XX name main entry is appropriate when all materials have the same composer(s) or librettist(s)/lyricist(s) or emanate from a single corporate body.

110 2 \$a Capitol Theatre (New York, N.Y.)

100 1 \$a Wilson, Mortimer, \$d 1876-1932.

When a collection is known by the name of its collector, enter the record under the heading for that person or body. *Optionally*, follow the heading by the relationship designator “collector” in subfield \$e.²²

²² For more information, see the guidelines on relationship designators in *RBMS Controlled Vocabularies*.

APPENDIX B. COLLECTION-LEVEL RECORDS

```
100 1 $a Hogan, Lurleen, $e collector.
245 10 $a [Lurleen Hogan collection of bebop sound recordings
and sheet music].
```

240 field: Uniform title/Title access point

Supply a uniform title/title access point for the collection if appropriate according to AACR2 chapter 25 or RDA 6.28.

```
100 1 $a Wilson, Mortimer, $d 1876-1932.
240 10 $a Silent film music. $k Selections
```

245 field: Title statement

Construct a title for the collection and enclose it in square brackets. Devised titles should generally be in the language and script of the cataloging agency and should be both descriptive and distinctive, thereby highlighting the factor(s) that characterize the collection as a whole. Strive for consistency in title construction across collections. Types of data appropriate for inclusion in collective titles include:

- › name of collection (for previously-named collections)
- › name of creator, creating body, collector, or source (provenance)
- › languages
- › geographic locations
- › genre/form of material
- › principal subjects—persons, events, topics, activities, objects, and dates of subject coverage

```
100 1 $a Wilson, Mortimer, $d 1876-1932.
240 10 $a Silent film music. $k Selections
245 10 $a [Collection of silent film music compositions and
arrangements, $f 1883-1930, $g bulk 1910-1930].

245 00 $a [African American sheet music].

245 00 $a [Sheet music from Canada's past = $b Musique en
feuilles canadienne d'antan].

245 00 $a [Collection of sheet music with interesting or
unusual American and Canadian imprints].
```


246 field: Variant form of title

Record variant titles by which a collection may be known if they differ substantially from the 245 title statement and provide useful access points. If most or all of the items in the collection have the same title information and it is considered important, make an added entry for the title.

```

245 00 $a [Collection of silent film music].
246 3 $a Capitol Theatre collection of silent film music

245 00 $a [Sheet music from Canada's past] = $b [Musique en
        feuilles canadienne d'antan].
246 31 $a Musique en feuilles canadienne d'antan

245 00 $a [Collection of 19th century California sheet music].
246 3 $a Collection of nineteenth century California sheet
        music
246 1 $i Also known by another title: $a California sheet
        music project

```

260/264 field: Publication, distribution, production, etc. (Imprint)

All elements of the imprint may be included in collection-level records if appropriate. Bracket all elements that are used. In most cases, only the date element (subfield \$c) or 264, second indicator "0" or "1" is appropriate. Use 260 subfields \$a, \$b, \$e, and \$f only if the same place and/or the same publisher, printer, or dealer apply to all items in the collection. If the collection is finite, use a single date or inclusive dates in the subfield \$c, as appropriate.

```

260      $c [1850-1920]

260      $c [ca. 1840-1870]

260      $a [Madrid] : $b [El Partido Nacional], $c [1835-]

264 _1  $a [Philadelphia], $c [1850-1890]

```

Optionally, indicate dates or date spans most heavily represented as a bulk date.

```

260      $c [1883-1950, bulk 1910-1930]

```

300 field: Physical description

Extent. Give the extent of the collection by counting or estimating the number of items, containers or by measuring or estimating linear feet. Prefer terms for the specific materials designation (see 5B1.2) *Optionally*, provide a separate physical description for each format.

500 field: General note

Always include as the first note the statement "Collection title devised by cataloger."

506 field: Restrictions on access

If access to a collection or a portion thereof is restricted, explain the nature and extent of the restrictions.

- 506 \$a Restricted: Original materials are extremely fragile;
 \$c Researchers must use digital images.
- 506 \$a COLLECTION STORED OFF-SITE: \$b Advance notice
 required for access.

545 field: Biographical or historical note

Provide biographical or historical information about the individual or organization referenced in the 1XX or 245 field.

- 545 \$a Wilson was born on Aug. 6, 1876 in Chariton, Ind.; studied in Chicago with Jacobsohn, Gleason, and Middelschulte (1894-1900); taught theory at University School of Music in Lincoln, Neb. (1901-1907; spent 3 years in Leipzig, Germany, studying with Sitt and Reger; was at the Atlanta Conservatory in 1911 and conducted the Symphony Orchestra; taught at Brenau College, Gainesville, Ga. (1916-1918); was consulting editor for the National Academy of Music in New York; wrote The rhetoric of music (1907); composed 5 symphonies, chamber music, and many songs and piano pieces; wrote music for silent films produced by Douglas Fairbanks, including The thief of Bagdad (1924); died on Jan. 27, 1932, in New York.
- 110 2 \$a Monday Evening Concerts of Los Angeles.
- 245 10 \$a [Monday Evening Concerts programs].
- 545 \$a The Monday Evening Concerts, first known as Evenings on the Roof, began in 1939 under the direction of Peter Yates. The concerts featured his wife Frances Mullen, among others, playing chamber music and other experimental works ...

520 field: Summary, etc.

Summary notes are narrative, free-text statements of the scope and contents of collections. Details may include forms of materials, dates of subject coverage, and the most significant topics, persons, places, or events. A summary note may be

APPENDIX B. COLLECTION-LEVEL RECORDS

used in lieu of or in addition to a 505 note. If the collection contents are listed in a separate finding aid, use only a 520 note and also make a 555 finding aid note.

520 \$a Collection consists of published scores, mostly for piano, of music to accompany the showing of silent films. Includes some manuscript parts of music arranged for chamber ensembles.

505 field: Formatted contents note

Formatted contents notes provide a structured method of recording item-level information. Elements may include author, title, edition, date of production or publication, extent, scale, etc. Assign a number to each item, record it within square brackets in the 505 note, and write it on each item. For materials that lack routine bibliographic indicia, or for large collections of many items, prefer the narrative 520 summary note to the 505 note.

505 0 \$a [1] The flying trapeze -- [2] Moët and Chandon : sequel to Champagne Charlie -- [3] Up in a balloon.

524 field: Preferred citation

Use to provide a specific citation format for citing the collection.

524 \$a Capitol Theatre Collection of Silent Film Music (Collection 87). Music Library Special Collections, University of California, Los Angeles.

541 field: Immediate source of acquisition

Record the immediate source from which the library acquired the collection. Use only for materials acquired as a collection.

541 \$a Acquired by exchange from Auburn University; \$d 1954.

541 \$a Mortimer Wilson, Jr.; \$c gift; \$c 1984.

541 \$a On permanent loan from the J. Paul Getty Museum.

555 field: Cumulative index/finding aids note

Specify the existence of any separate finding aid. An external electronic finding aid may be linked to from this field, if permitted by the local system (see also the 856 field).

555 8 \$a Unpublished finding aid available in the Music Special Collections reading room.

561 field: Provenance note

Briefly describe any relevant history concerning the ownership of the materials from the time of their creation up until the time of their acquisition by the library.

```
561      $a The collection belonged to the Earls of Westmoreland
         from 1759-1942.
```

580 field: Linking entry complexity note

Use this note to state the relationship between the materials described and a broader collection of which it is a part. Use only when parts of the collection are being described in separate records (see also the 7XX fields).

```
580      $a Forms part of the Collection of 19th century
         California sheet music.
773  1    $t Collection of 19th century California sheet music
```

6XX fields: Subject headings

Assign subject headings as specific as the collection warrants.

```
110  2    $a Capitol Theatre (New York, N.Y.)
245  10   $a [Collection of silent film music].
610  20   $a Capitol Theatre (New York, N.Y.) $v Archives.
650   0   $a Silent film music $v Scores.
650   0   $a Chamber music $v Scores.
```

Assign as many subject headings as seem appropriate, remembering that economy in processing may suggest that a reasonable limit be observed.

655 fields: Genre/form headings

Assign as applicable. Prefer the terminology found in the controlled vocabularies issued by the RBMS Bibliographic Standards Committee and the *Genre/Form terms for Library and Archival Materials*; terms from other authorized vocabularies (e.g., the *Art & Architecture Thesaurus Online* or the *AFS Ethnographic Thesaurus*) may also be used as appropriate. As with subject headings, assign terms as specifically and numerous as the collection and institutional policy warrant.

```
245  00   $a [Collection of California sheet music, 1849-1969]

655   7   $a Songs. $2 lcgft
655   7   $a Popular music. $2 lcgft

245  00   $a [Popular music press kits].
655   7   $a Press kits. $2 aat
```

APPENDIX B. COLLECTION-LEVEL RECORDS

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245 00 $a [Women composers collection].
650 0 $a Women composers $v Archives.
655 7 $a Musical works. $2 rbgenr
```

7XX fields: Added entries/access points and linking entries

Types of added entries considered useful for various types of materials include: name/uniform title analytics, creators of collections, names of collections, donors, publishers, printers, engravers, music sellers, etc. In cases where a person or corporate body is both the author or issuing body and the subject of a collection, it may be appropriate to provide both a 6XX subject entry and a 1XX or 7XX entry. If a linking entry complexity note has been used in field 580 to describe the relationship of the collection being cataloged to a larger collection, make a linking entry for the larger collection using field 773.

856 field: Electronic location and access

Use to specify the location or means of access to an electronic finding aid prepared for the collection or for other reasons, such as to point to scanned items or digital images selected from the collection. Take special note of the second indicator, which specifies the relationship of the electronic resource being linked to the item described in the record.

