

# Music Score Cataloging Basics

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### Introduction

- Audience. Catalogers who are new to music cataloging or who catalog music occasionally
- Assumptions. Familiarity with AACR2 and MARC
- Focus on practical applications rather theoretical discussions of the rules
- Topics will include terminology, descriptive cataloging, uniform titles, and LC subject headings. Classification will not be covered unless there are specific questions.
- Feel free to ask questions as they arise. We can move to topics and examples desired rather than follow the order presented

### Bibliography

- Bibliography of basic resources included, but will not be discussed unless there are questions about specific titles. If you are going to catalog music, read Smiraglia's *Describing music materials* (1997)
- Workshop will focus on AACR2, LC Rule Interpretations and Music Cataloging Decision and LC Subject Cataloging Manual, and MARC 21

### Scope of Material

- Notated music (published or unpublished):

5.0A. Scope

5.0A1.

The rules in this chapter cover the description of **published music**. They do not cover manuscript or other unpublished music in detail, though the use of an additional term in the physical description (see 5.5B) and the use of the specific provisions of chapter 4 will furnish a sufficiently detailed description for the general library catalogue. For the description of recorded music, see chapter 6. For microform reproductions of music, see chapter 11.

- **Use chapters, 5, 2 and 1 for published music. Use chapters 4, 5 and 1 for unpublished music**
- **Do not consider the name of a paper manufacturer as a publisher!!**
- MARC Leader character position 6, Type of Record. From BF&S:

c

Printed music. Printed music material, including full score, choirs score, close score, condensed score, miniature score, part, books of musical studies and exercises. Microforms of printed music material.

d

Manuscript music. Manuscript music, microforms of manuscript music, and score theses.

Use the following guidelines for coding hymnals, operas, librettos, and collections of songs with and without music

Use code c for hymnals with music either fully harmonized or with only melody.

Use code c for publications of operas with words and music, either full scores, vocal scores, chorus scores, or collections of arias.

Use code c for collections of art songs (Lieder, melodies, etc.) with words and music.

Use code c for collections of songs (e.g., popular, patriotic, national) with music.

Use code a (i.e., BKS format) for collections of songs without music.

Use code a (i.e., BKS format) for hymnals with only text and no music and for collections of hymnal text not related to a particular hymnal.

Use code a (i.e., BKS format) for separately published opera librettos with no music.

Use code a (i.e., BKS format) for collections of art song texts, often published with translations.

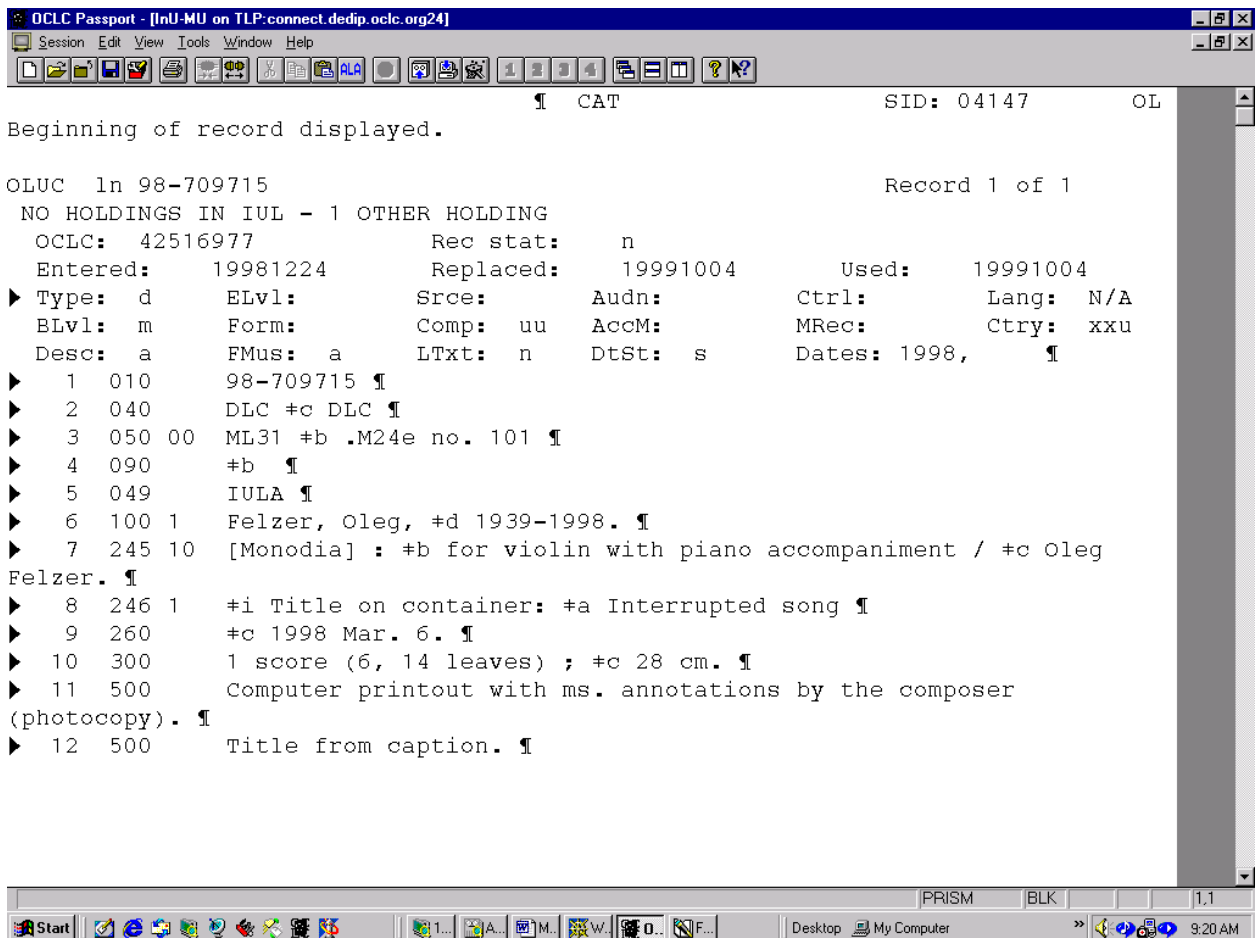
Use the following guidelines for coding musical instruction materials:

For items in LC classes MT170-MT950, use code c for items that are predominantly music.

Use subject heading subdivisions as a tool in determining the correct Type code.

Subdivision	Code
Instruction and study	Usually a
Methods	a or c
Studies and exercises	c
Orchestra studies	c
Teaching pieces	c

Example of computer printout coded as manuscript music.



### When to input a new record (OCLC)

- From BF&S: Different editions. Input separate records to represent different editions of bibliographic works. See AACR2 1988 rev. appendix D for definition of an edition. **Input separate records to represent different issues of an edition whenever there are significant differences in the description. Significant differences are discussed later in this chapter.**

- From BF&S: Analytical vs. comprehensive entry. A record for a multipart item or serial and records for their individual parts or issues may coexist. If a record for an item as a whole exists, you can create a record for a part and vice versa. You can also create in-analytic records for items physically contained within other items. **[This means that separate records may be input for a title that includes a score with parts, the same title with score only, and the same title with parts only.]**

Example of miniature score with parts (comprehensive entry).

The screenshot shows a window titled "OCLC Passport - [InU-MU on TLP:connect.dedip.oclc.org24]". The interface includes a menu bar (Session, Edit, View, Tools, Window, Help) and a toolbar with various icons. The main display area shows the following text:

```

CAT SID: 07668 OL
Beginning of record displayed.

OLUC da hind,quin/sco Record 8 of 18
NO HOLDINGS IN IUL - 7 OTHER HOLDINGS
OCLC: 33889005 Rec stat: n
Entered: 19951212 Replaced: 19951212 Used: 19990824
▶ Type: c ELvl: I Srce: d Audn: Ctrl: Lang: N/A
BLvl: m Form: Comp: zz AccM: MRec: Ctry: gw
Desc: a FMus: b LTxt: n DtSt: s Dates: 1955,
▶ 1 040 ZQM #c ZQM
▶ 2 028 22 4560 #b B. Schott's S'ohne
▶ 3 028 32 4528 #b B. Schott's S'ohne
▶ 4 090 M562 #b .H56 op.30, 1955
▶ 5 090 #b
▶ 6 049 IULA
▶ 7 100 1 Hindemith, Paul, #d 1895-1963.
▶ 8 240 10 Quintets, #m clarinet, violins (2), viola, violoncello, #n op.
30
▶ 9 245 10 Quintett f'ur Klarinette in B und Es, 2 Violinen, Viola und
Violoncello : #b opus 30 / #c Paul Hindemith.
▶ 10 260 Mainz : #b B. Schott's S'ohne ; #a New York : #b Associated
Music Publishers [U.S. distributors], #c c1955.
▶ 11 300 1 miniature score (53 p.) ; #c 19 cm. + #a 5 parts ; #c 30 cm.

```

At the bottom of the window, there is a taskbar with the "Start" button and several application icons, including a "Cataloger's toolkit" window.

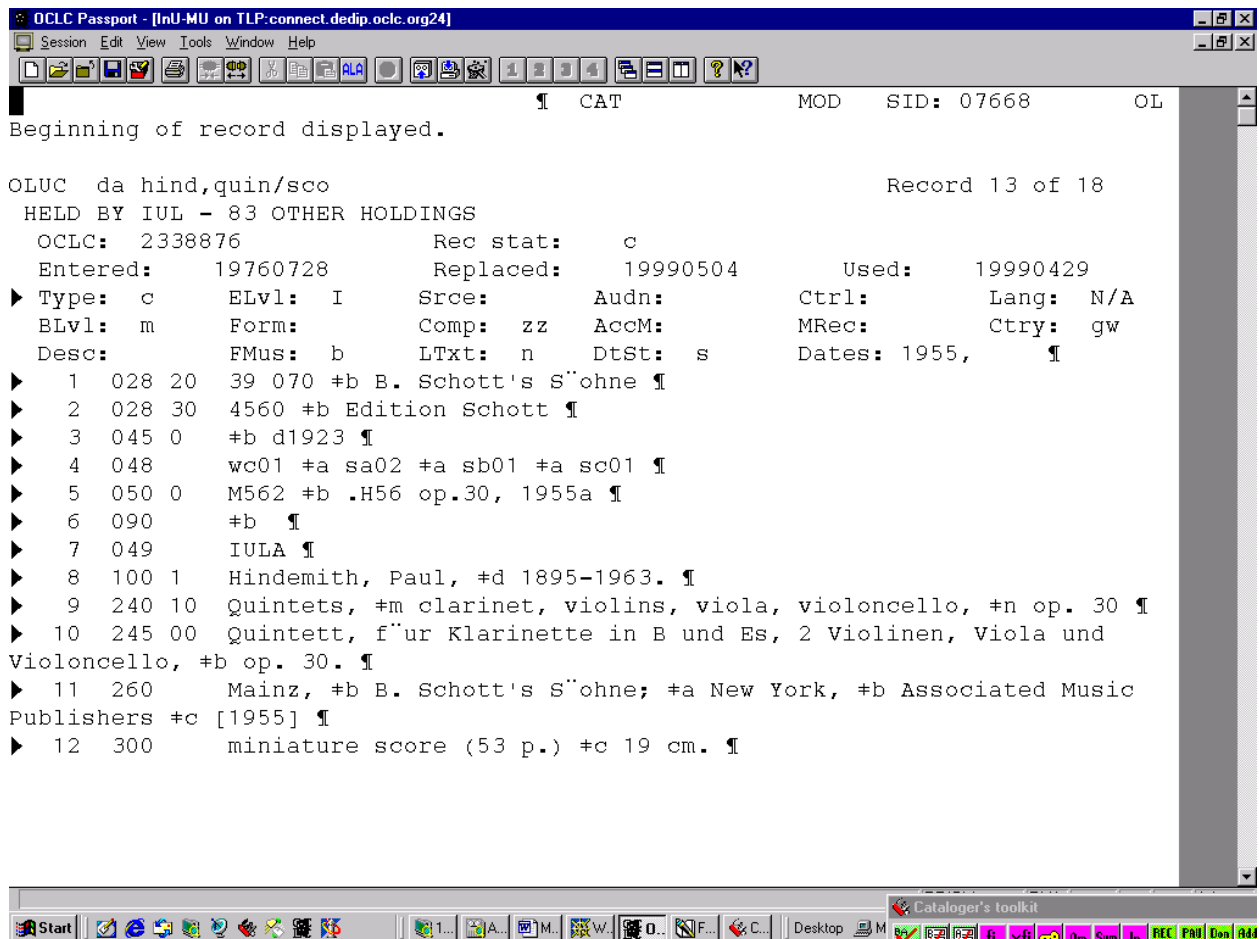
Example of parts only (analytic entry).

The screenshot shows a window titled "OCLC Passport - [InU-MU on TLP:connect.dedip.oclc.org24]". The interface includes a menu bar (Session, Edit, View, Tools, Window, Help) and a toolbar with various icons. The main display area shows the following text:

CAT MOD SID: 07668 OL  
Beginning of record displayed.  
Record 11 of 18  
OLUC da hind,quin/sco  
HELD BY IUL - 14 OTHER HOLDINGS  
OCLC: 19236499 Rec stat: c  
Entered: 19880425 Replaced: 19940612 Used: 19991016  
▶ Type: c ELvl: I Srce: d Audn: Ctrl: Lang: N/A  
BLvl: m Form: Comp: zz AccM: MRec: Ctry: gw  
Desc: a FMus: z LTxt: n DtSt: s Dates: 1955, ¶  
▶ 1 028 30 4528 #b Edition Schott ¶  
▶ 2 028 22 39071 #b B. Schott's S'öhne ¶  
▶ 3 045 2 #b d1923 ¶  
▶ 4 048 wc01 #a sa02 #a sb01 #a sc01 ¶  
▶ 5 090 #b ¶  
▶ 6 049 IULA ¶  
▶ 7 100 1 Hindemith, Paul, #d 1895-1963. ¶  
▶ 8 240 10 Quintets, #m clarinet, violins, viola, violoncello, #n op. 30 ¶  
▶ 9 245 00 Quintett f'ür Klarinette in B und Es, 2 Violinen, Viola und  
Violoncello, op. 30 / #c Paul Hindemith. ¶  
▶ 10 254 Stimmen. ¶  
▶ 11 260 Mainz : #b B. Schott's S'öhne ; #a New York : #b Schott Music,  
#c c1955. ¶  
▶ 12 300 5 parts ; #c 31 cm. ¶

The bottom of the screenshot shows a Windows taskbar with the Start button, several application icons, and a system tray containing a "Cataloger's toolkit" icon and other utility icons.