```
856 42 $3 Finding aid
      $u http://www.oac.cdlib.org/findaid/ark:/13030/tf7580080t/
```

B5. Additional considerations

B5.1. Lengthy descriptions divided into more than one record. It may be desirable to divide the description of a collection into more than one bibliographic record due to factors such as complexity or length of the description or system limitations on record length. The description may be divided in whatever way is most sensible. For example, the collection may be organized in logical groupings, each of which can be represented in a single record (e.g., scores for a capella choir, scores for choir with keyboard accompaniment; scores for choir with instrumental accompaniment, etc.). Alternatively, a new record may be started at a logical breaking point, such as with every twentieth item, based on chronology, etc.

If multiple bibliographic records are created for one collection, most data elements will be the same across all records, according to the guidelines discussed above, with the following exceptions:

245 field: Title statement. Indicate in subfield \$n or in subfield \$p, as appropriate, which part of the collection is being represented in the record.

260/264 field: Publication, distribution, production, etc. (Imprint). If the collection is divided based on chronology, include the appropriate range of dates in each record.

300 field: Physical description. Indicate in the extent statement in the subfield \$a of each record the number of items represented in the record out of the total number of items in the collection, using terminology appropriate to the material being described.

300 \$a Items 1-40 of 80 in 1 bound volume of scores

300 \$a Items 41-80 of 80 in 1 bound volume of scores

5XX fields: Notes. With the exception of the 505 contents note (see below), give the same 5XX fields in each record. In addition, make a note in each record indicating that the collection being cataloged is represented by more than one record, and provide references to the other records.

505 field: Contents note. List in a 505 note only those items described in the particular record. Numbering within contents notes should be consecutive from one record to another.

B5.2. Considerations when adding to collections. Sometimes items are added to collections after initial processing or cataloging has been completed. In such cases, edit or add to the description as necessary, paying particular attention to the following elements:

- dates (260/264 field and fixed fields)
- extent (300 field)
- contents (505 and/or 520 field)
- subject and genre/form headings (6XX fields)
- added entries (7XX fields)

APPENDIX C. CAPITALIZATION

Introduction

DCRM(M) follows the rules for capitalization found in AACR2, Appendix A. For convenience, many of the general rules for capitalization in that appendix are summarized here. Unless otherwise instructed, capitalize according to the rules for the language involved. For rules on the capitalization of names of persons, corporate bodies, and places, and for rules that apply only to specific languages, consult AACR2, Appendix A.

C1. Title and statement of responsibility area

C1.1. General rule

Capitalize the first word of a title (title proper, chief title, alternative title, parallel title, part title, section title, etc.).

A question of Welsh, English & Scottish airs with new variations

A compendious book of psalms and spiritual songs commonly known as “The gude and godlie ballates”

Il Don Giovanni, ossia, Il dissoluto punito

Kinder-Sinfonie = Toy symphony

The first[-third] set of Venetian ballads

C1.2. Titles consisting of one or more types of composition and medium of performance, key, date of composition, number

Capitalize the first letter of the title. Transcribe the key as given. Do not capitalize medium of performance terms or the word “opus” or “op.”, unless the rules for a particular language require capitalization.

Cembalo concerto in B \flat major, op. 13, no. 4

Sonata in a

Sonate en ré majeur, opus 3, pour violon

but Trio a-Moll für Klavier, Violine und Violoncello Op. 26

C1.3. Titles preceded by grammatically inseparable statements of

Descriptive Cataloging of Rare Materials (Music)

Appendix C. Capitalization

responsibility

Do not capitalize the first word of a title if it is preceded by a grammatically inseparable statement of responsibility or statement of publication, distribution, production, etc.

Dussak's favorite sonata, op. 37

J.W. Pepper's (1982) campaign band book

C1.4. Titles preceded by dashes indicating incompleteness

Do not capitalize the first word of a title if it is preceded by a dash indicating that the beginning of the phrase from which the title was derived has been omitted.

--where often you and I upon faint primrose-buds were wont to lie, emptying
our bosoms of their counsel sweet

C1.5. Grammatically separable titles of parts or sections

If the title proper of a resource that is supplementary to, or a section of, another resource consists of two or more grammatically separable parts, capitalize the start of the title of the second and subsequent parts.

La fiancée. No. 4, Duo chanté par Mme. Pradher et Mr. Chollet

C1.6. General material designation

Do not capitalize the general material designation.

[music]

C1.7. Other title information

Do not capitalize words except as instructed in the rules for the language involved.

: tragedie en musique

: an opera in 5 acts

: for piano solo and woodwind choir

: a celebrated duetto sung by Mr. Horn & Miss Wilson in the opera of The
haunted tower

C1.8. Statement of responsibility

Capitalize as instructed in the rules for the language involved: all personal and corporate names; titles of nobility; terms of address, honor, or distinction; and initials of societies, etc., accompanying personal names. In general, do not capitalize other words.

/ verse by L. Frank Baum ; music by Alberta N. Burton ; pictures by Wm. W. Denslow

/ the music by Mrs. Robert Arkwright

/ by Thomas Erskine, the Earl of Kelly ...

/ organista della Sereniss. Sig. di Venetia in S. Marco

/ the words by M.G. Lewis, Esqr. ; and set to music, with an accompaniment for the harp or piano-forte, by Miss Abrams

C2. Edition area

If an edition statement (or a statement relating to a named revision of an edition) begins with a word or an abbreviation of a word, capitalize it.

Fifth edition / printed upon the author's new plan

Nouvelle édition / revue et doigtée par H.F. Kufferath

New edition, containing additional anthems, opening and closing pieces, etc.

C3. Musical presentation statement

If an musical presentation statement begins with a word or an abbreviation of a word, capitalize it.

Miniature score

Partitura = Partition

Score and parts

C4. Publication, distribution, production, etc., area

C4.1. General rule

Capitalize the names of places, publishers, distributors, and manufacturers as instructed in the rules for the language involved. In general, if an element begins with a word or abbreviation that is not an integral part of the name of the place, publisher, distributor, manufacturer, etc., capitalize the word or abbreviation. Capitalize only the **s** of “s.l.”. Do not capitalize “s.n.”

In Venetia

Den Haag but s'-Gravenhage

: Published by Clementi & Co. ...

: Presso Giovan. Feder. Hartnoch

: Se vend chez Mlle. Monnet

[S.l.] : [s.n.]

Do not capitalize the first word of date elements in the publication, distribution, production, etc., area unless instructed to do so in the rules of the language involved.

, printed in the year 1749

, publié le 9 thermidor l'an 2e de la Rép. f. [1794]

, anno Domini 1577

, im Jahr 1610

C4.2. Addresses and trade signs in publisher, distributor, manufacturer, etc., statements

Capitalize the name of a sign associated with a publisher, distributor, manufacturer, etc. Capitalize other words as instructed in the rules of the language involved.

: Printed in the year of our Lord 1665 for the author Lodowick Muggleton, in Great Trinity-Lane London, near the sign of the Lyon and Lamb : At [the] Harpe & Hoboy

: Sub signo Agnus Dei

C5. Physical description area

Capitalize proper nouns and certain technical terms appearing in this area as instructed in the rules for the language involved. Do not capitalize other words, including those appearing first in the elements in this area. Record roman numerals uppercase or lowercase as they appear.

1 score (xli, [3], 276 p.), 2 leaves of plates

: col. ill. (lithographs)

: ports. (Woodburytypes)

C6. Series and multipart resource area

C6.1. General rule

Capitalize the title proper, parallel titles, other title information, and statements of responsibility of a series as instructed in C1.

C6.2. Terms used in conjunction with numbering

Do not capitalize a term such as “v.,” “no.,” “pl.,” that is part of the series numbering unless the rules for a particular language require capitalization.

(Ashdown vocal duets ; no. 384)

(Cantiones sacrae ; Nr. 3)

C7. Note area

Capitalize the first word of each note or an abbreviation beginning a note. If a note consists of more than one sentence, capitalize the first word of each subsequent sentence. See C1.1–C1.5 for the capitalization of titles.

C8. Standard number and terms of availability area

Capitalize letters that are part of a standard number.

ISMN M-051-09642-8

Do not capitalize qualifiers added to a standard number or to a price.

Appendix C. Capitalization

ISMN M-051-09642-8 (score)

Error! Hyperlink reference not valid.

APPENDIX D. MINIMAL-LEVEL RECORDS

D1. Introduction

The elements of description provided in DCRM(M) constitute a full set of information for describing rare materials. This appendix sets out a less than full level of description containing those elements recommended as a minimum for effective description of early and/or other rare materials.

Libraries most often turn to minimal-level cataloging to create accession records for new acquisitions, to provide access to low-priority unprocessed collections in backlogs, and for item-level access to digital images. These guidelines are provided in response to such needs. Their purpose is not to promote the use of DCRM(M) minimal-level cataloging, but rather to provide a usable standard for those institutions wishing to adopt effective procedures for less-than-full cataloging.

D2. Application

Catalogers may apply the minimal-level standard to any rare materials described using DCRM(M). DCRM(M) minimal-level records are especially appropriate when faithful and accurate descriptions are desirable, the provision of subject and other access points is not necessarily important, and abridged transcriptions and fewer notes are acceptable.

A minimal-level cataloging policy is best kept simple. Complex rules for omitting or shortening a variety of record elements would require catalogers to devote time to learning these new rules, thereby eliminating a portion of the intended gains in time and expense. In addition, tampering with the full description provided by DCRM(M) areas 0-6 and 8 would negate the very purpose of using DCRM(M) for description of rare music materials. The conclusion then is that eliminating notes accomplishes much of the purpose of minimal-level cataloging because it saves considerable time while not unduly limiting access.

Bibliographic records following this approach will, in most cases, still identify the resources being described and distinguish them from similar editions or issues.

D3. Elements of the bibliographic record

D3.1. Follow the rules in DCRM(M) areas 0-6 and 8. Abridge the description wherever possible as allowed by the rules. It is not necessary to make the notes usually considered required.

D3.2. *Optionally*, supply any additional elements in accordance with institutional policy. In particular, consider adding one or more of the following, each of which can significantly enhance the value of minimal-level DCRM(M) records for identifying rare materials:

- › references to published descriptions in standard bibliographies (rule 7B16), particularly when the source cited provides more detailed information than the minimal-level bibliographic record
- › the required notes called for in DCRM(M)
- › one or more local notes describing provenance, copy numbering, imperfections, binding, or any other information that will allow the bibliographic record to describe the particular copy in hand with sufficient precision to indicate the institution's ownership of that particular copy
- › optional notes based on reliable dealers' descriptions accompanying the item being described

D3.3. Minimal-level cataloging policies often eliminate or simplify additional areas of the bibliographic record such as subject headings, classification, or other access points. This appendix does not address such questions because they are out of scope for DCRM(M); however, users of DCRM(M) may also wish to streamline these areas according to local needs, taking into consideration the effect that such policies will have on special files for printers, binders, bindings, genre/forms, provenance, and the like.

APPENDIX E. VARIATIONS REQUIRING A NEW RECORD

E1. Default guidelines

E1.1. This appendix addresses the issue of whether to describe bibliographic variants of published music resources by using a single bibliographic record or separate records. As a default approach, the rules contained in DCRM(M) assume that a separate bibliographic record will be created for each bibliographic variant that represents what is referred to as an “edition” in AACR2 and RDA and an “issue” in bibliographic scholarship.

E1.2. Following this default approach, generally consider that a new bibliographic record is required whenever the publication distinguishes itself from other variants by one or more of the following characteristics:

- change in content (e.g., changes in the title, statement of responsibility, or edition statement that indicate corrections, revisions, expansions, abridgments, or the inclusion of supplementary materials)
- different setting of type (e.g., changes in the statement of extent, a change in bibliographical or musical format, or differences in music line-endings and catchwords revealed by the comparison of multiple copies)
- change in publication status (e.g., an original title page has been cancelled and replaced; an original publication, distribution, production, etc., statement has been covered with a new label; original sheets have been issued in a new publisher’s cover bearing more recent information than that provided on the title page, or with a new series title page)
- change in plate and/or publisher numbers

E1.3. In general, do not consider differences relating solely to substantially unchanged impressions, states, binding variants, or copies as an indication that a new record is required. Examples of differences that do not *in themselves* necessarily signal the need for a new record in the absence of other differences include:

- a difference in a statement of printing (e.g., fifth printing)
- a difference in the printer or other manufacturer if the publisher has not changed
- a difference in the printing date if the publication date has not changed
- a difference in the publisher’s cover that does not provide evidence of a

discrete publishing unit (e.g., a change of color in publisher's cloth)

- › a difference relating to inserted publisher's advertisements and catalogs (unless they are integral to the publication)
- › stop-press corrections
- › the presence or absence of an errata slip
- › the addition, deletion, or change of an ISMN or other international standard number

E1.4. These basic default guidelines result in a single bibliographic record being used to represent multiple impressions, states, and binding variants relating to a single edition or issue. This record may include, in local notes, information that does not apply to all copies of the edition or issue, whether the information applies to an impression, a state, a binding variant or an individual item.

E2. Alternative guidelines

E2.1. The default approach presented above is not prescriptive and indeed may not be desirable in every situation. Institutions may sometimes want to create separate records for different impressions or for other bibliographic variants. Some may want to create separate records for each individual copy.

E2.2. Numerous factors will influence the decision of when to create separate bibliographic records for variants, including:

- › the comprehensiveness of an institution's collections
- › the perceived needs of the users of these collections
- › whether and how the publication has been described in a standard bibliography
- › whether the publication can be compared to other copies
- › the desire for consistency with other records in the institution's catalog
- › the quality of the records available for use in copy cataloging
- › the structure of any shared database to which an institution contributes its records
- › the nature of an institution's policies, priorities, and staffing levels

E2.3. Within the rules, alternatives are provided that allow a cataloger to create separate records for individual impressions, states, binding variants, or copies (see rules 2B3.2, 2B4.2, 2D2, 4G). The cataloger must be consistent in applying these alternative rules to all areas of the description once the decision has been made to apply them.

APPENDIX F. TITLE ACCESS POINTS

F1. Introduction

Title access plays an important role in enabling users to identify and locate special collections materials. While some title access will be handled by controlled forms, this appendix lists specific situations, commonly encountered by rare materials catalogers, in which the provision of uncontrolled title access points is likely to be useful. Uniform titles/ title access points are discussed briefly below in F3.

This appendix is not intended as an exhaustive list of all instances in which controlled or uncontrolled title access points may be made. Use judgment in determining which forms of access will be most useful for the item in hand. In general, do not include access points that duplicate normalized forms of existing title access points (e.g., the title proper, a uniform title, etc.). Take the indexing capabilities of the institution's local system or discovery layer into consideration when determining whether the additional access points are needed.

F2. Rules relevant to the provision of title access points

The list is presented in DCRM(M) rule number order. Title access points considered optional are labeled as such.

0B1. Title proper

Provide access for the entire title proper exactly as transcribed, disregarding initial articles as required by filing rules.

0F1.1. Title proper in nonroman script

If nonroman text has been transcribed within the first five words of the title proper, provide additional title access for a romanized version of the title proper using the *ALA-LC Romanization Tables*.

Transcription:

平家物語

Additional title access:

Heike monogatari

0G2.2. Title proper with converted letterforms I, V, i, j, u, or v

If any of the first five words in the title proper contains a letterform **I, V, i, j, u, or v** that has been converted to uppercase or lowercase according to the table in 0G2.2, provide additional title access for the form of the title proper that corresponds to modern orthography (i.e., using **i** and **u** for vowels, **j** and **v** for consonants, and **w** for consonantal **vv**).

If it differs from title access points already provided, also provide title access for the form of the title proper that corresponds to the graphical appearance of the letters in the source, converting them from uppercase or lowercase without regard for the pattern of usage in the resource being described.

Source:

NOVI ATQVE CATHOLICI THESAVRI MVSICI LIBER TERTIVS DE
SANCTIS SVAVISSIMIS HARMONIIS

Transcription:

Noui atque Catholici thesauri musici liber tertius de sanctis suauiissimis
harmoniis

Additional title access (normalized modern):

Novi atque Catholici thesauri musici liber tertius de sanctis suavissimis
harmoniis

Additional title access (converted graphical):

Novi atqve Catholici thesavri mvsici liber tertivs de sanctis svavissimis
harmoniis

0G2.3. Latin title proper with final capital I representing ii

If any of the first five words in the title proper is a Latin word with a final capital **I** that has been retained in the transcription, provide additional title access for the form of title proper with the final capital **I** converted to **ii**.

Source:

Simonis MolinarI MOTECTORVM QVINIS

Transcription:

Simonis MolinarI Motectorum quinis

Additional title access: Simonis Molinarii Motectorum quinis

0G3.4. Variant spellings involving spacing

If any variant or archaic spacing has been transcribed in the first five words of the title proper, provide additional title access for the form of title with modern spacing.

Source:

Newhampshire & Vermont ALMANAC

Transcription:

Newhampshire & Vermont Almanac

Additional title access:

New Hampshire & Vermont almanac

0G3.7. Title proper containing characters as substitutes for letters (Optional)

If a title proper contains hyphens or other characters as substitutes for letters, and the meaning of the characters is known, provide additional access to the decoded form of the title.

0G4.2. Title proper with inserted spacing

If any spacing has been inserted in the transcription of the first five words of the title proper, provide additional title access for the form of title with the words closed up.

Source:

LAMORTE D'ORFEO

Transcription:

La morte d'Orfeo

Additional title access:

Lamorte d'Orfeo

0G4.4 Title proper with initials, etc. (Optional)

If the title proper contains initials, initialisms, or acronyms with internal spaces, provide additional title access for the title with the spaces closed up. Conversely, if the title proper contains initials, initialisms, or acronyms without internal spaces, provide title access for the title with the spaces inserted.

0G6.4. Title proper with an interpolated blank

If a blank space intended to be filled in manuscript has been transcribed within the first five words of the title proper as the word “blank” enclosed in square brackets, provide additional title access for the form of title proper without the interpolated blank. Provide additional title access for the form of the title with the blank filled, when deemed useful (see also 7B21.1.3, Appendix F 7B21).

Transcription:

Magnificat in [blank]

Additional title access:

Magnificat in

Additional title access:

Magnificat in re mineur

0G7.1. Title proper with corrected mistake

If any of the first five words in the title proper contains a mistake (e.g., misprint, misspelling or other inaccuracy) that has been corrected in the transcription through the insertion of **[i.e. ...]**, provide additional title access for the form of title proper as it appears in the source, without the correction. In addition, provide title access for the form of title as if it had been given correctly.

Source:

Six quatuor à flute, violon, taille & basse, obligés

Transcription:

Six quatuor [i.e. quatuors] à flute, violon, taille & basse, obligés

Additional title access (without interpolation):

Six quatuor à flute, violon, taille & basse, obligés

Additional title access (with correct spelling):

Six quatuors à flute, violon, taille et basse, obligés

If any of the first five words in the title proper contains a mistake that has been qualified in the transcription by the insertion of **[sic]**, provide additional title access for the form of title proper without the **[sic]**. In addition, provide title access for the form of title as if it had been given correctly.

Source:

Of the knowledg whiche maketh a wise man

Transcription:

Of the knowledg [sic] whiche maketh a wise man

Additional title access (without interpolation):

Of the knowledg whiche maketh a wise man

Additional title access (with correct spelling):

Of the knowledge whiche maketh a wise man

0G7.1. Title proper with non-standard orthography (Optional)

If the title proper contains words spelled according to older or non-standard orthographic conventions, provide additional title access for the title spelled according to modern orthography.

0G7.3. Title proper with reversed, turned or approximated letters

If any of the first five words in the title proper contains two letters used to approximate a third letter, provide additional title access for the form of title proper with the letters transcribed as set.

Source:

Die rveysse der Messz vnnd Geniessung des hochwirdigē Sacraments

Transcription:

Die Weysse der Messz vnnd Geniessung des hochwirdige[n] Sacraments

Additional title access:

Rveysse der Messz vnnd Geniessung des hochwirdigen Sacraments

0G8.2. Title proper with special marks of contraction (Optional)

If the title proper contains a cataloger's expansions of special marks of contraction, provide additional title access for the title as it appears in the publication, ignoring the marks of contraction. In addition, provide title access for the transcribed form of the title proper, but without the square brackets.

Transcription:

Compendiu[m] musices confectu[m] ad facilioru[m] instructione[m] cantu[m]
chorale[m] discentiu[m]

Additional title access (without expansion):

Compendiu musices confectus ad facilioru instructione cantu chorale discentiu

Additional title access (without square brackets):

Compendium musices confectum ad faciliorum instructionem cantum choralem
discentium

1B1.1. Title proper with transposed elements (Optional)

If an element appearing before the title proper on the chief source of information has been transposed, provide additional title access for element or for the title inclusive of the preceding element. If the preceding element has not been transposed, so that the title proper includes it, provide additional title access for the title without the preceding element.

If elements of the title proper have been transposed to permit a logical reading of the title proper, provide additional access for the title in its untransposed form.

1B3.2. Title proper inclusive of an alternative title (Optional)

Provide additional title access for an alternative title.

1B6. Title proper with supplementary or section title (Optional)

Provide additional title access for a title that is supplementary to, or a section of, another work when both titles, whether or not grammatically separable, are recorded together as the title proper. If the supplement or section title is not distinctive, and is dependent for its meaning on the main title (e.g., "Supplement", "Chapter one"), do not provide additional access.

1D. Parallel titles (Optional)

Provide additional title access for a parallel title.

1F14. Phrases about notes, appendixes, etc. (Optional)

Provide additional title access for phrases concerning commentary, appendixes, etc., if the phrase is distinctive and the additional access seems useful.

1G1-1G2. Titles of additional works (Optional)

Provide access for the titles of additional works named on a chief source of information without a collective title, unless it is supplementary matter. Also,

selectively provide access for titles of additional works found in such a publication although not named on the chief source of information.

6B1. Title proper of series (Optional)

Provide access for the series title proper exactly as it appears on the publication, unless title access is provided using a uniform series title.

7B4-7B5. Title variants and other titles (Optional)

Provide additional access for cover titles, added title page titles, caption titles, half titles, running titles, spine titles, first line of text (when considered important) and significant other title information.

7B13. Titles of accompanying material (Optional)

Provide additional access for any separate title on accompanying material deemed useful.

7B21. Copy-specific titles (Optional)

Provide additional access for copy-specific titles, such as a binder's title or a blank space in the title that has been filled in by hand (see also 0G6.4).

F3. Title and name/title access points

While the title proper (or other variant title) is the best way to access a particular edition of a musical work or works, it is often less useful in finding all the editions, arrangements, etc. of that work. Because much music is primarily non-textual in nature, musical works are often not named by a unique title, but by a musical form or genre (e.g., symphony, concerto) with perhaps a musical key designation, and a numeric designation (either by opus number or serial number or both). This title may appear in any language, depending on the publisher of the work, and may be different in manuscript music than in its first publication. To add to the confusion, numerous well-known musical works also have textual "nicknames", as in Beethoven's *Symphony no. 3*, which is also known as the "*Eroica*". Even with vocal music, which usually has a distinctive title (i.e., not a generic form/genre/type), the large number of works that appear either in translation alone or with both the original text and the translation in one edition, cause language to become an issue. In addition, the form/genre as title (known as a composition type) may present its elements in different order, or there may be several works with the same title (even by the same composer).

APPENDIX F. TITLE ACCESS POINTS

Using Beethoven's third symphony as an example, the following list shows a variety of ways in which its title proper can appear, mainly in the English language:

Symphony no. 3
Symphony number 3
Third symphony
3rd symphony
Symphony, op. 55
Eroica symphony
Sinfonia eroica

These examples do not include any optional additions of key (e.g., E-flat major) or instrumentation (e.g., for orchestra).

To bring together all the manifestations of a particular musical work and to differentiate between works with similar or identical titles, AACR2 and RDA provide means to create title and name/title access points. AACR2, chapter 25.1A describes the purpose of uniform titles:

Uniform titles/title access points can be used for different purposes. They provide the means:

- for bringing together all catalog entries for a work when various manifestations (e.g., editions, translations) of it have appeared under various titles;
- for identifying a work when the title by which it is known differs from the title proper of the resource being cataloged;
- for differentiating between two or more works published under identical titles proper;
- for organizing the file.

Use of uniform titles is optional in AACR2, as are title access points in RDA, but they are used by most music catalogers and are generally considered necessary, except when the uniform title would mirror exactly the title proper. The use of uniform titles with DCRM(M) is strongly encouraged.

Name/title authority records (i.e., the composer's name linked with the title) established according to RDA rules for access points, are available from the Library of Congress name authority file and are valid for use in both AACR2 and

RDA records. For guidance in creating new uniform titles/access points, see AACR2, Chapter 25.25 or RDA 6.28. If an institution is a BIBCO participant contributing full-level records as part of the Program for Cooperative Cataloging (PCC), all name and title headings should be established in the LC/NACO Authority File in accordance with RDA and PCC practice.

Guidance on deciding whether a title is a composition type or a distinctive title is available in MLA's *Types of Compositions for Use in Authorized Access Points for Music* (RDA) or *Types of Composition for Use in Music Uniform Titles* (AACR2) documents, accessible via LC's Cataloger's Desktop or directly from their websites at <http://www.musiclibraryassoc.org/page/cmc_accpointsrda> (RDA) or <<http://www.library.yale.edu/cataloging/music/types.htm>> (AACR2). Further instruction and in-depth analysis of AACR2 headings is available in Koth's *Uniform Titles for Music*²³ or any manual on cataloging music according to AACR2.

²³ Koth, Michelle S. *Uniform Titles for Music*. Lanham, Md.: Scarecrow Press; [Middleton, Wisc.]: Music Library Association, 2008.

APPENDIX G. EARLY LETTERFORMS AND SYMBOLS

G1. Introduction

This appendix provides guidance for transcription of archaic letterforms and characters, including marks of punctuation, and archaic conventions of contraction. Although this appendix cannot be exhaustive, it is intended to provide sufficient guidance for the most common occurrences, and to give a basis for judgment in ambiguous situations. For transcription of characters commonly found in signature statements that cannot be reproduced using available typographical facilities, see 7B11.2.

G2. Early letterforms and symbols

According to the instructions for transcription in rule 0G1.1, earlier forms of letters and symbols are converted to their modern forms.

Early letterforms and symbols				
<i>Source</i>	<i>Transcription</i>	<i>Example</i>	<i>Transcription of example</i>	<i>Notes</i>
ḃ	d	de^he	dethe	
ij̃	ij	alijs <i>ooghelijck</i>	alijs ooghelijck	Ligatured italic ij may look like ij̃
h	k			Typical in early French signatures
cIḃ Iḃ	M D	cIḃIḃccv	MDCCV	Inverted C used to form roman numeral M or D is called an apostrophus
ʀʀ	r	foʀ	for	
f̄f̄	s	refufe	refuse	Long s (an f has a crossbar on the stem; the bar on a long s , if present, extends from one side only)

APPENDIX G. EARLY LETTERFORMS AND SYMBOLS

	ss		dess	
	sz		desz	Long s and z are spaced normally, no ligature
	-		West-Riding	
	o		müss	
	..		Büche	Superscript e functioning as an umlaut
	&		&c.	






G3. Early contractions

According to the instructions for transcription in rule 0G8.2, symbols of contraction used in continuance of the manuscript tradition are expanded to their full form, with cataloger-supplied letters or words enclosed in square brackets. The values of many contractions are dependent on context, with the most common values provided here.

Early contractions				
<i>Source</i>	<i>Transcription</i>	<i>Example</i>	<i>Transcription of example</i>	<i>Notes</i>
	[missing letter(s)]		co[n]summatu[m] D[omi]n[u]s	Over a vowel, usually n or m ; over a consonant, often replaces several letters
	[ae]		h[ae]c	
	[Christus]			A contraction using both Greek and Latin letters
	[con]		[con]cor[di]a	

APPENDIX G. EARLY LETTERFORMS AND SYMBOLS

ʒꝛ	[es] [ius] [us]	statutꝛ rossꝛ cuꝛ eiꝛ	statut[es] Ross[es] cu[ius] ei[us]	A highly versatile symbol; see also, for example, "[habet]," "[que]," "[scilicet]" and "[sed]" below
hꝛ	[habet]			
h̄	[hoc]			
p̄	[per] [par]	sup pticulari⁹	su[per] [par]ticulari[bus]	
p̄	[pro]	p̄pter	[pro]pter	
p̄	[pri]	p̄ma	[pri]ma	
q̄	[quam]	vnq̄	vn[quam]	
q̄	[quan]	q̄tum	[quan]tum	
qꝛ qꝛ; qꝛ;	[que]	quoꝛ berculeæꝛ; quosꝛ;	quo[que] Herculeae[que] quos[que]	
q̄	[qui]	q̄b⁹	[qui]b[us]	
qꝛ	[quia]			
q̄	[quo]			
qꝛ qꝛ	[quod]			
ꝛc.	[recta]			
ꝛꝛ	[rum]	quoꝛ libroꝛ	quo[rum] libro[rum]	
ꝛꝛ	[scilicet]			
ꝛ	[sed]			

	[th]		[the] [that]	When y is used to represent the Old English/Icelandic character þ [thorn], enclose th plus additional letters in square brackets.
	[ur]	nascunt ^z	nascunt[ur]	
	[us] [bus]	reb ^ʝ pticulari ^ʝ	reb[us] [par]ticulari[bus]	Superscript; a similar character at baseline represents "[con]"
	[ver]	ʝtuoso	[ver]tuoso	

G4. Letterforms I/J, U/V, i/j and u/v

G4.1. Historical background. Some knowledge of the history of printing as it applies to I/J, U/V, i/j and u/v is helpful when applying the provisions of 0G2.2.