Example of miniature score only (analytic entry).



- From BF&S: 028. Absence or presence of field 028 alone does not justify a new record. Compare field 245, 260, 262, 300, 511, etc. for actual differences to justify a new record. **Specific differences in numbering, except for minor variations in completeness, justify a new record.**
- From BF&S: 254 . Absence or presence of 254 does not justify a new record. **Specific differences in musical presentation statements (e.g., miniature score vs. playing score) justify a new record.**
- From BF&S: 4xx Absence or presence of 4xx fields does **not** justify a new record. The following differences do not justify a new record: Variation in form of series statement / Variation in tracing decision or form (e.g., fields 440 vs. 490 with 830) / Absence, presence, or difference in series statement of responsibility / Change of series among issues or parts of a serial or multipart item. (If the item is issued in a different series, a new record is justified.)

#### Some definitions (from AACR2)

- **Adaptation (Music).** A musical work that represents a distinct alteration of another work (e.g., a free transcription); a work that paraphrases parts of various works or the general style of another composer; a work that is merely based on other music (e.g., variations on a theme). See also Arrangement (Music).

- **Arrangement (Music).** A musical work, or a portion thereof, rewritten for a medium of performance different from that for which the work was originally intended; a simplified version of a work for the same medium of performance. See also *Adaptation (Music)*.
- **Chorus score.** A score of a vocal work showing only the chorus parts, with accompaniment, if any, arranged for keyboard instrument. See also *Vocal score*.

MCD Glossary

#### CHORUS SCORE

This term is used only for works originally for solo voice(s) and chorus with accompaniment. In order for this term to be used in the physical description area for a particular manifestation of a work, the item must omit the solo voice(s), at least in those portions of the work in which the chorus does not sing. In addition, if the accompaniment is originally for other than keyboard instrument it must be either arranged for keyboard instrument or omitted; if originally for keyboard instrument it must be omitted. (Understand "if any" to mean "omitted or.") This term is not used for works originally unaccompanied or for any manifestation of an accompanied work with the original accompaniment.

See also MCD 5.5B1.

- **Close score.** A musical score giving all the parts on a minimum number of staves, normally two, as with hymns.
- **Condensed score.** A musical score giving only the principal musical parts on a minimum number of staves, and generally organized by instrumental sections.
- **Edition: Books, pamphlets, fascicles, single sheets, etc.** All copies produced from essentially the same type image (whether by direct contact or by photographic or other methods) and issued by the same entity. See also *Facsimile reproduction*, *Impression*, *Issue*, *Reprint*.
- **Edition: Other materials.** All copies produced from essentially the same master copy and issued by the same entity. A change in the identity of the distributor does not mean a change of edition. See also *Facsimile reproduction*, *Issue*.
- **Miniature score.** A musical score not primarily intended for performance use, with the notation and/or text reduced in size.
- **Musical presentation statement.** A term or phrase found in the chief source of information of a publication of printed music or a music manuscript 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).
- **Musical work.** 1. A musical composition that is a single unit intended for performance as a whole. 2. A set of musical compositions with a group title (not necessarily intended for performance as a whole). 3. A group of musical compositions with a single opus number.

MCD Glossary

#### MUSICAL WORK

(Cf. MCD 25.35C, "Revisions by the Original Composer")

If a composer changes the title and/or assigns a new opus number for his revised, transcribed, recomposed, reordered, altered, arranged, or adapted version of an earlier work, treat this new version as another work, not as a part of, or as an arrangement of, the earlier work.

100 1# \$a Stravinsky, Igor, \$d 1882-1971.

245 14 \$a Les cinq doigts : \$b 8 pièces très faciles sur 5 notes, pour piano ...

100 1# \$a Stravinsky, Igor, \$d 1882-1971.

240 10 \$a Instrumental miniatures

245 14 \$a Eight instrumental miniatures ...

(Recomposed in 1962 for 15 winds and strings)

100 1# \$a Prokofiev, Sergey, \$d 1891-1953.

240 10 \$a Romeo i Dzhuz'etta (Ballet)

245 10 \$a Romeo and Juliet : \$b complete ballet, op. 64 ...

100 1# \$a Prokofiev, Sergey, \$d 1891-1953.

240 10 \$a Romeo i Dzhuz'etta (piano work)

245 10 \$a Romeo i Dzhuz'etta : \$b des Æ pes dl' fortepiano, op. 75 ...

If the new version's title has not been changed and identifying elements (such as opus number) unique to the new version are lacking, yet the revision and/or addition of new material by the composer is extensive, treat the new version as another work.

100 1# \$a Hindemith, Paul, \$d 1895-1963.

240 10 \$a Marienleben \$m soprano, piano \$n (1923)

245 14 \$a Das Marienleben : \$b (original version) ...

(Fifteen songs)

100 1# \$a Hindemith, Paul, \$d 1895-1963. \$t Marienleben, \$m soprano, piano \$n (1923); \$o arr.

400 1# \$a Hindemith, Paul, \$d 1895-1963. \$t Marienleben, \$m soprano, orchestra \$n (1939)

(Arrangements of four songs)

100 1# \$a Hindemith, Paul, \$d 1895-1963.

240 10 \$a Marienleben \$m soprano, piano \$n (1948)

245 14 \$a Das Marienleben ...

("Neue Fassung (1948) der Original-Ausgabe, Opus 27 (1922-1923)")

100 1# \$a Hindemith, Paul, \$d 1895-1963.

240 10 \$a Marienleben \$m soprano, orchestra, \$n (1959)

245 14 \$a Das Marienleben : \$b op. 27 ...

(Orchestrations of four songs from the 1923 version and two from the 1948 version)

If the revised version or edition of a composer's work retains the same title and opus number as the original version, and the revision is one of different instrumentation within the same broad medium (e.g., orchestra, instrumental ensemble, band) rather than extensive overall revision and the introduction of new material, use the same uniform title for the original and revised versions.

100 1# \$a Schoenberg, Arnold, #d 1874-1951.

240 10 \$a Stücke, \$m orchestra, \$n op. 16

245 10 \$a Fünf Orchesterstücke, op. 16 : \$b new version = Fünf Orchesterstücke ...

("Revised edition, reduced for normal-sized orchestra by the composer")

100 1# \$a Stravinsky, Igor, 1882-1971.

245 10 \$a Petrushka : \$b complete original 1911 version ...

100 1# \$a Stravinsky, Igor, 1882-1971.

240 10 \$a Petrushka

245 10 \$a Petrushka : \$b burliske in four scenes (revised 1947 version) ...

- **Part (Music).** 1. The music for one of the participating voices or instruments in a musical work. 2. The written or printed copy of one or more (but not all) such parts for the use of one or more performers, designated in the physical description area as part.
- **Piano score.** A reduction of an orchestral score to a version for piano, on two staves.
- **Plate number (Music).** 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. It may include initials, abbreviations, or words identifying a publisher and is sometimes followed by a number corresponding to the number of pages or plates. See also Publisher's number (Music).
- **Publisher's number (Music).** 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 (Music).
- **Score.** A series of staves on which **all the different instrumental and/or vocal parts of a musical work are written, one under the other in vertical alignment, so that the parts may be read simultaneously.** See also Chorus score, Close score, Condensed score, Miniature score, Part (Music), Piano [violin, etc.] conductor part, Piano score, Short score, Vocal score.
- **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 Close score, Condensed score.
- **Thematic index.** 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.
- **Transcription (Music).** See Adaptation (Music), Arrangement (Music).
- **Uniform title.** 1. The particular title by which a work is to be identified for cataloguing purposes. 2. The particular title used to distinguish the heading for a work from the heading for a different work. 3. A conventional collective title used to collocate publications of an author, composer, or corporate body

containing several works or extracts, etc., from several works (e.g., complete works, several works in a particular literary or musical form).

- **Vocal score.** A score showing all vocal parts, with accompaniment, if any, arranged for keyboard instrument. See also Chorus score.

MCD Glossary

#### VOCAL SCORE

This term is used for works originally for chorus and/or one or more solo voices, with accompaniment. In order for this term to be used in the physical description area for a particular manifestation of a work, the item must include the solo voice(s) (if any). In addition, if the accompaniment is originally for other than keyboard instrument it must be either arranged for keyboard instrument or omitted; if originally for keyboard instrument it must be omitted. (Understand "if any" in the definition to mean "omitted or.") This term is not used for works originally unaccompanied or for any manifestation of an accompanied work with the original accompaniment.

See also MCD 5.5B1.

#### Chief Source of Information

AACR2:

##### 5.0B1. Chief source of information

If the title page consists of a list of titles including the title of the item being catalogued, use as the chief source of information whichever of the "list" title page, the cover, or the caption furnishes the fullest information. In all other cases, use the title page or title page substitute (see 2.0B1) as the chief source of information.

If information is not available from the chief source, take it from the following sources (in this order of preference):

caption  
cover  
colophon  
other preliminaries  
other sources

- **This means that if there is a title page you must use it.**
- **A lot of music is published without a cover. A lot of music is published without a title page.** Smiraglia, p. 2: "A cover must be printed on material (usually heavier paper or card stock) that is different from the material on which the music is printed."
- List title page. **Ex. 1 Berbiguier**

## Example of list title page

Entire record displayed.

OLUC da berb, trio/sco Record 11 of 12  
HELD BY IUL - NO OTHER HOLDINGS  
OCLC: 37229885 Rec stat: c  
Entered: 19970702 Replaced: 19990713 Used: 19970702  
▶ Type: c ELvl: I Srce: d Audn: Ctrl: Lang: N/A  
BLvl: m Form: Comp: zz AccM: MRec: Ctry: fr  
Desc: a FMus: z LTxt: n DtSt: s Dates: 1884, ¶

- ▶ 1 040 IUL #c IUL #d OCL ¶
- ▶ 2 028 22 E.B.4876 #b Emile Benoit ¶
- ▶ 3 048 wa03 ¶
- ▶ 4 090 M357.2 #b .B48 op.13 ¶
- ▶ 5 090 #b ¶
- ▶ 6 049 IULA ¶
- ▶ 7 100 1 Berbiguier, T. #q (Tranquille), #d 1782-1838. ¶
- ▶ 8 240 10 Trios, #m flutes, #n op. 13 ¶
- ▶ 9 245 00 Trios pour trois fl<sup>^</sup>utes, op. 13 / #c Berbiguier. ¶
- ▶ 10 260 Paris : #b Emile Benoit, #c [1884?] ¶
- ▶ 11 300 3 parts ; #c 35 cm. ¶
- ▶ 12 500 Title from list title page. ¶
- ▶ 13 650 0 Woodwind trios (Flutes (3)) #v Parts. ¶

### When there is no title page, use AACR2 2.0B1:

#### 2.0B1. Chief source of information

The chief source of information for printed monographs is the title page or, if there is no title page, the source from within the publication that is used as a substitute for it. For printed monographs published without a title page, or without a title page applying to the whole work (as in the case of some editions of the Bible and some bilingual dictionaries), use the part of the item supplying the most complete information, whether this be the cover (excluding a separate book jacket), caption, colophon, running title, or other part. Specify the part used as a title page substitute in a note (see 2.7B3). If no part of the item supplies data that can be used as the basis of the description, take the necessary information from any available source. If the information traditionally given on the title page is given on facing pages or on pages on successive leaves, with or without repetition, treat those pages as the title page.

#### Prescribed sources of information

From AACR2 Amendments 1999:

5.0B2. Prescribed sources of information

The prescribed source(s) of information for each area of the description of published music is set out below. Enclose information taken from outside the prescribed source(s) in square brackets.

AREA	PRESCRIBED SOURCES OF INFORMATION
Title and statement of responsibility	Chief source of information
Edition	Chief source of information, caption, cover, colophon, other preliminaries
Musical presentation	Chief source of information
Publication, distribution, etc.	Chief source of information, caption, cover, colophon, other preliminaries, first page of music
Physical description	Any source
Series	Series title page, title page, caption, cover, colophon, other preliminaries
Note	Any source
Standard number and terms of availability	Any source

- **The only change is in the order of the prescribed sources for series.**

Transcribing and tracing titles

AACR2 5.1B1.

Transcribe the title proper as instructed in 1.1B. **If a title consists of the name(s) of one or more type(s) of composition, or one or more type(s) of composition and one or more of the following:**

medium of performance

key

date of composition

number

treat type of composition, medium of performance, etc., as the title proper.

**[For help in determining whether a title consists of the name(s) of one or more type(s), consult reference sources (e.g. Harvard dictionary of music, 1986) or Types of composition for use in music uniform titles, a manual for use with AACR2 Chapter 25, 2nd, updated edition, June 1997, revised 2000 (<http://www.library.yale.edu/cataloging/music/types.htm>)]**

LCRI for 5.1B1:

5.1B1.

Serial Numbers

Transcribe as part of the title proper a serial number (whether it appears as arabic or roman numerals or spelled out) which appear in conjunction with title but without the designation "no." or its equivalent, regardless of the nature of the title.