Until the early seventeenth century, the standard Latin alphabet contained 23 letters. The letters we know as **i** and **j** were considered different minuscule shapes (or letterforms) of the same letter, as were the letters **u** and **v**. The letter **w** was not part of the standard Latin alphabet. A printer's choice for the **u** letterform in preference to the **v** letterform (or the **i** to the **j**) depended on its placement in a word and was governed by convention. Conventions varied somewhat from printer to printer, but often reflected national and regional preferences. While there were variant letterforms for lowercase letters, in the pre-modern distribution there was only one letterform for each of these letters used as capitals: **I** (with the gothic form resembling a modern **J**), and **V** (with the gothic form resembling a modern **U**). For example, **Jacob** = Iacob; **Unspotted** = Vnspotted (capitalized as the first word of a title).

The dominant patterns in use before the seventeenth century were:

- › **i** used in the initial, medial, and final position, without signifying vocalic or consonantal use; e.g., iustice (modern form: justice)
- › **j** used in the medial or final position only after a preceding **i** (more typical on the European continent), signifying vocalic use; e.g., commentarij (modern form: commentarii)
- › **u** used in the initial, medial or final position, without signifying vocalic or consonantal use; e.g., oeuures (modern form: oeuvres)

- **v** used in the initial position, without signifying vocalic or consonantal use; e.g., *vtilita* (modern form: *utilita*)
- **I** used in all positions, without signifying vocalic or consonantal use; e.g., *Iuan* (modern form: *Juan*)
- **V** used in all positions, without signifying vocalic or consonantal use; e.g., *Vrsprung* (modern form: *Ursprung*)

A gradual shift took place over time, from the late fifteenth century through the middle of the seventeenth century, with **U/u** coming to phonetically signify a vowel and **V/v** to signify a consonant, regardless of case or position in the word. Likewise with **i** and **j**, although the shift was more irregular, with **I/i** coming to phonetically signify a vowel and **J/j** a consonant. In the modern 26-letter Latin alphabet, **i** and **j** and **u** and **v** are all considered separate letters.

G4.2. Transcription. As instructed in rule 0G2.2, when the rules for capitalization require converting **I** or **V** to lowercase, or **i**, **j**, **u**, or **v** to uppercase,²⁴ use the following conversion table.²⁵

²⁴ An uppercase **J** in the source usually signals that **i** and **j** are functioning as separate letters, requiring no special consideration of **I**, **J**, **i**, or **j** while converting case in text with that typeface. Likewise, an uppercase **U** in the source usually signals that **u** and **v** are functioning as separate letters, requiring no special consideration of **U**, **V**, **u**, or **v** while converting case in text with that typeface.

²⁵ This table is presented as the “solution of last resort” in DCRM(B) and DCRM(S). Because music often has little text and existing text is often in a variety of typefaces (including decorative ones), there is rarely sufficient text to establish patterns of usage. Therefore, it is presented here as the primary guideline for transcription.

<i>Uppercase letterform to be converted</i>	<i>Lowercase conversion</i>
I (vowel or consonant) anywhere in word ²⁶	i
II at end of word	ij
II elsewhere in word	ii
V (vowel or consonant) at beginning of word	v
V (vowel or consonant) elsewhere in word	u
VV representing single letter ²⁷	vv

<i>Lowercase letterform to be converted</i>	<i>Uppercase conversion</i>
i (vowel or consonant) anywhere in word	I
j (vowel or consonant) anywhere in word	I
u (vowel or consonant) anywhere in word	V
v (vowel or consonant) anywhere in word	V
vv representing single letter ²⁷	VV

G5. Letter w

G5.1. Historical background. The representation of the letter **w** is not to be confused with the developments of the **u/v** letterforms. The **w** letterform was part of the standard alphabet for Germanic languages. Most early printing was in Latin, shifting gradually to include a greater proportion of vernacular languages throughout Europe. **W** and **w** must have been scanty in cases of roman type, and they appear to have been frequently exhausted when setting text in Dutch, English, or German. When that happened, compositors usually did one of two things: used **VV** or **vv** to stand in for **W** or **w**, or permanently altered **V** or **v** type pieces – achieved by filing or shaving one of the serifs, often the right serif on the left piece – so that the two type pieces would sit closely together in the forme, thereby more closely resembling a **w**. In early German texts, printers sometimes used a curved **r** followed by a **v** to approximate a **w**.

²⁶ Do not convert a final uppercase **I** meant to represent an **ii** ending (see 0G2.3).

²⁷ This must be distinguished from **VV** or **vv** as a combination of a vowel and a consonant as in the examples **VVLT** or **vvlt** (vult, “he wants”) and **VVA** or **vva** (uva, “grape”).

G5.2. Transcription. When **VV** and **vv** letterforms have been used to represent the single letter **W** or **w**, transcribe them as **VV** or **vv** as appropriate. When there is clear evidence of the filing of one or both pieces of type showing the intention of creating the **W** or **w** letterform, transcribe as **W** or **w**, making an explanatory note if considered important. In cases of doubt, transcribe as **VV** and **vv**. When separate **rv** letterforms have been used by the printer to approximate the single letter **W** or **w**, transcribe as **W** or **w**, making an explanatory note if considered important (see 0G7.3).

Forms of W				
<i>Source</i>	<i>Transcription</i>	<i>Example</i>	<i>Transcription of example</i>	<i>Notes</i>
VV	vv	VVhole	vvhole	
W	w	W H O L E	whole	
ꝛꝛ	w	ꝛꝛeyße	weysse	

APPENDIX H. STANDARD CITATIONS FOR MUSIC MATERIALS

This appendix contains a representative sampling of bibliographical references useful to catalogers of rare music material. Each entry gives a full citation for the reference, followed by the preferred shorter citation form. Such citations may be provided in the catalog record when the reference consulted contains a fuller bibliographic description of the resource being cataloged or when it includes information that supports information being used in the catalog record.

Complete guidance on how to formulate citations not included in the following list may be found in the Introduction to the third edition of *Standard Citations for Rare Materials Cataloging*, published by the Bibliographic Standards Committee of RBMS and available online at <<http://rbms.info/scf/>>. The forms found herein are in compliance with the guidelines found there.

Citation forms

"The AFS Ethnographic Thesaurus"

<http://www.afsnet.org/?page=AFSET>

Ethnographic Thesaurus

Berz, Ernst-Ludwig. *Die Notendrucker und ihre Verleger in Frankfurt am Main von den Anfängen bis etwa 1630: eine bibliographische und drucktechnische Studie der Musikpublikation. Catalogus musicus*, 5. Kassel: Internationale Vereinigung der Musikbibliotheken, and Internationale Gesellschaft für Musikwissenschaft, 1970.

Berz, E.-L. Notendrucker und ihre Verleger in Frankfurt am Main von den Anfängen bis etwa 1630

Boorman, Stanley. "Petrucci at Fossombrone: Some New Editions and Cancels." In: *Source Materials and the Interpretation of Music: A Memorial Volume to Thurston Dart*, edited by Ian Bent, p. 129-53. London: Stainer & Bell, 1981.

Boorman, S. Petrucci at Fossombrone In: Source materials and the interpretation of music

British Library. Dept. of Printed Books. *The Catalogue of Printed Music in the British Library to 1980*. Editor, Laureen Baillie. London, New York: K.G. Saur; Detroit: Distributed by Gale Research Co., 1981-

Catalogue of printed music in the British Library to 1980

The British Union-Catalogue of Early Music Printed Before the Year 1801. London: Butterworths Scientific Publications, 1957.

British union-catalogue of early music printed before the year 1801

Cohen, Paul. Musikdruck und Drucker zu Nürnberg im 16. Jahrhundert erschienenen Noten- und Musikbücher. Nürnberg: Zierfuss, 1927.

Cohen, P. Musikdruck und Drucker zu Nürnberg im sechzehnten Jahrhundert

“Cotages d’éditeurs antérieurs à c.1850.” *Fontes Artis Musicae* 14 (1967): 22-37.

“Cotages d’éditeurs antérieurs à c. 1850”. In *Fontes artis musicae*, number 14 (1967)

Cusick, Suzanne G. *Valerio Dorico: Music Printer in Sixteenth-Century Rome*. Studies in Musicology, [no. 43]. Ann Arbor: UMI Research Press, 1981.

Cusick, S.G. Valerio Dorico

Davidsson, Åke. *Bibliographie zur Geschichte des Musikdrucks*. Studia musicologica Upsaliensia, nova ser., 1. Uppsala: Almqvist & Weksell, 1965.

Davidsson, Å. Bibliographie zur Geschichte des Musikdrucks

Davidsson, Åke. “Die Literatur zur Geschichte des Notendrucks.” In his *Musikbibliographische Beiträge*, 91-115. Uppsala Universitets Arsskrift, 1954, 9. Uppsala: A.B. Lundequistska Bokhandeln, 1954. (In German, translated from the Swedish by Robert Braun.)

Davidsson, Å. Literatur zur Geschichte des Notendrucks. In his *Musikbibliographische Beiträge*

Devriès, Anik and François Lesure. *Dictionnaire des éditeurs de musique français*. 2 vols. in 3. Archives de l’édition musicale française, t.4. Genève: Editions Minkoff, 1979-1988.

Devries, A. Dictionnaire des éditeurs de musique français

Donà, Mariangela. *La stampa musicale a Milano fino all’anno 1700*. Biblioteca di bibliografia italiana, 39. Firenze: Leo S. Olschki, 1961.

Donà, M. Stampa musicale a Milano fino all’anno 1700

Duggan, Mary Kay. *Italian Music Incunabula: Printers and Type*. Berkeley: University of California Press, c1992.

Duggan, M.K. Italian music incunabula

Eitner, Robert, 1832-1905, ed. *Bibliographie der Musik Sammelwerke des XVI. und XVII. Jahrhunderts*. Im vereine mit Frz. Xav. Haberl, A. Lagerberg und C. F. Pohl. Berlin : L. Liepmannsohn, 1877.

Eitner, R. *Bibliographie der Musik Sammelwerke des XVI. und XVII. Jahrhunderts*

Goovaerts, Alphonse. *Histoire et bibliographie de la typographie musicale dans les Pays-Bas*. Mémoires de l'Academie Royale de Belgique, t. 29. Anvers: P. Kickx, 1880.

Goovaerts, A. *Histoire et bibliographie de la typographie musicale dans les Pays-Bas*

Heartz, Daniel. *Pierre Attaignant, Royal Printer of Music: A Historical Study and Bibliographical Catalog*. Berkeley and Los Angeles: University of California Press, 1969.

Heartz, D. *Pierre Attaignant, royal printer of music*

Heyer, Anna Harriett. *Historical Sets, Collected Editions, and Monuments of Music: A Guide to Their Contents*. 2nd ed. Chicago : American Library Association, 1969.

Heyer, A.H. *Historical sets, collected editions, and monuments of music (2nd edition)*

Hopkinson, Cecil. *A Dictionary of Parisian Music Publishers, 1700-1950*. London: Printed for the Author, 1954.

Hopkinson, C. *Dictionary of Parisian music publishers, 1700-1950*

Humphries, Charles 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., with supplement. New York: Barnes and Noble, 1970.

Music publishing in the British Isles (2nd edition)

International Inventory of Musical Sources = Répertoire international des sources musicales = Internationales Quellenlexikon der Musik. München: G. Henle, 1960-

International inventory of musical sources

Kast, Paul. "Die Musikdrucke des Kataloges Giunta von 1604." *Analecta musicologica* 2 (1965): 41-71.

Kast, P. "Musikdrucke des Kataloges Giunta von 1604." In *Analecta musicologica*, volume 2 (1965)

Kidson, Frank. *British Music Publishers, Printers and Engravers: London, Provincial, Scottish, Irish, from Queen Elizabeth's Reign to George the Fourth's: With Select Bibliographical Lists of Musical Works Printed and Published Within that Period*. London: W.E. Hill & Sons, 1900. Reprint. New York: Benjamin Blom, 1967.