Antiphony II : variations on a theme of Cavafy

not Antiphony : II : variations on a theme of Cavafy

MCD for 5.1B1:

In applying this rule, be governed by the definition of "name of a type of composition" in 25.27A1, footnote 9.

Apply the second sentence of this rule to titles consisting of the names of two or more types of composition only when each of the types named constitutes a more or less distinct part of the work or item. (In such cases the names of types are usually connected by a conjunction or other linking word.)

Zwei Praeludien und Fugen für Orgel, op. posth. 7

Sonatas and partitas for solo violin, BWV 1001-1006

When a title consists of two words each of which alone would be the name of a type of composition, but the combination of the two words produces a distinctive title, apply the third sentence of this rule ("In all other cases ...").

Fantaisie-impromptu : in C sharp minor, op. 66  
 Humoresque-bagatelles : op. 11

Note, however, that "trio sonata" (cf. 25.29C1) and "chorale prelude" are each the name of one type of composition.

Example of title proper including number, key, and medium statement:

The screenshot shows the OCLC Passport interface. At the top, the title bar reads "OCLC Passport - [InU-MU on TLP:connect.dedip.oclc.org24]". Below the title bar is a menu bar with "Session", "Edit", "View", "Tools", "Window", and "Help". A toolbar contains various icons for file operations and navigation. The main window displays the following text:

```

CAT SID: 08400 OL
Beginning of record displayed.
OLUC ln ^86-751624 Record 1 of 1
HELD BY IUL - 60 OTHER HOLDINGS
OCLC: 15281131 Rec stat: c
Entered: 19860409 Replaced: 20000608 Used: 20000608
▶ Type: c ELvl: Srce: Audn: Ctrl: Lang: N/A
BLvl: m Form: Comp: ts AccM: MRec: Ctry: enk
Desc: a FMus: a LTxt: n DtSt: s Dates: 1985,
▶ 1 010 86-751624
▶ 2 040 DLC #c DLC
▶ 3 019 14222118
▶ 4 028 32 N.M. 243 #b Nova Music
▶ 5 048 sa02 #a ke
▶ 6 048 wb02 #a ke
▶ 7 048 wa02 #a ke
▶ 8 050 00 M312.4 #b .J2 no. 1 1985
▶ 9 090 #b
▶ 10 049 IULA
▶ 11 100 1 Jacquet de La Guerre, Elisabeth-Claude, #d 1665-1729.
▶ 12 240 10 Trio sonatas. #n No. 1
▶ 13 245 00 Sonata no. 1 in G for 2 violins (oboes/flutes) and basso
continuo / #c Elisabeth Jacquet de La Guerre ; edited by R.P. Block.
  
```

At the bottom of the window, there is a status bar with "For Help, press F1" on the left, "PRISM BLK" in the middle, and "23.16" on the right. The Windows taskbar is visible at the very bottom, showing the Start button, several application icons, and the system clock displaying "12:09 PM".

Example of title proper including the names of several types of compositions, number, and medium:

The screenshot shows a window titled "OCLC Passport - [InU-MU on TLP:connect.dedip.oclc.org24]". The window contains a record for a musical score. The record is displayed in a text-based format with various fields and a list of holdings. The title of the score is "Prelude, interlude, and scherzo, op. 64, Eb clarient (Bb) and piano / +c Norman M. Heim.".

Entire record displayed.

OLUC ln ^94-770888 Record 1 of 1

NO HOLDINGS IN IUL - 2 OTHER HOLDINGS

OCLC: 31064014 Rec stat: c

Entered: 19940908 Replaced: 19990517 Used: 19950517

▶ Type: c ELvl: 7 Srce: Audn: Ctrl: Lang: N/A

BLvl: m Form: Comp: uu AccM: MRec: Ctry: mdu

Desc: a FMus: a LTxt: n DtSt: s Dates: 1993, ¶

▶ 1 010 94-770888/M ¶

▶ 2 040 DLC +c DLC +d OCL ¶

▶ 3 050 00 M250 +b .H ¶

▶ 4 090 +b ¶

▶ 5 049 IULA ¶

▶ 6 100 1 Heim, Norman M. ¶

▶ 7 240 10 Prelude, interlude, and scherzo, +m clarinet, piano, +n op. 64 ¶

▶ 8 245 10 Prelude, interlude, and scherzo, op. 64, Eb clarient (Bb) and piano / +c Norman M. Heim. ¶

▶ 9 260 [College Park, Md.?] : +b N.M. Heim, +c c1993. ¶

▶ 10 300 1 score (13 leaves) + 2 parts ; +c 28 cm. ¶

▶ 11 500 Includes alternate part for Eb clarinet. ¶

▶ 12 500 Production level cataloging. ¶

▶ 13 650 0 Clarinet and piano music +v Scores and parts. ¶

Example of title consisting of two types connected by a hyphen (one of the terms serves as an adjective).

The screenshot shows a web browser window titled "OCLC Passport - [InU-MU on TLP:connect.dedip.oclc.org24]". The browser's address bar and menu bar are visible. The main content area displays the following information:

Beginning of record displayed. CAT SID: 08047 OL

OLUC ln 88-750033 Record 1 of 1

HELD BY IUL - 27 OTHER HOLDINGS

OCLC: 15611848 Rec stat: c

Entered: 19880105 Replaced: 19991003 Used: 20000612

▶ Type: c ELvl: Srce: Audn: Ctrl: Lang: N/A

BLvl: m Form: Comp: su AccM: MRec: Ctry: ne

Desc: a FMus: a LTxt: n DtSt: s Dates: 1986, ¶

▶ 1 010 88-750033 ¶

▶ 2 040 DLC #c DLC ¶

▶ 3 028 22 01.1808.10 #b Molenaar ¶

▶ 4 048 od ¶

▶ 5 050 00 M1203 #b .T ¶

▶ 6 090 #b ¶

▶ 7 049 IULA ¶

▶ 8 100 1 Tailleferre, Germaine, #d 1892-1983. ¶

▶ 9 245 10 Suite-divertimento : #b pour grand-orchestre d'harmonie / #c Germaine Tailleferre ; [orchestrated by] D'esir'e Dondeyne. ¶

▶ 10 260 Wormerveer, Holland : #b Molenaar, #c c1986. ¶

▶ 11 300 1 score (83 p.) ; #c 31 cm. ¶

▶ 12 500 For band. ¶

▶ 13 505 0 Introduction -- Barcarolle -- Menuet -- Nocturne -- Finale. ¶

The Windows taskbar at the bottom shows the Start button, several application icons, and the system tray with the date and time.

Example of number for a distinctive title included in the title proper:

The screenshot shows a window titled "OCLC Passport - [InU-MU on TLP:connect.dedip.oclc.org24]". The interface includes a menu bar (Session, Edit, View, Tools, Window, Help) and a toolbar with various icons. The main display area shows the following information:

Beginning of record displayed.

OLUC ti "SEQUENZA NO 12" Record 1 of 1  
NO HOLDINGS IN IUL - 25 OTHER HOLDINGS

OCLC: 41066685 Rec stat: n  
Entered: 19990330 Replaced: 19990330 Used: 20000914

► Type: c ELvl: I Srce: d Audn: Ctrl: Lang: N/A  
BLvl: m Form: Comp: uu AccM: h MRec: Ctry: au  
Desc: a FMus: z LTxt: n DtSt: s Dates: 1998, ¶

► 1 040 HRM #c HRM ¶  
► 2 024 2 M008035623 ¶  
► 3 028 22 UE 30 264 #b Universal Edition ¶  
► 4 041 0 #g freengger ¶  
► 5 045 0 #b d1997 ¶  
► 6 048 wd01 ¶  
► 7 090 M77 #b .B ¶  
► 8 090 #b ¶  
► 9 049 IULA ¶  
► 10 100 1 Berio, Luciano, #d 1925- ¶  
► 11 240 10 Sequenza, #n no. 12 ¶  
► 12 245 10 Sequenza XII : #b per fagotto solo (1997) / #c Luciano Berio. ¶  
► 13 246 3 Sequenza 12 ¶  
► 14 246 3 Sequenza dodici ¶

At the bottom of the screen, there is a taskbar with a "Start" button and several application icons. A small window titled "Cataloger's toolkit" is also visible in the bottom right corner.

Example of a distinctive title:

The screenshot shows the OCLC Passport application window. The title bar reads "OCLC Passport - [InU-MU on TLP:connect.dedip.oclc.org24]". The menu bar includes "Session", "Edit", "View", "Tools", "Window", and "Help". The toolbar contains various icons for file operations and navigation. The main window displays the following text:

```
1 line(s) modified.

OLUC an #1876282                                Record 1 of 1
HELD BY IUL - 49 OTHER HOLDINGS
  OCLC: 1876282          Rec stat: c
  Entered: 19751205      Replaced: 19990506      Used: 19990719
▶ Type: c      ELvl: I      Srce:      Audn:      Ctrl:      Lang: eng
  BLvl: m      Form:      Comp: sy      AccM:      MRec:      Ctry: nyu
  Desc: a      FMus: b      LTxt: n      DtSt: s      Dates: 1964,
▶ 1 010      64-45342
▶ 2 040      DLC #c CIN #d RES #d OCL
▶ 3 028 22   832-111 #b Peer International
▶ 4 050 0    M1001.H83 #b S3 1964
▶ 5 090      #b
▶ 6 049      IULA
▶ 7 100 1    Hovhaness, Alan, #d 1911-
▶ 8 240 10   Symphonies, #n no. 9, op. 180
▶ 9 245 10   Saint Vartan symphony : #b for brass, percussion, and string
orchestra / #c Alan Hovhaness.
▶ 10 260     New York : #b Peer International, #c c1964.
▶ 11 300     1 miniature score (113 p.) ; #c 23 cm.
▶ 12 500     Op. 180.
▶ 13 500     Duration: about 36 min.
```

The Windows taskbar at the bottom shows the Start button, several application icons, and a system tray with a clock and network status. A "Cataloger's toolkit" window is also visible in the taskbar.

Example of title tracings (246 and 740):

OCLC Passport - [InU-MU on TLP:connect.dedip.oclc.org24]

Session Edit View Tools Window Help

CAT MOD SID: 08435 OL

Beginning of record displayed.

OLUC ln ^96-702743 Record 1 of 1

HELD BY IUL - 33 OTHER HOLDINGS

OCLC: 32815274 Rec stat: c

Entered: 19950714 Replaced: 19960718 Used: 20000315

▶ Type: c ELvl: Src: d Audn: Ctrl: Lang: eng

BLvl: m Form: Comp: sg AccM: i MRec: Ctry: xxu

Desc: a FMus: a LTxt: n DtSt: s Dates: 1995, ¶

▶ 1 010 96-702743/M ¶

▶ 2 040 AU #c DLC #d ALM ¶

▶ 3 028 22 491-00436 #b Tenuto Publications ¶

▶ 4 041 0 eng #g eng ¶

▶ 5 042 lccopycat ¶

▶ 6 048 vb01 #a ka01 ¶

▶ 7 050 00 M1621 #b .P ¶

▶ 8 090 #b ¶

▶ 9 049 IULA ¶

▶ 10 100 1 Presser, William, #d 1916- ¶

▶ 11 240 10 Songs of love and woe ¶

▶ 12 245 10 Three songs of love and woe : #b for mezzo-soprano and piano / #c William Presser. ¶

▶ 13 246 3 3 songs of love and woe ¶

Start | Music Score Cataloging Basics.doc - Microsoft Word | Cataloger's toolkit

OCLC Passport - [InU-MU on TLP:connect.dedip.oclc.org24]

Session Edit View Tools Window Help

CAT MOD SID: 08435 OL

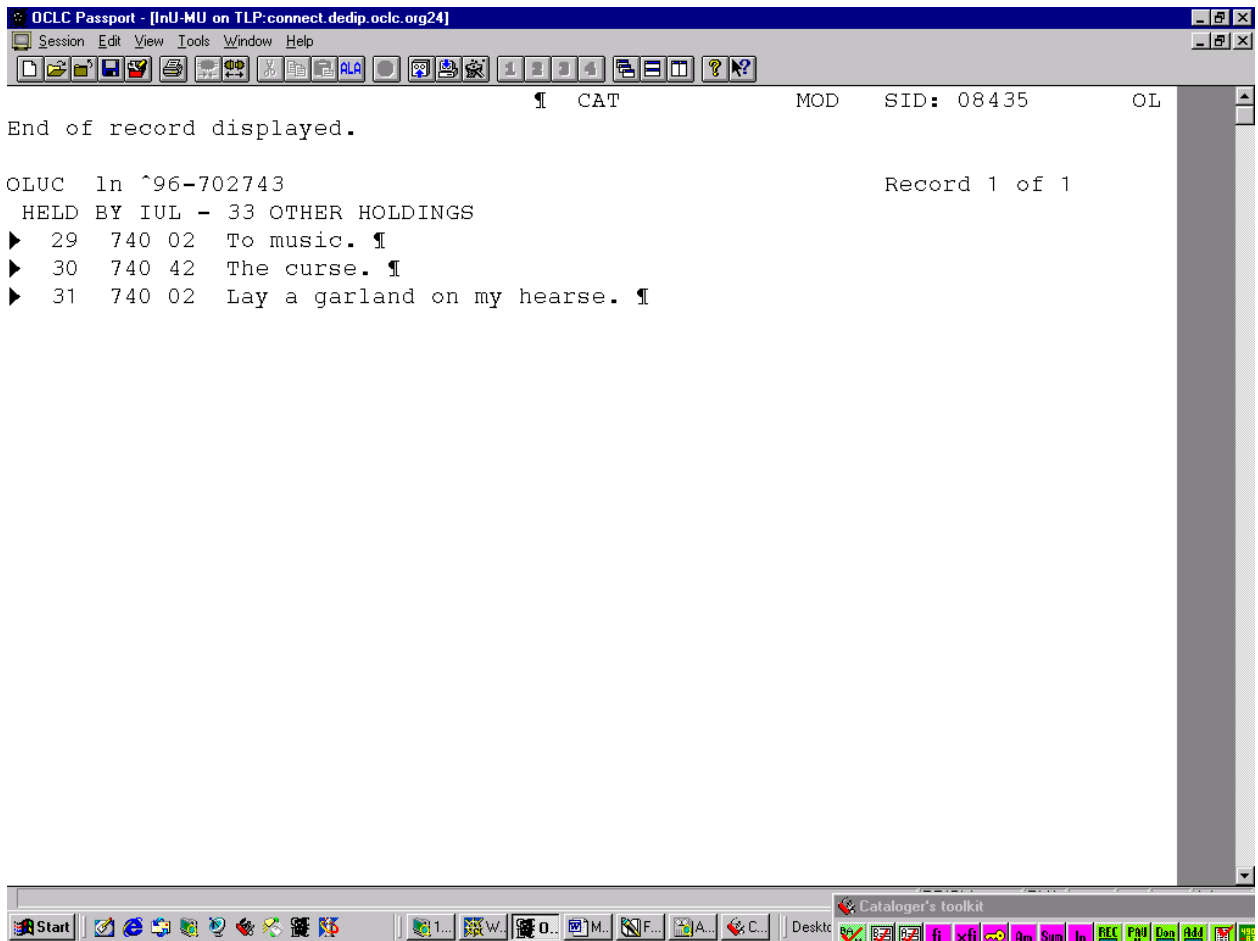
OLUC ln ^96-702743 Record 1 of 1

HELD BY IUL - 33 OTHER HOLDINGS

- ▶ 14 246 3 Songs of love and woe ¶
- ▶ 15 260 [S.l.] : #b Tenuto Publications ; #a Bryn Mawr, PA : #b sole selling agent, T. Presser Co., #c c1995. ¶
- ▶ 16 300 2 scores (16 p. ea.) ; #c 29 cm. ¶
- ▶ 17 306 000920 ¶
- ▶ 18 440 0 Music by American composers ¶
- ▶ 19 500 Cover title. ¶
- ▶ 20 500 "A version for mezzo-soprano and string quartet or string orchestra is available on rental from Theodore Presser Co."--Cover. ¶
- ▶ 21 500 Biographical information and notes on back cover. ¶
- ▶ 22 500 Total duration: 9:20. ¶
- ▶ 23 505 0 To music / [text by] Robert Herrick (4:20) -- The curse / [text by] Robert Herrick (2:10) -- Lay a garland on my hearse / [text by] John Fletcher (2:50). ¶
- ▶ 24 650 0 Songs (Medium voice) with piano. ¶
- ▶ 25 600 10 Herrick, Robert, #d 1591-1674 #x Musical settings. ¶
- ▶ 26 600 10 Fletcher, John, #d 1579-1625 #x Musical settings. ¶
- ▶ 27 700 1 Herrick, Robert, #d 1591-1674. ¶
- ▶ 28 700 1 Fletcher, John, #d 1579-1625. ¶

Start [Taskbar icons] OCLC Passport - [InU-MU on TLP:connect.dedip.oclc.org24] logger's toolkit

740's used for title added entries of the individual songs.



## 5.1F.Statement of responsibility when a person is not named.

The screenshot shows a window titled "OCLC Passport - [InU-MU on TLP:connect.dedip.oclc.org24]". The interface includes a menu bar (Session, Edit, View, Tools, Window, Help) and a toolbar with various icons. The main display area shows the following text:

Beginning of record displayed.

OLUC an #44175597 Record 1 of 1  
HELD BY IUL - 20 OTHER HOLDINGS

OCLC:	44175597	Rec stat:	c	Used:	20000920
Entered:	20000605	Replaced:	20000622		

► Type: c ELvl: I Src: d Audn: Ctrl: Lang: eng  
BLvl: m Form: Comp: op AccM: ei MRec: Ctry: mau  
Desc: a FMus: c LTxt: n DtSt: s Dates: 1999, ¶

- 1 040 OBE #c OBE ¶
- 2 028 32 5400 #b ECS Publishing ¶
- 3 041 0 eng #g eng ¶
- 4 045 0 #b d051997 ¶
- 5 090 M1503.M725 #b C6 1999 ¶
- 6 090 #b ¶
- 7 049 IULA ¶
- 8 100 1 Mollicone, Henry, #d 1946- ¶
- 9 240 10 Coyote tales. #s Vocal score ¶
- 10 245 10 Coyote tales : #b an opera in two acts / #c music by Henry Mollicone ; lyrics by Sheldon Harnick ; vocal score. ¶
- 11 260 Boston, Mass : #b ECS Publishing, #c c1999. ¶
- 12 300 1 vocal score (322 p.) ; #c 30 cm. ¶
- 13 306 000230 ¶

The Windows taskbar at the bottom shows the Start button, several application icons, and a "Cataloger's toolkit" window.

## 5.2 Edition area.

MCD

5.2B2.

When a song, song cycle, or set or collection of songs bears a statement designating the voice range (as distinguished from a statement of medium of performance) that is not grammatically linked to the title, other title information, etc., transcribe the statement as an edition statement, whether or not it includes the word "edition" or its equivalent.

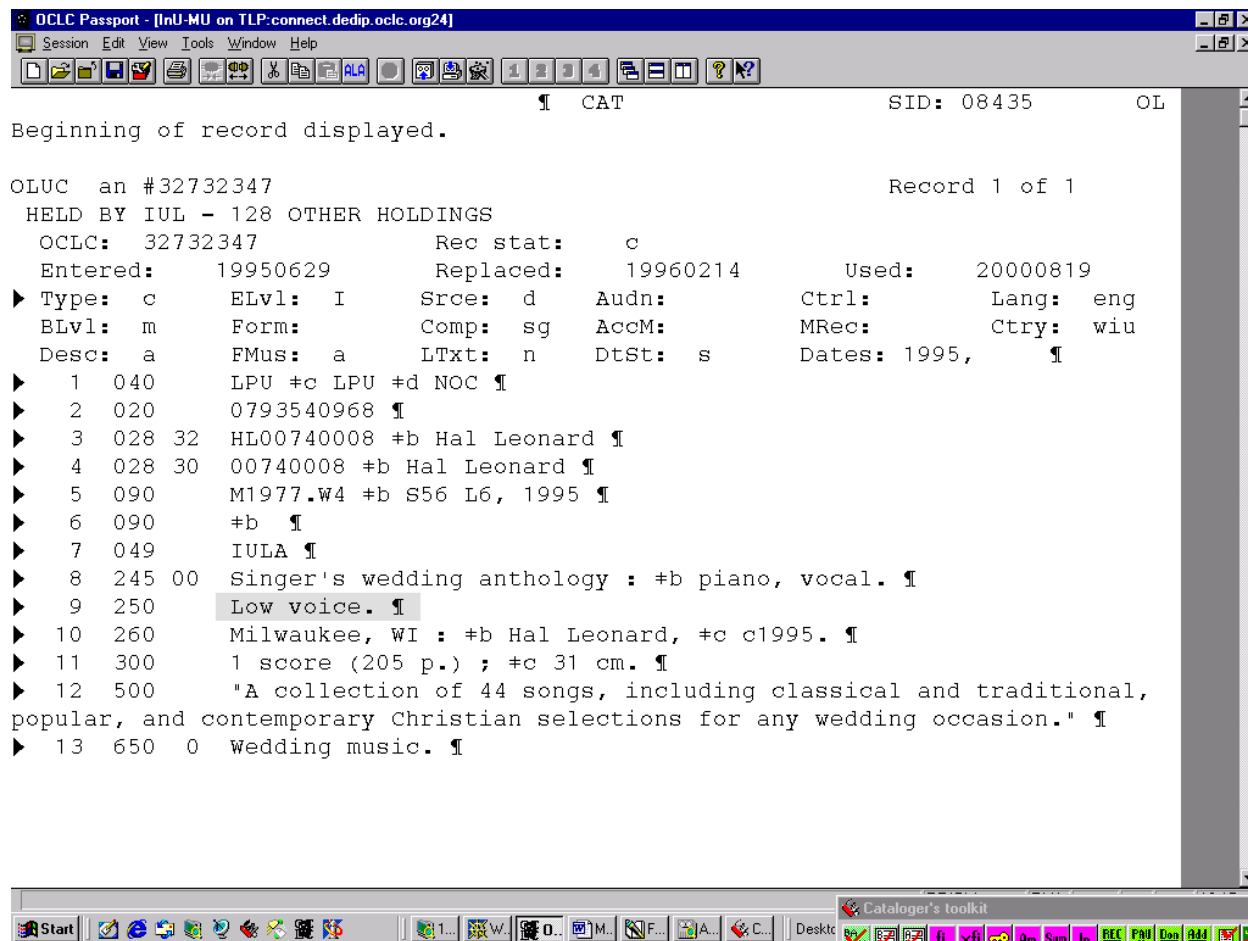
Lieder / Franz Schubert ; herausgegeben von Walther Dürr. -- Hohe Stimme (Originallage). -- Schubert-Album. -- Neue, kritisch durchgesehene Ausg. / von L. Benda, Ausg. für hohe Stimme. -

but

Roadways / words by John Masefield ; music by Edith Rose. -- High key in F. --

Lieder : eine Auswahl für hohe Stimmlage und Klavier ...  
Drei Lieder für eine hohe Stimme mit Klavierbegleitung ...

Example of voice range used an edition statement.



### 5.3 Musical presentation statement area.

#### 5.3B. Musical presentation statement

##### 5.3B1.

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

Orchester-Partitur

Score and set of parts

Miniature score

Playing score

If the statement appears in two or more languages or scripts, transcribe the one that is in the language or script of the title proper. If this criterion does not apply, transcribe the one that appears first.

Optionally, transcribe the parallel statements, each preceded by an equals sign.

Partitura = Partition

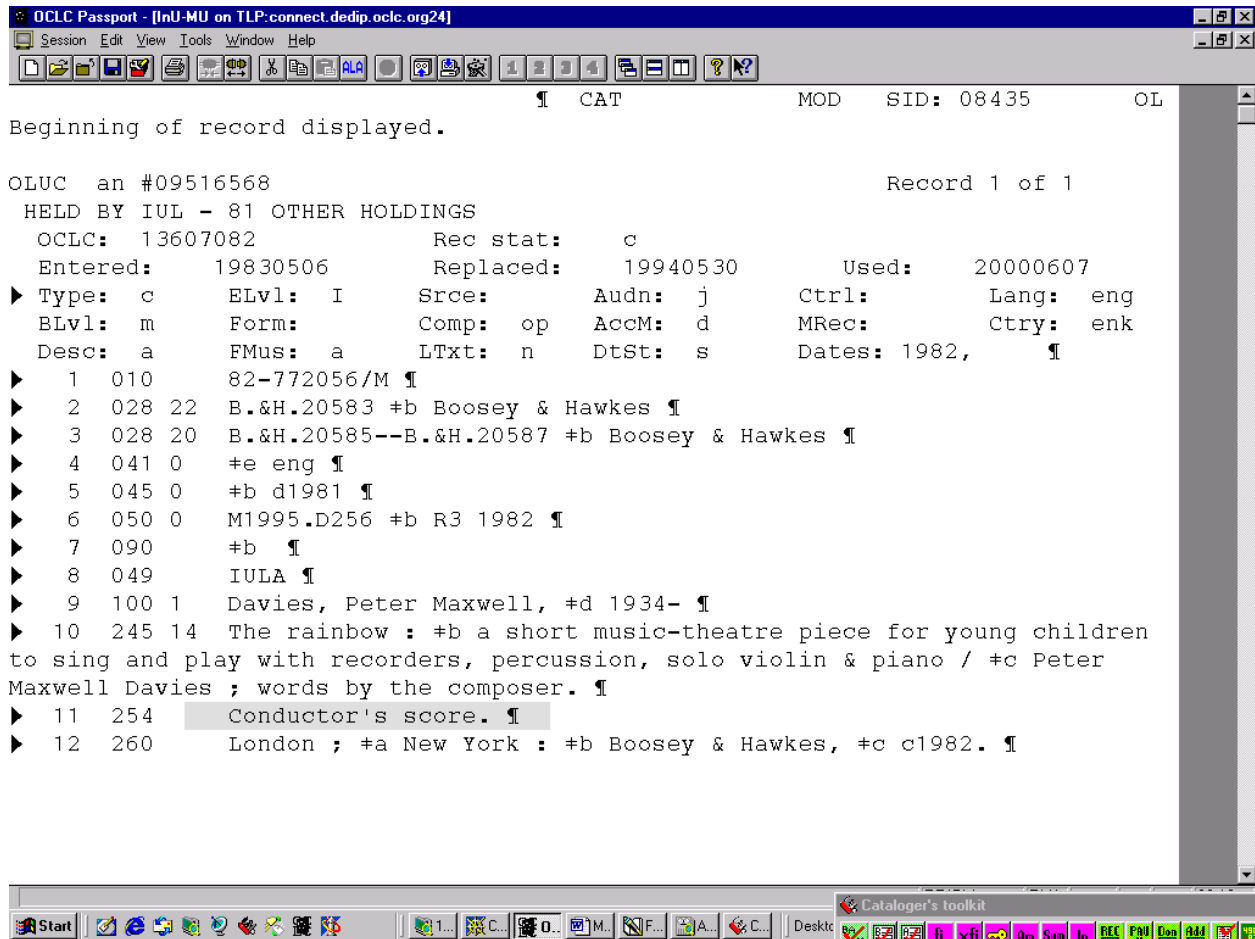
Játszópartitúra = Playing score

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.

. . . ; full score reconstructed by Julian Woodruff from the manuscript parts

5.3B2. If a musical presentation statement is an inseparable part of another area and is recorded as such, do not repeat it here.