Kidson, F. *British music publishers, printers and engravers*

Koth, Michelle S. *Uniform Titles for Music*. Lanham, Md.: Scarecrow Press; [Middleton, Wisc.]: Music Library Association, 2008.

Koth, M.S. *Uniform Titles for Music*

Krummel, Donald W. *English Music Printing, 1553-1700*. Bibliographical Society Publication for the Year 1971. London: Bibliographical Society, 1975.

Krummel, D.W. *English music printing, 1553-1700*

Krummel, Donald W. *Guide for Dating Early Published Music: A Manual of Bibliographical Practices*. Hackensack, N.J.: Joseph Boonin; Kassel: Barenreiter, 1974.

Krummel, D.W. *Guide for dating early published music*

Lesure, François and G. Thibault. *Bibliographie des éditions d'Adrian le Roy et Robert Ballard (1551-1598)*. Publications de la Société française de musicologie, 2ème ser., t.9. Paris: Heugel et Cie, 1955.

Lesure, F. *Bibliographie des éditions d'Adrian le Roy et Robert Ballard, 1551-1598*

Lesure, François and G. Thibault. "Bibliographie des éditions musicales publiées par Nicolas Du Chemin (1549-1576)". *Annales musicologiques* 1 (1953): 269-373.

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Lewis, Mary S. *Antonio Gardano: Venetian Music Printer, 1538-1569: A Descriptive Bibliographical and Historical Study*. Garland Reference Library of the Humanities, vol. 718-719. New York: Garland Publishing, 1988-2005. (3 v.)

Lewis, M.S. *Antonio Gardano, Venetian music printer, 1538-1569*

Meissner, Ute. Der antwerpener Notendrucker Tylman Susato: eine bibliographische Studie zur niederländischen Chansonpublikation in der ersten Hälfte des 16. Jahrhunderts. Berliner Studien zur Musikwissenschaft, Bd. 11. Berlin: Mersebruger, 1967.

Meissner, U. Antwerpener Notendrucker Tylman Susato

Meyer-Baer, Kathi. *Liturgical Music Incunabula: A Descriptive Catalogue*. Bibliographical Society Publication for the Year 1954. London: The Bibliographical Society, 1962.

Meyer-Baer, K. Liturgical music incunabula

The National Union Catalog, Pre-1956 Imprints: A Cumulative Author List Representing Library of Congress Printed Cards and Titles Reported by other American Libraries. Compiled and edited with the cooperation of the Library of Congress and the National Union Catalog Subcommittee of the Resources Committee of the Resources and Technical Services Division, American Library Association. London: Mansell, 1968-1981.

National union catalog, pre-1956 imprints

Neighbour, O.W. and Alan Tyson. English Music Publishers' Plate Numbers in the First Half of the Nineteenth Century. London: Faber and Faber, 1965.

Neighbour, O.W. English music publishers' plate numbers in the first half of the nineteenth century

Newberry Library. Bibliographical Inventory to the Early Music in the Newberry Library, Chicago, Illinois. Boston, Mass.: G.K. Hall, 1977.

Bibliographical inventory to the early music in the Newberry Library, Chicago, Illinois

Pogue, Samuel F. *Jacques Moderne: Lyons Music Printer of the Sixteenth Century*. Travaux d'humanisme et Renaissance, 101. Geneva: Librairie Droz, 1969.

Pogue, S.F. Jacques Moderne, Lyons music printer of the sixteenth century

Sartori, Claudio. *Bibliografia della musica strumentale italiana stampata in Italia fino al 1700*. Biblioteca di bibliografia italiana, 23, 56. Firenze: Leo S. Olschki, 1952-1968. (2 v.)

Sartori, C. Bibliografia della musica strumentale italiana stampata in Italia fino al 1700

APPENDIX H. STANDARD CITATIONS FOR MUSIC MATERIALS

Sartori, Claudio. *Bibliografia delle opere musicali stampate da Ottaviano Petrucci*. Biblioteca di bibliografia italiana, 18. Firenze: Leo S. Olschki, 1948.

Sartori, C. *Bibliografia delle opere musicali stampate da Ottaviano Petrucci*

Sartori, Claudio. *Dizionario degli editori musicali italiani (tipografi, incisori, librai-editori)*. Biblioteca bibliografia italiana, 32. Firenze: Leo S. Olschki, 1958.

Sartori, C. *Dizionario degli editori musicali italiani*

Sartori, Claudio. "Nuove conclusive aggiunte alla 'Bibliografia dal Petrucci'." *Collectanea historiae musicae 1 = Biblioteca historiae musicae cultures 2* (1953): 175-210.

Sartori, C. "Nuove conclusive aggiunte alla 'Bibliografia dal Petrucci'". In *Biblioteca historiae musicae cultures*, volume 2 (1953)

Schneider, Herbert. *Chronologisch-thematisches Verzeichnis sämtlicher Werke von Jean-Baptiste Lully (LWV)*. Tutzing : Schneider, 1981. (München : E. Vogel)

Schneider, H. *Chronologisch-thematisches Verzeichnis sämtlicher Werke von Jean-Baptiste Lully (LWV)*

Smith, William Charles. *A Bibliography of the Musical Works Published by John Walsh During the Years, 1695-1720*. Bibliographical Publication for the Year 1941. London: Printed for the Bibliographical Society at the University Press, Oxford, 1948. (Reprint: London: Bibliographical Society, 1968.)

Smith, W.C. *Bibliography of the musical works published by John Walsh during the years 1695-1720*

Smith, William Charles and Charles Humphries. *A Bibliography of the Musical Works Published by the Firm of John Walsh During the Years 1721-1766*.

London: Bibliographical Society, 1968.

Smith, W.C. *Bibliography of the musical works published by the firm of John Walsh during the years 1721-1766*

Smith, William Charles, assisted by Charles Humphries. *Handel, A Descriptive Catalogue of the Early Editions*. 2nd ed., with supp. New York: Barnes & Noble, 1970, c1960.

Smith, W.C. *Handel, a descriptive catalogue of the early editions (2nd edition)*

Sonneck, Oscar George Theodore. *A Bibliography of Early Secular American Music (18th Century)*. Rev. and enl. by William Treat Upton. With a pref. to the Da Capo ed. by Irving Lowens. New York: Da Capo Press, 1964.

Sonneck, O.G.T. Bibliography of early secular American music, 18th century

Steele, Robert. *Earliest English Music Printing: A Description and Bibliography of English Printed Music to the Close of the 16th Century*. Illustrated Monographs, no. 11. London: Printed for the Bibliographical Society, at the Chiswick Press, 1903.

Steele, R. Earliest English music printing

Stellfield, J.A. *Bibliographie des éditions musicales plantiniennes*. Academie royale de Belgique. Classe des Beaux-Arts. Mémoires, t.5. Bruxelles: Palais des Academies, 1949.

Stellfield, J.A. Bibliographie des éditions musicales plantiniennes

Vogel, Emil. *Bibliothek der gedruckten weltlichen Vocalmusik Italiens aus den Jahren 1500-1700*. Hildesheim: G. Olm, 1962. (2 v.)

Vogel, E. Bibliothek der gedruckten weltlichen Vocalmusik Italiens aus den Jahren 1500-1700

Vogel, Emil and Alfred Einstein, François Lesure, Claudio Sartori. *Bibliografia della musica italiana vocale profana pubblicata dal 1500 al 1700*. Nuova ed., interamente rifatta e aumentata con gli indici dei musicisti, poeti, cantanti, dedicatari e dei capoversi dei testi letterari. Pomezia: Staderini, 1977. (3 v.)

Bibliografia della musica italiana vocale profana pubblicata dal 1500 al 1700

Wolfe, Richard J. *Secular Music in America, 1801-1825: A Bibliography*. Introd. by Carleton Sprague Smith. [1st ed.]. New York: The New York Public Library, 1964.

Wolfe, R.J. Secular music in America, 1801-1825

GLOSSARY

This glossary is comprised of terms pertinent to the music and musical forms found in this manual. It also includes terms related to the cataloging and description of rare materials. The majority of these definitions have been derived from the entries found in the AACR2, RDA, and DCRM glossaries, supplemented and revised as needed to better reflect their application to the description of rare music materials. Other resources consulted include: *Grove Music Online*, *The Harvard Dictionary of Music*, Richard Smiraglia's *Describing Music Materials*, and Suzanne Thorins and Carole Franklin Vidali's *The Acquisition of Music and Sound Recordings*.

Accompanying material. Material issued with, and intended to be used with, the resource being cataloged. Note that musical parts included with a score are counted as part of the resource, not accompanying material.

Adaptation (Music). In the case of a musical work, a derivative work described as freely transcribed, based on, etc.; a revision incorporating new material; a paraphrase of various works by, or in the general style of, another composer; revisions in which the harmony or musical style of the original has been changed; performances involving substantial creative responsibility for adaptation, improvisation, etc., on the part of the performer or performers; or any other distinct alteration of another musical work. For changes that result in a new expression of the same work, *see* **Arrangement**.

Added title page. A title page preceding or following the title page chosen as the basis for the description of the resource. It may be more general (e.g., a series title page), or equally general (e.g., a title page in another language). *See also* **Title page**.

Alternative title. The second part of a title proper that consists of two parts, each of which is a title; the parts are joined by the word "or" or its equivalent in another language (e.g., "The tempest, or, The enchanted island"). *See also* **Title**.

American notation. Solmization on staff lines, with dots for duration. *See also* **Musical notation; Solmization; Staff notation**.

Arrangement. An expression of a musical work resulting from (a) a change in the medium of performance, or (b) a simplification or other modification of the work, with or without a change in medium of performance. For changes that result in a new work, *see* **Adaptation.**

Autograph manuscript. A manuscript handwritten by the person(s) responsible for the work(s) contained therein. In RDA, use **Holograph.** *See also* **Copyist's manuscript; Manuscript music.**

Basso continuo. *See* Continuo.

Bibliographic description. A set of bibliographic data recording and identifying a resource (i.e., the description that begins with the title proper and ends with the last note).

Bibliographic format. The number of times the printed sheet has been folded to make the leaves of a book, e.g., folio (one fold giving two leaves), quarto (two folds giving four leaves), etc. *See also* **Gathering; Signature.**

Binder's title. A copy-specific title lettered on the cover or spine of a resource, as distinguished from a title appearing on the spine or cover of a resource as issued by a publisher. *See also* **Title.**

Cancellation. A substitution for something originally printed. Usually applies to leaves but may apply to portions of leaves, pairs of leaves, or entire gatherings. The replacement leaf, etc., is called the cancel or cancellans (plural cancels or cancellantia). The original leaf, etc., is variously called the cancelled leaf, the uncanceled leaf (if it is still present), the cancelland, or the cancellandum (plural cancellanda).

Caption title. For music, a title given immediately above the opening bars. *See also* **Title.**

Catchword. A word below the last word on a page that duplicates the first word on the next page.

Chief source of information. The source of bibliographic data to be given preference as the source from which a bibliographic description (or portion thereof) is prepared.

Chief title. The distinguishing word or sequence of words that names a music publication, as given on the title page (or substitute). This definition excludes alternative titles, parallel titles, other title information, and subsidiary title information preceding the chief title on the title page, such exclusion resulting usually in a short title. *See also* **Title**.

Choir book. A large music book made to be placed on a stand in front of a choir. Each part is notated separately, usually in the configuration that presents, when the book is open, the soprano and tenor parts on the verso of a leaf, and the alto and bass parts on the recto of the next leaf. *See also* **Musical format**.