- DO NOT PLACE ANY TERM WHICH SUGGESTS A MODIFICATION OF THE MUSIC IN THIS AREA (e.g. Vocal score; piano reduction; chorus score; version of violin and piano). SEE DEFINITION OF MUSICAL PRESENTATION AREA IN THE GLOSSARY



## Dates

AACR2  
1.4F1.

**For published items, give the date (i.e., year) of publication, distribution, etc., of the edition, revision, etc., named in the edition area. If there is no edition statement, give the date of the first publication of the edition to which the item belongs.** Give dates in Western-style arabic numerals. If the date found in the item is not of the Gregorian or Julian calendar, give the date as found and follow it with the year(s) of the Gregorian or Julian calendar.

1.4F5.

Optional addition. Give the latest date of copyright following the publication, distribution, etc., date if the copyright date is different.

, 1967, c1965

, [1981], p1975

1.4F6.

If the dates of publication, distribution, etc., are unknown, give the copyright date or, in its absence, the date of manufacture (indicated as such) in its place.

, c1967

, 1967 printing

, p1983  
, 1979 pressing

## LCRI

### 1.4F5. Optional addition

#### Option Decision

Apply the optional rule to materials other than books and printed serials whenever the copyright date of the item is different from the date of publication etc. (For books and printed serials, do not add a copyright date after the publication date.)

If a copyright date is being recorded, transcribe copyright dates other than a phonogram copyright date preceded by a lowercase "c"; transcribe the phonogram copyright date preceded by a lowercase "p."

### 1.4F6.

#### Applicability

**If the edition being cataloged (LCRI 1.0) lacks a date of publication, etc., apply the following:**

1) If the item contains only a copyright date, give the copyright date. (See also LCRI 1.4F7.)

t.p. verso: Copyright ©1980

preface signed: June 1980

transcription: c1980

t.p. verso: Copyright ©1982

preface signed: June 1981

transcription: c1982

**Ignore copyright renewal dates for works first copyrighted before 1978.** If the copyright dates vary, give the latest date for works copyrighted after 1977.

If a copyright date is being recorded, transcribe copyright dates other than a phonogram copyright date preceded by a lowercase "c"; transcribe the phonogram date preceded by a lowercase "p."

2) If the item contains a copyright date and a date of manufacture and the year is the same for both, give only the copyright date. Do not add the date of manufacture.

t.p. verso: Copyright ©1980 // 1980 printing

transcription: c1980

3) If the item contains a copyright date and a date of manufacture and the years differ, give the copyright date. Add the date of manufacture (1.4G4).

t.p. verso: Copyright ©1978 // Sixth Printing 1980

preface signed: June 1978

transcription: c1978 (1980 printing)

4) If the item contains only a date of manufacture, apply the following in the order listed:

a) Give the date of manufacture in brackets as an inferred date of publication, etc., if it can be assumed that the date of manufacture and the date of the edition being cataloged are identical; for books this means that the item is assumed to be the first printing of the edition. t.p. verso:

First Printing 1980

transcription: [1980]

b) Give the date of manufacture.

t.p. verso: 15th Impression 1980

transcription: 1980 printing

## LCRI 1.0. GENERAL RULES

### Edition or Copy

**When a new manifestation of an item reaches the cataloger, the question arises as to whether this is a copy of an earlier manifestation or an edition separate from the earlier manifestation needing its own bibliographic record. Consult the definition of "Edition" in Appendix D. If, according to this definition, two items are known to be two different editions, create separate records for each.**

**Also, consider that a new edition is involved whenever**

**1) there is an explicit indication of changes (including corrections) of content; or,**

**2) anything in the following areas or elements of areas differs from one bibliographic record to another: title and statement of responsibility area, edition area, the extent statement of the physical description area, and series area. (For an exception relating to CIP items, see below.)**

Whenever the question relates to the publication, distribution, etc., area or to ISBNs, consider that the item is a copy if the only variation is one or more of the following:

- 1) a difference in the printing or copyright date when there is also a publication date;
- 2) a minor variation in an entity's name. There are relatively few examples of this phenomenon, which arises when a publisher uses multiple forms concurrently. For example, "Duckworth" and "G. Duckworth" and "St. Martin's" and "St. Martin's Press" have been used at the same time by these publishers. A genuine name change, even if minor, should not be considered as a variation;
- 3) the addition, deletion, or change of an ISBN;
- 4) a difference in binding; or,
- 5) a difference in the edition statement or the series whenever the item is a CIP book issued by the publisher in both a hardbound and a softbound version.

For variations in the publication, distribution, etc., area not covered by the preceding statements, consider that the item is a new edition. Noteworthy examples for the publication, distribution, etc., area are variations involving different places or entities transcribed or any difference in an entity's name that is suggestive of either a name change or a different entity. Examples of the latter case are the many instances of a sequence of names used, with one used for some time and another at some point replacing the first. For example, "Harper & Brothers" becomes "Harper & Row"; "Doubleday, Doran" becomes "Doubleday."

Ex. 2. Respighi. Belfagor. Copyright date. Copyright renewal date. Reprint date.

Found in OCLC (different edition?)

OCLC Passport - [InU-MU on TLP:connect.dedip.oclc.org24]

Session Edit View Tools Window Help

Entire record displayed.

OLUC da resp,belf/sco Record 7 of 18

NO HOLDINGS IN IUL - 3 OTHER HOLDINGS

OCLC: 8049687 Rec stat: c

Entered: 19820108 Replaced: 19990513 Used: 19930114

▶ Type: c ELvl: K Srce: d Audn: Ctrl: Lang: ita

BLvl: m Form: Comp: op AccM: MRec: Ctry: it

Desc: FMus: c LTxt: n DtSt: s Dates: 1923, ¶

▶ 1 040 PLF #c PLF #d OCL ¶

▶ 2 048 vu #a ka01 ¶

▶ 3 092 782 #b R312b ¶

▶ 4 090 #b ¶

▶ 5 049 IULA ¶

▶ 6 100 1 Respighi, Ottorino, #d 1879-1936. ¶

▶ 7 240 00 Belfagor. #s Vocal score. #l Italian ¶

▶ 8 245 10 Belfagor, #b commedia lirica in un prologo, due atti, un epilogo #c di Claudio Guastalla dalla commedia di Ercole Luigi Morselli; canto e pianoforte. ¶

▶ 9 260 Milano, #b Ricordi #c [c1923] ¶

▶ 10 300 290 p. ¶

▶ 11 650 0 Operas #v Vocal scores with piano. ¶

PRISM BLK 18.15

Start | 1 - BRD... | Unicorn... | Music S... | OCLC... | Desktop | My Computer | 11:25 AM

Found in OCLC (different edition?)

The screenshot shows the OCLC Passport application window. The title bar reads "OCLC Passport - [InU-MU on TLP:connect.dedip.oclc.org24]". The menu bar includes "Session", "Edit", "View", "Tools", "Window", and "Help". The toolbar contains various icons for file operations and navigation. The main window displays the following text:

CAT SID: 09539 OL

Beginning of record displayed.

OLUC da resp,belf/sco Record 11 of 18

NO HOLDINGS IN IUL - 45 OTHER HOLDINGS

OCLC: 27085537 Rec stat: c

Entered: 19921208 Replaced: 19990513 Used: 20000608

► Type: c ELvl: I Sree: d Audn: Ctrl: Lang: ita

BLvl: m Form: Comp: op AccM: MRec: Ctry: it

Desc: a FMus: c LTxt: n DtSt: r Dates: 1992,1923 ¶

► 1 040 CR2 #c CR2 #d OCL ¶

► 2 028 22 119039 #b Ricordi ¶

► 3 090 M1503.R434 #b B4 1992 ¶

► 4 090 #b ¶

► 5 049 IULA ¶

► 6 100 1 Respighi, Ottorino, #d 1879-1936. ¶

► 7 240 10 Belfagor. #s Vocal score ¶

► 8 245 10 Belfagor : #b commedia lirica in un prologo, due atti, un epilogo / #c di Claudio Guastalla dalla commedia di Ercole Luigi Morselli ; [musica di] Ottorino Respighi ; opera completa per canto e pianoforte. ¶

► 9 260 Milano : #b Ricordi , #c 1992, c1923. ¶

► 10 300 1 vocal score (290 p.) ; #c 28 cm. ¶

► 11 500 Italian words. ¶

► 12 650 0 Operas #v Vocal scores with piano. ¶

The taskbar at the bottom shows the Start button, several application icons, and the system tray with the time 11:27 AM.

Possible new record (260 depending on how "repristino" is interpreted)

The screenshot shows a window titled "OCLC Passport - [InU-MU on TLP:connect.dedip.oclc.org24]". The interface includes a menu bar (Session, Edit, View, Tools, Window, Help) and a toolbar with various icons. The main display area shows the following text:

Beginning of record displayed.

SAVE 1840 Record 1 of 1

OCLC: NEW Rec stat: n  
Entered: 20001006 Replaced: 20001006 Used: 20001006  
▶ Type: c ELvl: I Ssrc: d Audn: Ctrl: Lang: ita  
BLvl: m Form: Comp: op AccM: MRec: Ctry: it  
Desc: a FMus: c LTxt: n DtSt: r Dates: 1992,1923 ¶

- ▶ 1 040 +c IUL ¶
- ▶ 2 028 22 119039 +b Ricordi ¶
- ▶ 3 049 IULA ¶
- ▶ 4 100 1 Respighi, Ottorino, +d 1879-1936. ¶
- ▶ 5 240 10 Belfagor. +s Vocal score ¶
- ▶ 6 245 10 Belfagor : +b commedia lirica in un prologo, due atti, un epilogo / +c di Claudio Guastalla ; [musica di] Ottorino Respighi ; opera completa per canto e pianoforte. ¶
- ▶ 7 260 Milano : +b Ricordi , +c c1923, 1992 printing. ¶
- ▶ 8 260 Milano : +b Ricordi , +c 1992, c1923. ¶
- ▶ 9 260 Milano : +b Ricordi , +c [1992], c1923. ¶
- ▶ 10 300 1 vocal score (290 p.) ; +c 28 cm. ¶
- ▶ 11 440 0 Ricordi opera vocal score series ¶
- ▶ 12 500 Italian words. ¶

The bottom of the window shows a taskbar with the Start button, several application icons, and a system tray displaying "PRISM BLK 16.2" and "12:00 PM".

Ex. 3. Henselt. Copyright date and copyright renewal assignment date.

Found in OCLC with edition statement.

The screenshot shows the OCLC Passport interface. The title bar reads "OCLC Passport - [InU-MU on TLP:connect.dedip.oclc.org24]". The menu bar includes "Session", "Edit", "View", "Tools", "Window", and "Help". The toolbar contains various icons for navigation and editing. The main display area shows the following information:

CAT SID: 09539 OL  
Entire record displayed.  
OLUC da hens,twel/sco Record 1 of 4  
NO HOLDINGS IN IUL - 8 OTHER HOLDINGS  
OCLC: 20545524 Rec stat: n  
Entered: 19880314 Replaced: 19891025 Used: 19971217  
▶ Type: c ELvl: M Srce: d Audn: Ctrl: Lang: N/A  
BLvl: m Form: Comp: st AccM: MRec: Ctry: nyu  
Desc: a FMus: z LTxt: n DtSt: s Dates: 1902, ¶  
▶ 1 040 OKU #c OKU ¶  
▶ 2 028 20 15609 #b G. Schirmer ¶  
▶ 3 048 ka01 ¶  
▶ 4 090 #b ¶  
▶ 5 049 IULA ¶  
▶ 6 100 1 Henselt, Adolf von, #d 1814-1889. ¶  
▶ 7 240 10 'Etudes, #m piano, #n op. 2 ¶  
▶ 8 245 00 Twelve characteristic concert studies, op. 2 : #b for the piano  
/ #c Adolf Henselt ; rev. and annotated by Alberto Jon´as. ¶  
▶ 9 250 New ed. ¶  
▶ 10 260 New York : #b G. Schirmer, #c c1902. ¶  
▶ 11 300 66 p. of music ; #c 31 cm. ¶  
▶ 12 490 0 Schirmer's library of musical classics ; #v v. 44 ¶  
▶ 13 650 0 Piano #x Studies and exercises. ¶

The Windows taskbar at the bottom shows the Start button, several application icons, and the system tray with the time 12:09 PM and date 18.16.

Found in OCLC with edition statement.

The screenshot shows the OCLC Passport application window. The title bar reads "OCLC Passport - [InU-MU on TLP:connect.dedip.oclc.org24]". The menu bar includes "Session", "Edit", "View", "Tools", "Window", and "Help". The toolbar contains various icons for file operations and navigation. The main window displays the following information:

CAT SID: 09539 OL  
Beginning of record displayed.  
OLUC da hens,twel/sco Record 3 of 4  
NO HOLDINGS IN IUL - 38 OTHER HOLDINGS  
OCLC: 603122 Rec stat: c  
Entered: 19730413 Replaced: 19980420 Used: 19980420  
Type: c ELvl: I Sroe: d Audn: Ctrl: Lang: N/A  
BLvl: m Form: Comp: st AccM: MRec: Ctry: nyu  
Desc: a FMus: z LTxt: n DtSt: s Dates: 1902, ¶  
▶ 1 040 MIA #c MIA #d OCL #d GZM ¶  
▶ 2 028 22 15609 #b G. Schirmer ¶  
▶ 3 048 ka01 ¶  
▶ 4 090 MT225 #b .H46 op.2 ¶  
▶ 5 090 #b ¶  
▶ 6 049 IULA ¶  
▶ 7 100 1 Henselt, Adolf von, #d 1814-1889. ¶  
▶ 8 240 10 Etudes caract'eristiques de concert ¶  
▶ 9 245 10 Twelve characteristic concert-studies for the piano, op. 2 / #c  
Adolf Henselt ; rev. and annotated by Alberto Jon'as. ¶  
▶ 10 246 30 Characteristic concert-studies for the piano, op. 2 ¶  
▶ 11 246 3 12 characteristic concert-studies for the piano, op. 2 ¶  
▶ 12 250 New ed. ¶  
▶ 13 260 New York : #b G. Schirmer, #c c1902. ¶

The taskbar at the bottom shows the Start button, several application icons, and the system tray with the time 12:10 PM and date 23.1.