Chorus score. A score of a work for solo voices and chorus showing only the parts for chorus, at least in those portions of the work in which the chorus sings, with the instrumental accompaniment either arranged for keyboard(s) or other chordal instrument(s) or omitted. *See also* **Musical format**.

Chronogram. A phrase, sentence, or other text in which the numeric values of certain letters (usually distinguished typographically) express a date when added together.

Close score. A musical score giving all the parts on a minimum number of staves, normally two, as with hymns. In RDA, use **Condensed score**. *See also* **Musical format**.

Collection. 1. Three or more independent works or parts of works by one author published together. 2. Two or more independent works or parts of works by more than one author published together and not written for the same occasion or for the publication in hand.

Collective title. A title proper that is an inclusive title for an item containing several works. *See also* **Title**.

Colophon. A statement at the end of an item giving information about one or more of the following: the title, author(s), publisher, printer, date of publication or printing. It may also include other information.

- Coloration.** In mensural notation, the introduction of coloured notes (especially red, later black) as a regular method of indicating a change in rhythmic values. *See also* **Mensural notation.**
- Condensed score.** A score in which the number of staves is reduced to two or a few, generally organized by instrumental sections or vocal parts, and often with cues for individual parts. *See also* **Close score.** *See also* **Musical format.**
- Conjugate leaves.** Two leaves that form a single piece of paper, parchment, etc., in a gathering. *See also* **Leaf.**
- Continuing resource.** A bibliographic resource that is issued over time, with no predetermined conclusion. Continuing resources include serials and ongoing integrating resources. *See also* **Serial.**
- Continuo.** An instrumental practice of the 17th and 18th centuries in which one or more instruments improvise a chordal accompaniment from a written bass line.
- Copy.** In bibliographic description, a particular instance of a publication or other resource produced in identical multiples. *See also* **Impression.**
- Copyist's manuscript.** Manuscript fair copy not in the handwriting of the author. *See also* **Autograph manuscript; Manuscript music.**
- Cover.** For music, a folder wrapped around the printed music, and made of substantially different material (heavier or different colored paper) than the paper on which the music is printed.
- Cover title.** A title printed on the cover of an item as issued. *See also* **Title.**
- Decorative title page.** A title page for printed music, made of the same material as the paper on which the music is printed, and bearing a substantial illustration or decoration. It is often used in place of the cover. *See also* **Title page.**
- Device.** A printed design, generally symbolic, emblematic, or pictorial rather than textual, used to identify a printer, music seller, or

publisher. To be distinguished from a logo that renders a name as a stylized, primarily textual design.

Distinctive title. In the context of musical works, a title that is not just a musical form, genre, or type, a tempo indication, a number of performers, or a type of liturgical text. *See also* **Title**.

Double leaf. A leaf of double size with a fold at the fore edge or top edge of the resource. Typically, the folded leaf is bound at the inner margin and functions as a single leaf of double thickness. The exterior of the folded leaf may be drawn or printed on one or both sides; the interior of the folded leaf is blank. *See also* **Leaf**.

Double plate. A plate of double size with a vertical fold down its center, along which it has been bound. The plate typically features a large single map or other illustration that extends across facing pages when the volume is opened. *See also* **Plate**.

Edition. All copies resulting from a single job of typographical composition or produced from essentially the same master copy.

Expression. The intellectual or artistic realization of work.

Extent. The first element of the physical description area. It gives the number and the specific material designation of the units of the resource being described and, in some cases, other indications of the extent. *See also* **Specific material designation**.

Figured bass. *See* **Continuo**.

Fingerprint. A group of characters selected from specific locations in the publication, which, when combined with the date of publication, etc., serves to identify a book as having been printed from a certain setting of type.

Format. *See* **Bibliographic Format; Musical format**.

Gathering. One or more pairs of leaves—made up of a folded sheet, a fraction of a sheet, or several folded sheets tucked one inside another—that together form a distinct unit for binding purposes. *See also* **Bibliographic format; Signature**.

- General material designation.** A term indicating the broad class of material to which an item belongs. *See also* **Specific material designation.**
- Generic title.** A title proper for a musical work that consists of the name(s) of one or more types of composition (e.g., fugue, sonata, divertimento, piece, etc.). *See also* **Title.**
- GMD.** *See* **General material designation.**
- Graphic notation.** A form of musical notation that uses various suggestive lines, symbols, color, etc., to prompt or guide the performers. It is used for music that is indeterminate in pitch, duration, temperament, etc., and also to depict electronic music in which no performer is involved. *See also* **Musical notation.**
- Half title.** A title of a publication appearing on a leaf preceding the title page. *See also* **Title.**
- Head-piece.** An ornament at the head of a section or division of a musical resource.
- Holograph.** *See* **Autograph manuscript.**
- Illustration.** A pictorial, diagrammatic, or other graphic representation occurring within a resource, excepting minor decorative elements such as vignettes, head- and tail-pieces, historiated initials, and printers' ornaments.
- Impression.** All copies produced in the course of one printing event; the term is synonymous with "printing." *See also* **Copy.**
- Intaglio.** The engraving processes in which the image is incised into the plate, as opposed to those where the surface is cut away leaving the image in relief.
- Integral.** 1. A leaf is integral to a gathering if it is conjugate with another leaf in the gathering. 2. A leaf is integral to a publication if it can be assumed to be present in all copies represented by the bibliographic description. Leaves added after publication by an owner (e.g., extra-illustrated copies) or by a binder are not

considered integral to the publication and thus must be described in local notes.

Interlinear words. Words of a text that are placed between lines (staves) of music.

Issue. A group of published copies which constitutes a consciously planned publishing unit, distinguishable from other groups of published copies by one or more differences designed expressly to identify the group as a discrete unit.

Item. A single exemplar or instance of a manifestation.

Key. The set of pitch relationships that establishes the tonal centre, or principal tonal centre, of a musical work. Key is indicated by its pitch name and its mode, when it is major or minor.

Label. *See* **Publisher's label.**

Leaf. A unit of extent that forms a subunit of a volume; each leaf consists of two pages, one on each side, either or both of which may be blank. *See also* **Conjugate leaves; Double leaf.**

Leaf of plates. A plate in a publication that also has one or more leaves or pages of text (whether preliminary text or text proper). Plates may be described in terms of pages of plates if they are numbered as pages or are unnumbered and have illustrative matter on both sides. *See also* **Plate.**

Letter notation. Musical notation that uses the letters of the alphabet to designate pitches. *See also* **Musical notation.**

Letterpress. Printing done directly from raised surfaces. Includes printing done from type, from wood blocks (e.g., woodcuts and wood-engravings), and from metal surfaces designed for relief printing (e.g., stereotypes and electrotypes).

List title page. A title page for printed music that enumerates several musical works offered by the publisher, often with an asterisk or underscore indicating the work contained within. *See also* **Title page.**

Manifestation. The physical embodiment of a work.

Manuscript music. Unpublished handwritten music, including drafts, fair copies and printer's manuscripts; may also be used to describe handwritten music sold or rented by publishers, printed proofs, unpublished printed music, or published printed music with substantial unpublished handwritten annotations; does not include published facsimiles of handwritten music. *See also* **Autograph manuscript; Copyist's manuscript; Printer's manuscript.**

Medium of performance. The instrument, instruments, voice, voices, etc., and number of performers used (or intended to be used) for performance of musical content.

Mensural notation. A system of notating duration, beginning around 1260 and continuing through about 1600, employing four principal note-values and associated rests: long, breve, semibreve, and minim. *See also* **Coloration; Musical notation.**

Miniature score. A score issued in a musical image of reduced size, not primarily intended for use in performance. In RDA, use **Study score.** *See also* **Musical format.**

Monograph. A bibliographic resource that is complete in one part or intended to be completed within a finite number of parts.

Movement. A complete section within a sonata, symphony, suite, etc., usually having its own title and/or tempo marking. When published or performed separately, a movement is considered an excerpt.

Musical format. The musical or physical layout of the content of a resource that is presented in the form of musical notation. *See also* **Condensed score; Close score; Choir book; Chorus score; Miniature score; Part (Music); Part book; Piano [violin, etc.] conductor part; Piano score; Score; Short score; Skeleton score; Specific material designation; Table book; Vocal score.**

Musical notation. A visual representation of musical sound, usually but not exclusively, through a formalized system. *See also* **American notation; Graphic notation; Letter notation; Mensural notation;**

Neumatic notation; Number notation; Plainsong notation; Shape-note notation; Solmization; Staff notation; Tonic sol-fa.

Musical presentation statement. A term or phrase found in the chief source of information that indicates the physical presentation of the music (e.g., score, miniature score, score and parts). This type of statement should be distinguished from one that indicates an arrangement or edition of a musical work (e.g., vocal score, 2-piano edition, version with orchestra accompaniment, chorus score). *See also* **Musical format.**

Neumatic notation. A system of musical notation using neumes, i.e., graphic signs that represent essentially the movement in pitch of a melody. *See also* **Musical notation; Plainsong notation.**

Normalization. In a bibliographic description, giving textual information in a form intended to facilitate consistency, readability, or access, rather than giving the information exactly as it appears in the resource being described. Examples of normalization techniques that may be permitted in certain circumstances include changes in capitalization, punctuation, spacing, and spelling.

Notation. *See* Musical notation.