Found in OCLC with renewal date used as copyright date.

The screenshot shows a window titled "OCLC Passport - [InU-MU on TLP:connect.dedip.oclc.org24]". The interface includes a menu bar (Session, Edit, View, Tools, Window, Help) and a toolbar with various icons. The main display area shows the following information:

CAT SID: 09539 OL

Beginning of record displayed.

OLUC da hens,twel/sco Record 2 of 4

NO HOLDINGS IN IUL - 15 OTHER HOLDINGS

OCLC: 20059618 Rec stat: c

Entered: 19890724 Replaced: 19930112 Used: 20000527

► Type: c ELvl: I Sroe: d Audn: Ctrl: Lang: N/A

BLvl: m Form: Comp: st AccM: MRec: Ctry: nyu

Desc: a FMus: z LTxt: n DtSt: s Dates: 1929, ¶

- 1 040 BNY #c BNY #d TXJ ¶
- 2 028 22 15609 #b G. Schirmer ¶
- 3 028 30 44 #b G. Schirmer ¶
- 4 045 w3w3 ¶
- 5 048 ka01 ¶
- 6 090 MT225.H524 #b op.2 J6 ¶
- 7 090 #b ¶
- 8 049 IULA ¶
- 9 100 1 Henselt, Adolf von, #d 1814-1889. ¶
- 10 240 10 Etudes caract'eristiques de concert. ¶
- 11 245 10 Twelve characteristic concert-studies for the piano / #c Adolf Henselt ; revised and annotated by Alberto Jon'as. ¶
- 12 260 New York : #b G. Schirmer, #c c1929. ¶
- 13 300 66 p. of music ; #c 31 cm. ¶

The Windows taskbar at the bottom shows the Start button, several application icons, and the system tray with the time 12:11 PM and date 21.16.

Enhanced record with renewal date used as supplied date of publication.

OCLC Passport - [InU-MU on TLP:connect.dedip.oclc.org24]

Session Edit View Tools Window Help

CAT C MOD SID: 09539 AF

Beginning of record displayed.

OLUC

NO HOLDINGS IN IUL - 15 OTHER HOLDINGS

OCLC: 20059618 Rec stat: c

Entered: 19890724 Replaced: 20001006 Used: 20000527

Type: c ELvl: I Sroe: d Audn: Ctrl: Lang: N/A

BLvl: m Form: Comp: st AccM: MRec: Ctry: nyu

Desc: a FMus: z LTxt: n DtSt: t Dates: 1929,1902

1 040 BNY #c BNY #d TXJ #d IUL

2 028 22 15609 #b G. Schirmer

3 048 ka01

4 090 #b

5 049 IULA

6 100 1 Henselt, Adolf von, #d 1814-1889.

7 240 10 Etudes caractéristiques de concert

8 245 10 Twelve characteristic concert-studies : #b for the piano : op. 2 / #c Adolf Henselt ; revised and annotated by Alberto Jonás.

9 246 3 12 characteristic concert-studies

10 246 3 Characteristic concert-studies

11 260 New York : #b G. Schirmer, #c [1929], c1902.

12 300 66 p. of music ; #c 31 cm.

13 490 0 Schirmer's library of musical classics ; #v v. 44

Cataloger's toolkit

PRISM BLK 18.1

Start OCLC Passport - [InU-MU on TLP:connect.dedip.oclc.org24] Desktop My Computer 12:23 PM

### Physical description area

AACR2

5.5B. Extent of item (including specific material designation)

#### **5.5B1.**

Record the number of physical units of an item by giving the number of scores or parts in arabic numerals and one of the following terms as appropriate:

score

condensed score

close score

miniature score

piano [violin, etc.] conductor part

vocal score

piano score

chorus score

part

1 score

1 vocal score

4 parts

For special types of music, use an appropriate specific term (e.g., choir book, table book).

1 choir book

If none of the terms above is appropriate, use v. of music, p. of music, or leaves of music. If a general material designation (see 1.1C1) is used, optionally omit of music.

xx p., 55 p. of music

If the item is a manuscript, precede the term by ms.

1 ms. score

### **5.5B2.**

Give the number of scores and/or parts issued by the publisher.

1 score and part

Note: Part printed on p. 5 of the score

If the item consists of different types of score, or a score and parts separately, or different types of score and parts, give the details of each in the order of the list in 5.5B1, separated from each other by a space, plus sign, space.

Add the pagination or number of volumes as instructed in 2.5B.

1 score (vi, 27 p.)

1 score (2 v.)

2 scores (20 p. each)

1 miniature score (3 v.)

1 score (viii, 278 p.) + 24 parts

1 score (23 p.) + 1 piano conductor part (8 p.) + 16 parts

1 score (2 sheets)

### **LCRI**

#### **5.5B2**

##### **Interpretation**

When there is only one part, include its pagination. (Disregard the second example under 5.5D1.)

1 score (20 p.) + 1 part (3 p.)

When parts are issued in two or more "volumes," 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.)

### **MCD**

#### **5.5B1.**

For clarifications of the definitions of the terms "chorus score" and "vocal score," see MCD Appendix D.

If neither "chorus score," "close score," nor "vocal score" applies to a vocal publication, use "score" or "miniature score" (unless the item is for an unaccompanied solo voice or unaccompanied unison voices).

While the specific material designation terms listed following the first paragraph of this rule (score, condensed score, etc.) are to be applied to entire physical units, this is not true of the phrase "of music" in the third paragraph.

When "of music" is used, apply the phrase only to those sequences (for the definition of "sequence" see 2.5B2, footnote 2) which are, or consist primarily of, music, and not to sequences which are primarily text.

1 score (vi, 27 p.)

(Only p. 1-27 are music)

but

xxv p., 55 p. of music

(Only p. 1-55 are music)

129 p. of music, [7] p.

(Only p. 1-129 are music)

46, 39 p. of music

(Both sequences are music)

Do not use "sheet" in describing music. Describe leaves printed on one side only in terms of leaves, whether they are bound, folded, or separate.

See also MCD 5.7B1, MCD 25.35D1

**Music for a solo instrument is described as p. of music even in the case of multiple staves (as in piano music or organ music).**

**Ex. 3. Henselt**

Miniature score. See definition.

Ex. 4. Brahms. Cover: Partitur. Verso of t.p.: Studienpartitur

The screenshot shows the OCLC Passport application window. The title bar reads "OCLC Passport - [InU-MU on TLP:connect.dedip.oclc.org24]". The menu bar includes "Session", "Edit", "View", "Tools", "Window", and "Help". The toolbar contains various icons for file operations and navigation. The main window displays the following information:

CAT C SID: 07010 AF

Beginning of record displayed.

OLUC

NO HOLDINGS IN IUL - 7 OTHER HOLDINGS

OCLC: 5746377 Rec stat: c

Entered: 19791130 Replaced: 20001006 Used: 19951006

► Type: c ELvl: Srce: c Audn: Ctrl: Lang: N/A

BLvl: m Form: Comp: ov AccM: MRec: Ctry: gw

Desc: a FMus: b LTxt: n DtSt: s Dates: 1976, ¶

► 1 040 TMA #c TMA #d SER #d OCL #d IUL ¶

► 2 028 32 PB 3694 #b Breitkopf & H"artel ¶

► 3 028 22 J.B.6 #b Breitkopf & H"artel ¶

► 4 042 pcc ¶

► 5 045 2 #b d1880 #b d1881 ¶

► 6 048 oa ¶

► 7 050 4 M1004 #b .B ¶

► 8 090 M1004 #b .B813 op.81, B7x ¶

► 9 049 IULA ¶

► 10 100 1 Brahms, Johannes, #d 1833-1897. ¶

► 11 240 10 Tragische Ouvert"ure ¶

► 12 245 10 Tragische Ouvert"ure : #b d-Moll, f"ur Orchester, op. 81 / #c Johannes Brahms. ¶

► 13 250 1. Aufl. als Studienpartitur. ¶

The Windows taskbar at the bottom shows the Start button, a taskbar with several icons, and the system tray with the PRISM application running. A "Cataloger's toolkit" window is also visible in the bottom right corner.

OCLC Passport - [InU-MU on TLP:connect.dedip.oclc.org24]

Session Edit View Tools Window Help

CAT C SID: 07010 AF

End of record displayed.

OLUC

NO HOLDINGS IN IUL - 7 OTHER HOLDINGS

- ▶ 14 260 Leipzig : #b Breitkopf & H<sup>o</sup>rtel, #c 1976. ¶
- ▶ 15 300 1 miniature score (26 p.) ; #c 21 cm. ¶
- ▶ 16 306 001100 ¶
- ▶ 17 490 0 Breitkopf & H<sup>o</sup>rtels Partitur-Bibliothek ; #v Nr. 3694 ¶
- ▶ 18 500 Pages also numbered 37-62. ¶
- ▶ 19 500 Duration: ca. 11:00. ¶
- ▶ 20 650 0 Overtures #v Scores. ¶

PRISM

Start Desktop My Computer

Cataloger's toolkit

Piano score. See definition.

### Ex. 5. Verdi. Macbeth

The screenshot shows a window titled "OCLC Passport - [InU-MU on TLP:connect.dedip.oclc.org24]". The interface includes a menu bar (Session, Edit, View, Tools, Window, Help) and a toolbar with various icons. The main display area shows the following text:

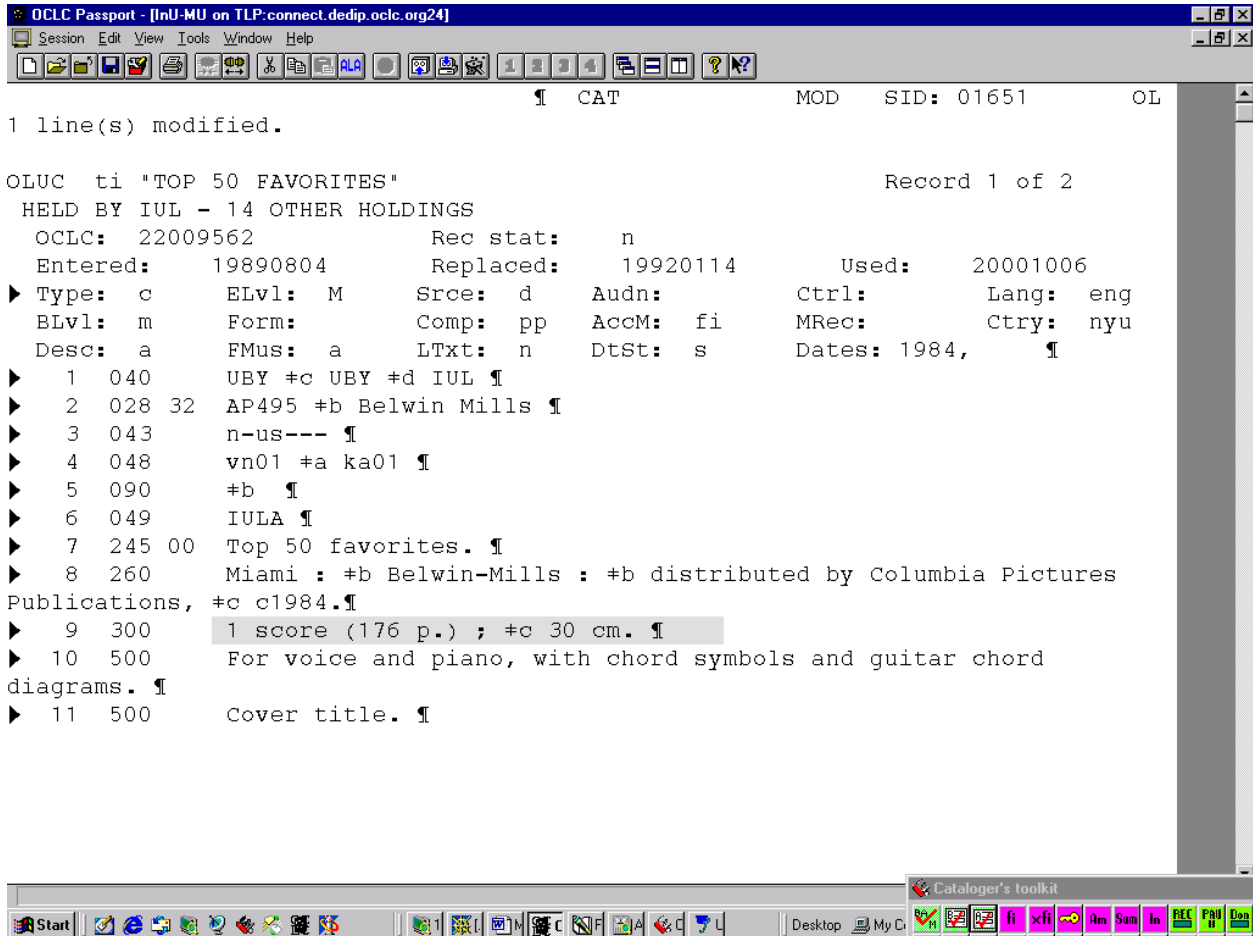
```

CAT MOD SID: 01651 OL
Beginning of record displayed.

OLUC da verd,mach/sco Record 41 of 75
HELD BY IUL - 2 OTHER HOLDINGS
OCLC: 24891664 Rec stat: n
Entered: 19911204 Replaced: 19940701 Used: 20001006
▶ Type: c ELvl: I Srce: d Audn: Ctrl: Lang: N/A
  BLvl: m Form: Comp: op AccM: MRec: Ctry: it
  Desc: a FMus: z LTxt: n DtSt: s Dates: 187u, ¶
▶ 1 028 22 42219 #b Ricordi & C. ¶
▶ 2 048 ka01 ¶
▶ 3 090 #b ¶
▶ 4 049 IULA ¶
▶ 5 100 1 Verdi, Giuseppe, #d 1813-1901. ¶
▶ 6 240 10 Macbeth; #o arr. ¶
▶ 7 245 10 Macbeth : #b melodramma in quattro atti / #c di Francesco Maria
Piave ; [musica di] Giuseppe Verdi ; opera completa, pianoforte solo. ¶
▶ 8 250 Nuovissime edizioni Ricordi. ¶
▶ 9 260 Milano : #b Ricordi & C., #c [187-?] ¶
▶ 10 300 1 piano score (116 p.) ; #c 28 cm. ¶
▶ 11 500 Opera arr. for piano solo; with superlinear words. ¶
▶ 12 500 "Riformato pel Teatro Lirico di Parigi ed Ivi rappresentato il
19 Aprile 1865." ¶
▶ 13 650 0 Operas #v Piano scores.¶
```

At the bottom of the window, there is a taskbar with the "Start" button, several application icons, and a system tray showing "PRISM", "BLK", "21.15", and "5:01 PM".