Number notation. A system of musical notation conveying pitch by use of numbers, assigned to the notes of a scale, the keys of a keyboard, the finger positions or frets of a string instrument, or to the holes or valves of a wind instrument. *See also* **Musical notation.**

Opus number. A number assigned to a musical composition, generally by the publisher and/or composer, to represent the order of composition or publication.

Other title information. A title borne by a resource other than the title proper or parallel or series title(s); also any phrase appearing in conjunction with the title proper, etc., indicative of the character, contents, etc., of the resource or the motives for, or occasion of, its production or publication. The term includes subtitles, avant-titres, etc., but does not include variations on the title proper (e.g., spine titles, sleeve titles). *See also* **Title.**

- Parallel title.** The title proper in another language and/or script. *See also* **Title.**
- Part (Music).** In the context of notated music, a component consisting of the music for the use of one or more, but not all, performers. *See also* **Score.** *See also* **Musical format; Piano [violin, etc.] conductor part.**
- Part book.** A common name for each of the manuscript or printed parts for 15th and 16th century polyphonic music.
- Passe-partout.** A type of title page printed from one plate which was intended to be used again in other editions. *See also* **Title page.**
- Perfect copy.** A copy of a publication that is physically complete and correctly arranged, as issued.
- Piano [violin, etc.] conductor part.** A performance part for a particular instrument of an ensemble work to which cues have been added for the other instruments to permit the performer of the part also to conduct the performance. *See also* **Musical format; Part (Music).**
- Piano score.** A reduction of an instrumental work or a vocal work with instruments to a version for piano. May include the words of a vocal work. *See also* **Musical format.**
- Plainsong notation.** A type of staff notation in which neumes are written on a 4- (sometimes 5-) line staff, used in the notating of Gregorian chant and plainsong. *See* **Musical notation; Neumatic notation; Staff notation.**
- Plate.** A leaf that is chiefly or entirely non-letterpress, or a folded leaf of any kind, inserted with letterpress gatherings of text. A plate usually contains illustrative matter, with or without accompanying text, but may contain only text (e.g., an engraved title page or a folded letterpress table). *See also* **Double plate; Leaf of plates.**
- Plate number.** A numbering designation assigned to an item by a music publisher, usually printed at the bottom of each page, and sometimes appearing also on the title page. *See also* **Publisher number; Standard number; Thematic index number.**

Pocket score. See **Miniature score.**

Printer's manuscript. Manuscript copy of a work intended for use by a printer in preparation for publication; may include printer's markings or information identifying the publication, such as publisher name, publisher's or plate numbers, publication date, or copyright date. *See also* **Manuscript music.**

Privilege statement. A statement in a resource printed before the Copyright Act of 1709 demonstrating that the printer or publisher had secured from the competent authority the right to print the resource.

Proof. Copy of printed music produced by a publisher for use in verifying accuracy.

Provenance. Information regarding the origins, custody, or ownership of an item or collection.

Publisher's label. A slip bearing a revised imprint and pasted over the original by a publisher who has bought the stock of another and reissued it in the new firm's name, or who, through contractual agreement, is the licensed agent or distributor for a publisher in another country. Such an imprint can also be stamped on the title page, with or intended to replace the original publisher's name.

Publisher's number. A numbering designation assigned to an item by a music publisher, appearing normally only on the title page, the cover, and/or the first page of music. It may include initials, abbreviations, or words identifying the publisher. *See also* **Plate number; Standard number; Thematic index number.**

Recto. 1. The right-hand page of a resource, usually bearing an odd page number. 2. The side of a printed sheet intended to be read first. *See also* **Verso.**

Romanization. Conversion of names or text not written in the roman alphabet to roman-alphabet form.

Running title. A title, or abbreviated title, that is repeated at the head or foot of each page or leaf. *See also* **Title.**

Score. Graphical, symbolic, or word-based musical notation representing the sounds of all the parts of an ensemble or a work for solo performer or electronic media. *See also* **Part (Music)**. *See also* **Musical format**.

Serial. A continuing resource issued in a succession of discrete parts, usually bearing numbering, that has no predetermined conclusion. Examples of serials include journals, magazines, electronic journals, continuing directories, annual reports, newspapers, and monographic series. *See also* **Continuing resource**; **Series**.

Series. A group of separate items related to one another by the fact that each item bears, in addition to its own title proper, a collective title applying to the group as a whole. The individual items may or may not be numbered. *See also* **Serial**; **Subseries**

Series title page. An added title page bearing the series title proper and usually, though not necessarily, other information about the series (e.g., statement of responsibility, numeric designation, data relating to publication, title of the resource within the series). *See also* **Series**; **Title page**.

Shape-note notation. A species of staff notation common in nineteenth-century tune books that uses symbols in the shapes of circles, diamonds, squares, and triangles, which, when placed on the staff, designate degrees of the diatonic scale as well as pitches. *See also* **Musical notation**.

Short score. A sketch made by a composer for an ensemble work, with the main features of the composition set out on a few staves. *See also* **Skeleton score**. *See also* **Musical format**.

Signature. A letter, numeral, symbol, or a group of such characters, printed at the foot of the rectos of the first few leaves of an intended gathering for the purpose of aiding binders in correctly assembling the sections. *See also* **Bibliographic format**; **Gathering**.

Skeleton score. An abbreviated score, made in the early stages in the composition of an opera, where only the essential instrumental lines (usually 1st violin and bass) are set under the vocal line(s). *See also* **Short score**.

SMD. *See* **Specific material designation.**

Solmization. The designation of pitches by means of conventional syllables rather than letter names. *See also* **American notation; Musical notation.**

Specific material designation. A term indicating the special class of material (usually the class of physical object) to which a resource belongs (e.g., globe). *See also* **Extent; General material designation.**

Spine title. A title appearing on the spine of an item. *See also* **Title.**

Staff notation. A system of musical notation in wide use for Western art music, conveying pitch and duration using a staff of multiple parallel lines (in 15th- to 21st-century music, usually five lines) often in combination with other staves. *See also* **American notation; Musical notation; Plainsong notation.**

Standard number. The International Standard Number (ISN), (e.g., International Standard Music Number (ISMN), International Standard Book Number (ISBN), International Standard Serial Number (ISSN)) or any other internationally agreed upon standard number that identifies a resource uniquely. *See also* **Plate number; Publisher number; Thematic index number.**

State. A copy or a group of copies of a printed sheet or a publisher's casing which differs from other copies (within the same impression or issue) of that sheet or casing in any respect which the publisher does not wish to call to the attention of the public as representing a discrete publishing effort.

Study score. *See* **Miniature score.**

Subseries. A series within a series (i.e., a series that always appears in conjunction with another, usually more comprehensive, series of which it forms a section). Its title may or may not be dependent on the title of the main series. *See also* **Series.**

Superlinear words. Words of a text that appear above the lines (staves) of music.

Supplied title. A title provided by the cataloger for an item that has no title proper on the chief source of information or its substitute. It may be taken from elsewhere in the item itself or from a reference source, or it may be composed by the cataloger. *See also* **Title**.

Tablature. Any notational system from 1300 or later that uses letters, numerals, or other signs as an alternative to conventional staff notation. *See also* **Musical notation**.

Table book. A music book made to be placed on a table and displayed in such a way that the performers can read their parts while seated or standing across or around the table. Each part is notated separately, usually in a configuration that presents, when the book is open, different parts in inverted and/or perpendicular positions. *See also* **Musical format**.

Thematic index/catalog. A list of a composer's works, usually arranged in chronological order or by categories, with the theme given for each composition or for each section of large compositions.

Thematic index number. A number assigned to each musical work of a composer by the compiler of a thematic index.

Thoroughbass. *See* **Continuo**.

Title. A word, phrase, character, or group of characters, normally appearing in a resource, that names the resource or the work contained in it. *See also* **Alternative title; Binder's title; Caption title; Chief title; Collective title; Cover title; Distinctive title; Generic title; Half title; Other title information; Parallel title; Running title; Spine title; Supplied title; Title proper**.

Title page. A page at the beginning of a resource bearing the title proper and usually, though not necessarily, the statement of responsibility and the data relating to publication, distribution, production, etc. The leaf bearing the title page is commonly called the "title page" although properly called the "title leaf." *See also* **Added title page; Decorative title page; List title page; Passe-partout; Series title page**.

- Title proper.** The chief title of a resource, together with any title information preceding the chief title and any alternative title. This definition excludes parallel titles and any other title information following the chief title. *See also* **Chief title; Title.**
- Tonic sol-fa.** A system of musical notation that replaces staff notation with sol-fa syllables or their initials. *See also* **Musical notation.**
- Type of composition.** A form or genre (e.g., capriccio, chamber music, concerto, Magnificat, motion picture music, nocturne, opera, sacred music, suite, trio sonata) or a generic term used frequently by different composers (e.g., composition, movement, muziek, piece).
- Variant.** A copy showing any bibliographically significant difference from one or more other copies of the same edition. The term may refer to an impression, issue, or state.
- Verso.** 1. The left-hand page of a resource, usually bearing an even page number. 2. The side of a printed sheet intended to be read second. *See also* **Recto.**
- Vocal score.** A score showing all vocal parts, with the instrumental accompaniment either arranged for keyboard(s) or other chordal instrument(s) or omitted. *See also* **Musical format.**
- Wrapper; Wrappers.** *See* **Cover.**

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