Ex. 6. Popular vocal music collection. Includes both originals and reductions. On spine: "Piano-vocal"  
 Cover title. There is no title page. Each selection has its own copyright date.



Ex. 7. Grainger. Mock morris. Piano conductor part.

OCLC Passport - [InU-MU on TLP:connect.dedip.oclc.org24]

Session Edit View Tools Window Help

CAT SID: 10240 OL

Beginning of record displayed.

OLUC an #20981110 Record 1 of 1

HELD BY IUL - 3 OTHER HOLDINGS

OCLC: 20981110 Rec stat: c

Entered: 19900131 Replaced: 19990514 Used: 19980430

▶ Type: c ELvl: I Srce: d Audn: Ctrl: Lang: N/A

BLvl: m Form: Comp: df AccM: MRec: Ctry: nyu

Desc: a FMus: e LTxt: n DtSt: s Dates: 1915, ¶

▶ 1 040 LPU #c LPU #d IUL #d OCL ¶

▶ 2 028 22 25442 #b G. Schirmer ¶

▶ 3 048 oa ¶

▶ 4 090 #b ¶

▶ 5 049 IULA ¶

▶ 6 100 1 Grainger, Percy, #d 1882-1961. ¶

▶ 7 240 10 Room-music tit-bits. #p Mock morris, #m string orchestra; #o arr. ¶

▶ 8 245 10 Mock morris / #c by Percy Aldridge Grainger ; adapted and arranged by Otto Langey. ¶

▶ 9 260 [New York] : #b G. Schirmer, #c c1915. ¶

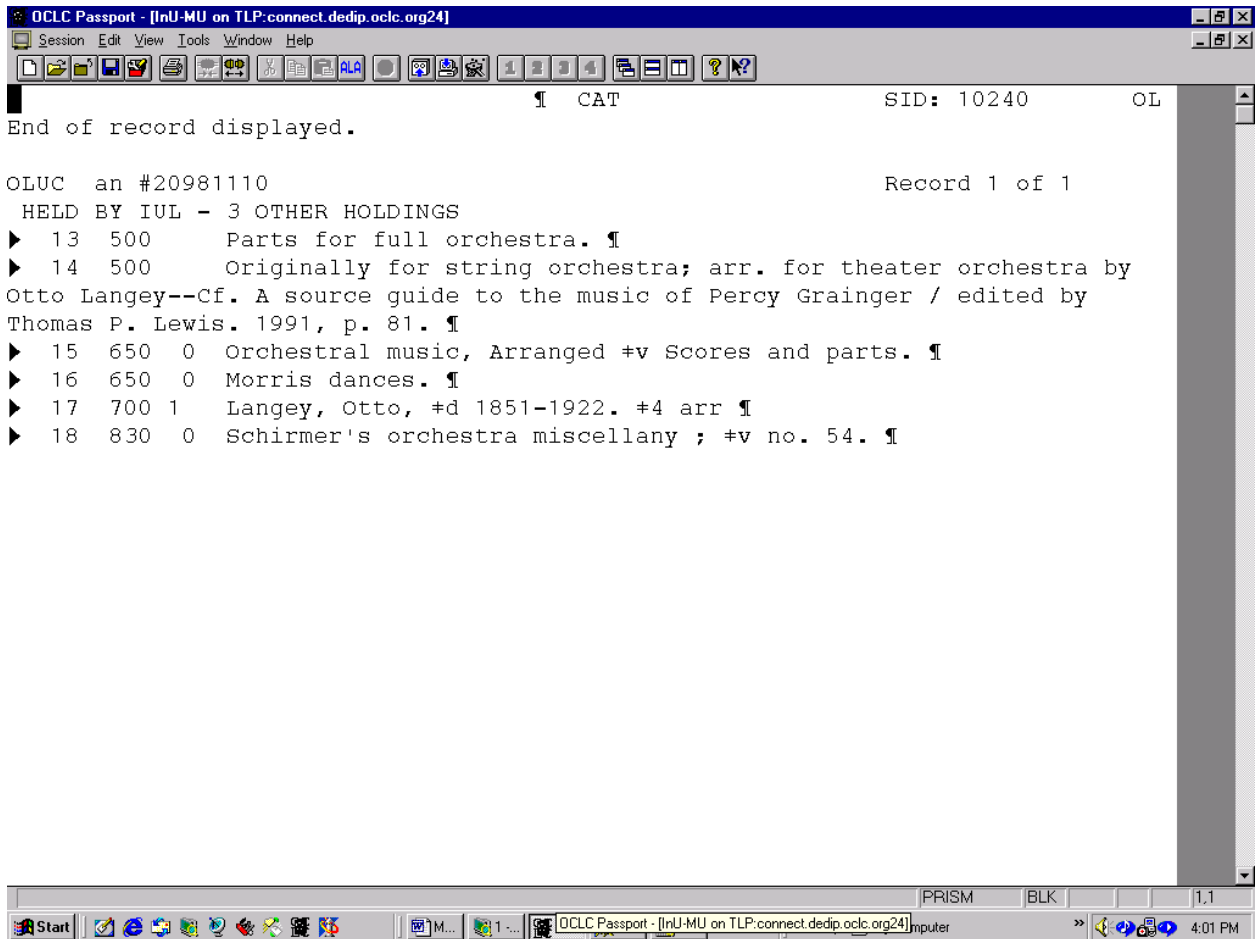
▶ 10 300 1 piano conductor part (8 p.) + parts ; #c 31 cm. ¶

▶ 11 490 1 Orch. miscellany ; #v no. 54 ¶

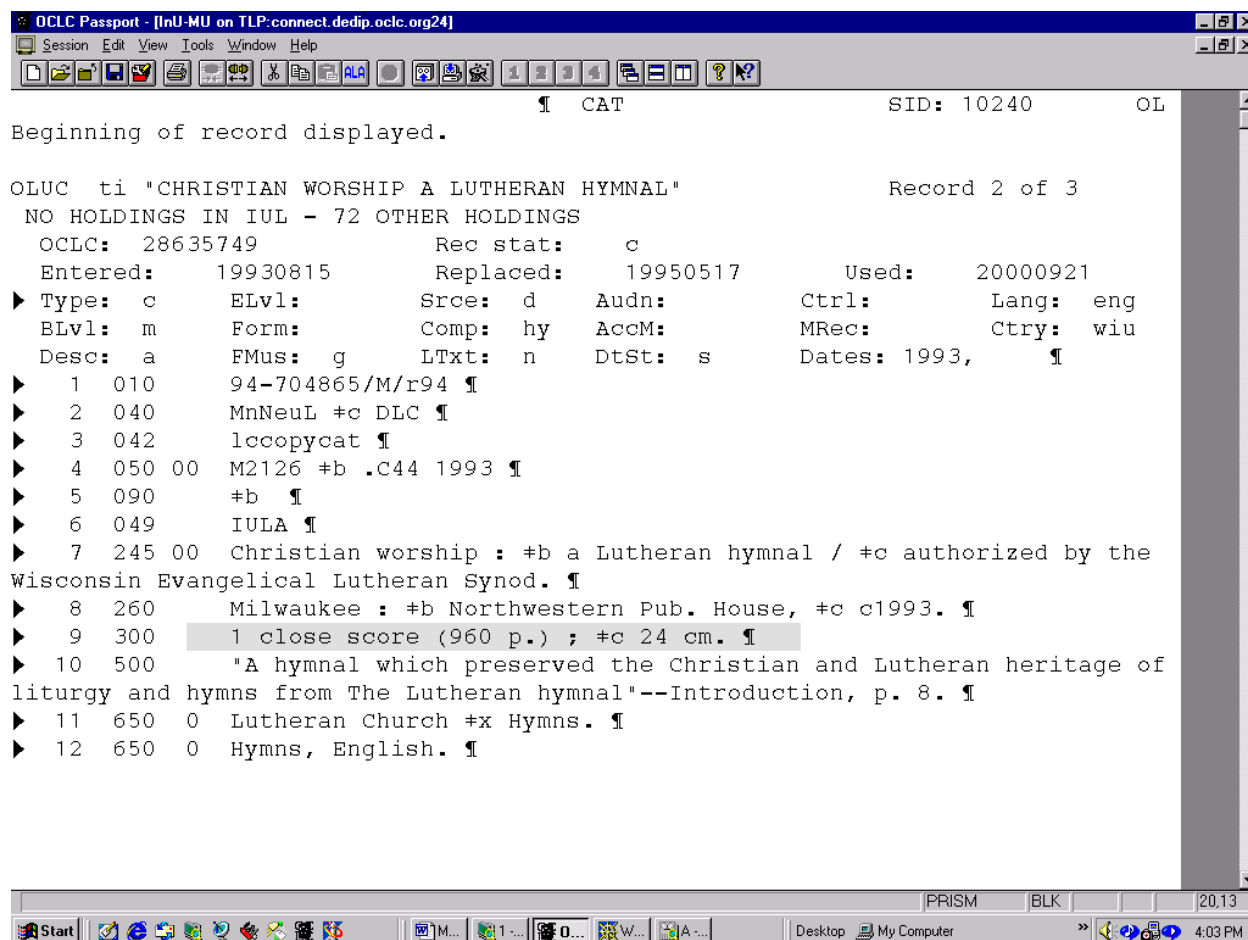
▶ 12 500 Caption title. ¶

PRISM BLK 22.14

Start M... 1... O... W... A... Desktop My Computer 4:01 PM



Ex. 8. Christian workshop. Close score



Popular music folios. Smiraglia, p. 14:

"Notice that "vocal score" applies only when the music was originally written for orchestra and now appears in a version for piano and voice(s). Because music in the popular idiom cannot be said to have been written for any particular medium of performance (let alone voice(s) and orchestra), a popular music folio (or a single song for that matter) cannot be said to be a "vocal score." Describe such publications as "1 score.""

ALSO LCRI: 5.1F1.

Popular Music Folios

When the performer's name featured on the chief source of information on a popular music folio does not appear within the title proper, transcribe it as a statement of responsibility.

40 hour week / Alabama

Once upon a time / Donna Summer

ALSO LCRI 21.23C. Works by different persons or bodies. Collective title

Music Videos & Popular Music Folios

Apply rules 21.23C1 and 21.23D1 to the following:

- 1) Videorecordings that contain collections of music performed by a principal performer.
- 2) Popular music folios derived from sound recordings that contain collections of music performed by a principal performer. [This means that a pop-folio will be entered the same as its corresponding recording]

OCLC Passport - [InU-MU on TLP:connect.dedip.oclc.org24]

Session Edit View Tools Window Help

CAT SID: 10240 OL

Beginning of record displayed.

OLUC ln ^94-771697 Record 1 of 1

NO HOLDINGS IN IUL - 13 OTHER HOLDINGS

OCLC: 28697794 Rec stat: c

Entered: 19930826 Replaced: 19950517 Used: 19990413

▶ Type: c ELvl: Srce: d Audn: Ctrl: Lang: eng

BLvl: m Form: Comp: rc AccM: MRec: Ctry: wiu

Desc: a FMus: a LTxt: n DtSt: s Dates: 1993, ¶

▶ 1 010 94-771697/M/r94 ¶

▶ 2 040 OCo #c DLC ¶

▶ 3 020 0793520282 : #c \$18.95 ¶

▶ 4 028 32 HL00694865 #b Hal Leonard ¶

▶ 5 042 lccopycat ¶

▶ 6 050 00 M1630.18.A436 #b D57 1993 ¶

▶ 7 090 #b ¶

▶ 8 049 IULA ¶

▶ 9 110 2 Alice in Chains (Musical group) ¶

▶ 10 245 10 Dirt / #c Alice in Chains ; transcribed by Andy Robyns. ¶

▶ 11 260 Milwaukee, WI : #b Hal Leonard, #c c1993. ¶

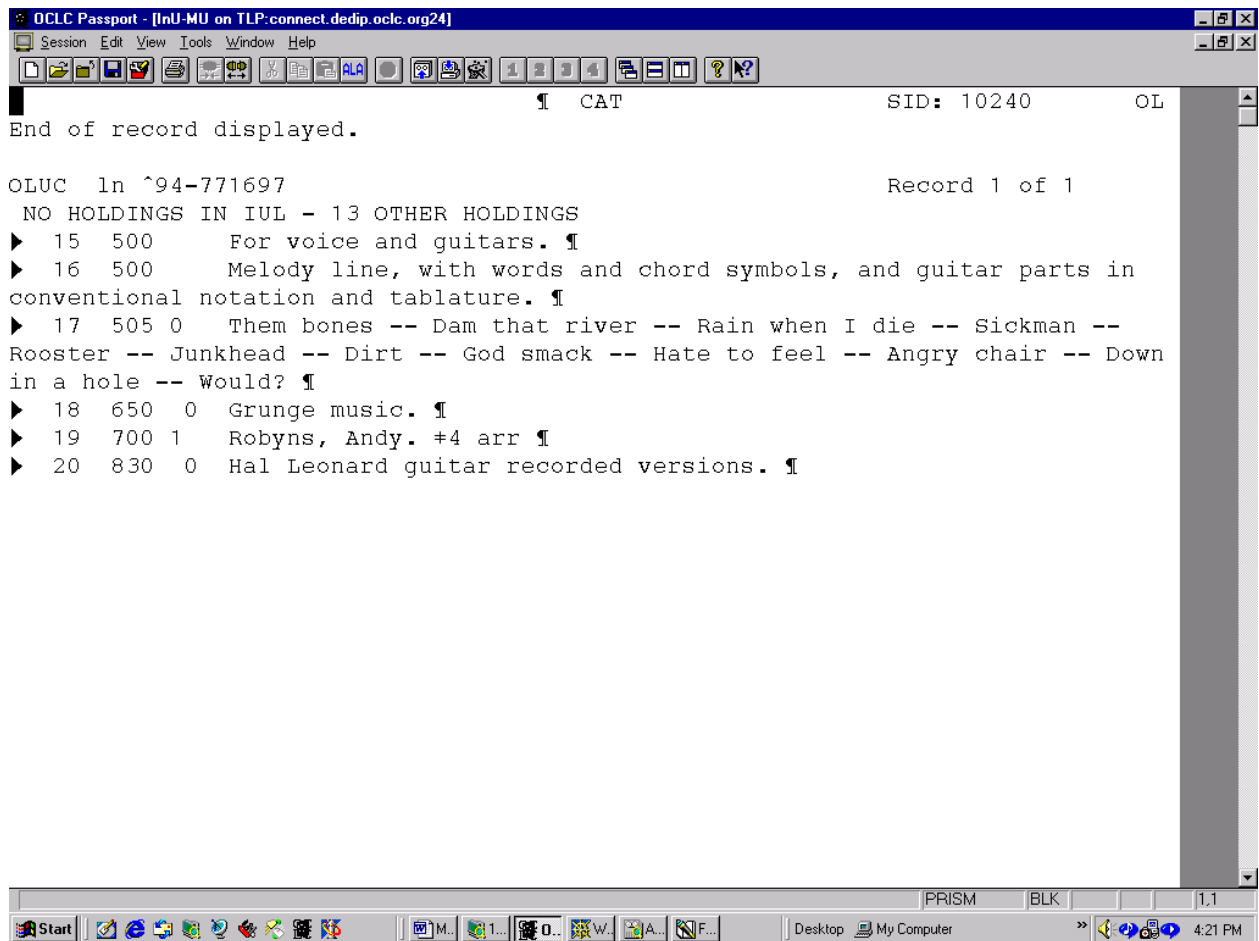
▶ 12 300 1 score (63 p.) : #b ill. ; #c 31 cm. ¶

▶ 13 490 1 Guitar recorded versions ¶

▶ 14 500 Grunge music. ¶

PRISM BLK 22.13

Start M... 1... O... W... A... F... Desktop My Computer 4:21 PM



5.7B19. Publishers' numbers and plate numbers [See definitions]

Give publishers' numbers and/or plate numbers that appear on the item. 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.

In describing an item in several volumes, give inclusive numbers if the numbering is consecutive; otherwise give individual numbers or, if there are more than three of these, 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.: S. & B. 4081

Publisher's no.: 6139

Pl. no.: B. & H. 8797-8806

Pl. no.: B. M. Co. 10162, 10261, 10311

Publisher's no.: 6201/9935

(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.

In describing a reprint, give the plate or publisher's number(s) together with the statement that the item is a reprint (see 5.7B7).

Reissued from Brandus plates. Pl. no.: B. et Cie 4520

LCRI5.7B19. Publishers' numbers and plate numbers

Interpretation Transcribe a publisher's number even if a plate number is also transcribed. Transcribe the statement as it appears, even if this means giving again a publisher's name already transcribed in the publication, distribution, etc., area.

Publisher's no.: Edition Peters Nr. 8444

When transcribing two or more distinct numbers, give each in a separate note. (Follow the rule as written for the transcription of numbers for an item in multiple volumes.) Transcribe a publisher's number before a plate number.

MCD 5.7B19. Publishers' numbers and plate numbers.

When a designation such as "no.," "Nr.," "cat. no.," "Ed. Nr.," etc., appears with a publisher's number or plate number, do not consider it to be part of the number and do not transcribe it. If, however, initials, abbreviations, or words identifying the publisher also appear with the number, follow the instructions in LCRI 5.7B19 and transcribe the entire statement as it appears.

On item: cat. no. 01 6510

Note: Publisher's no.: 01 6510

On item: Nr. 3892

Note: Publisher's no.: 3892

but

On item: Edition Peters Nr. 3891

Note: Publisher's no.: Edition Peters Nr. 3891.

OCLC Passport - [InU-MU on TLP:connect.dedip.oclc.org24]

Session Edit View Tools Window Help

CAT SID: 10240 OL

Beginning of record displayed.

OLUC ln ^85-751175 Record 1 of 1

NO HOLDINGS IN IUL - 19 OTHER HOLDINGS

OCLC: 12913086 Rec stat: c

Entered: 19850329 Replaced: 19991002 Used: 20000208

▶ Type: c ELvl: Srce: Audn: Ctrl: Lang: N/A

BLvl: m Form: Comp: uu AccM: MRec: Ctry: nyu

Desc: a FMus: a LTxt: n DtSt: m Dates: 1984,1987

▶ 1 010 85-751175

▶ 2 040 DLC #c DLC

▶ 3 028 30 Ed. 3386 #b G. Schirmer

▶ 4 028 30 Ed. 3500 #b G. Schirmer

▶ 5 028 30 S-005-03386-00 #b G. Schirmer

▶ 6 028 30 HL50507920 #b G. Schirmer

▶ 7 028 20 48481 #b G. Schirmer

▶ 8 028 20 48648 #b G. Schirmer

▶ 9 048 sa01 #a pz01 #a ka01

▶ 10 050 00 M342.S36 #b C7 1984

▶ 11 090 #b

▶ 12 049 IULA

▶ 13 100 1 Schoenfield, Paul.

PRISM BLK 13.5

Start M... 1... O... W... A... F... Desktop My Computer 4:44 PM

OCLC Passport - [InU-MU on TLP:connect.dedip.oclc.org24]

Session Edit View Tools Window Help

CAT SID: 10240 OL

End of record displayed.

OLUC ln ^85-751175 Record 1 of 1

NO HOLDINGS IN IUL - 19 OTHER HOLDINGS

- ▶ 14 245 10 Country fiddle pieces : #b for electric violin, percussion, and amplified piano / #c Paul Schoenfield. ¶
- ▶ 15 260 New York, N.Y. (866 3rd Ave., New York 10022) : #b G. Schirmer, #c c1984-c1987. ¶
- ▶ 16 300 1 score (3 v.) + 2 parts (3 v.) ; #c 31 cm. ¶
- ▶ 17 440 0 New music for strings ¶
- ▶ 18 500 Caption title: Three country fiddle pieces. ¶
- ▶ 19 505 0 no. 1. Who let the cat out last night? -- no. 2 Pining for Betsy -- no. 3. En Ciudad Juarez. ¶
- ▶ 20 500 Publisher's no.: Ed. 3386 (v. 1), 3500 (v. 2). ¶
- ▶ 21 500 Publisher's no.: S-005-03386-00 (v. 1), HL50507920 (v. 3). ¶
- ▶ 22 500 Pl. no.: 48481 (v. 1), 48648 (v. 2). ¶
- ▶ 23 650 0 Trios (Piano, percussion, violin) #x Scores and parts. ¶
- ▶ 24 740 0 Three country fiddle pieces. ¶
- ▶ 25 740 0 3 country fiddle pieces. ¶

PRISM BLK 15.2

Start M... 1... O... W... A... F... Desktop My Computer 4:45 PM

Example of original plate number for a reprint

The screenshot shows a window titled "OCLC Passport - [InU-MU on TLP:connect.dedip.oclc.org24]". The interface includes a menu bar (Session, Edit, View, Tools, Window, Help) and a toolbar with various icons. The main display area shows the following text:

Beginning of record displayed.

CAT SID: 10240 OL

OLUC ln ^89-756056 Record 1 of 1

HELD BY IUL - 195 OTHER HOLDINGS

OCLC: 20857030 Rec stat: c

Entered: 19891219 Replaced: 19991003 Used: 20000809

▶ Type: c ELvl: Srce: Audn: Ctrl: Lang: N/A

BLvl: m Form: Comp: bt AccM: MRec: Ctry: nyu

Desc: a FMus: a LTxt: n DtSt: r Dates: 1990,1913 ¶

▶ 1 010 89-756056 ¶

▶ 2 040 DLC #c DLC ¶

▶ 3 020 0486263428 ¶

▶ 4 028 20 R.M.V. 150 #b Edition russe de musique ¶

▶ 5 028 20 R.M.V. 196 #b Edition russe de musique ¶

▶ 6 048 ka02 ¶

▶ 7 048 ka01 #a ka01 ¶

▶ 8 050 00 M1523.S92 #b P44 1990 ¶

▶ 9 090 #b ¶

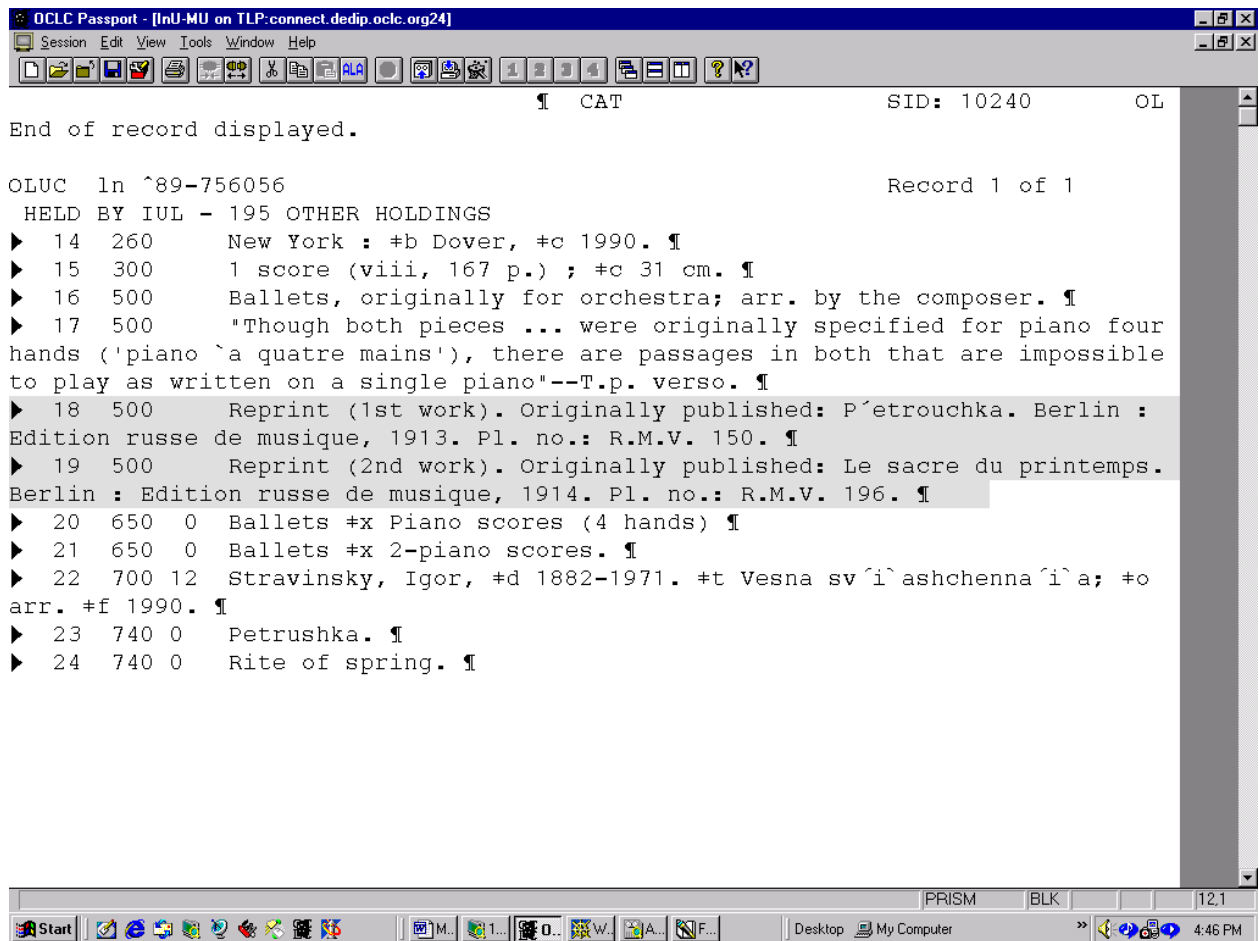
▶ 10 049 IULA ¶

▶ 11 100 1 Stravinsky, Igor, #d 1882-1971. ¶

▶ 12 240 10 Petrushka; #o arr. ¶

▶ 13 245 00 Petrushka ; and, The rite of spring : #b for piano four hands or two pianos / #c Igor Stravinsky. ¶

The Windows taskbar at the bottom shows the Start button, several application icons, and the system tray with the time 4:46 PM.



AACR 2 Standard number 5.8B1.

Give the International Standard Book Number (ISBN) or International Standard Serial Number (ISSN) assigned to an item as instructed in 1.8B.

ISBN 0-19-341508-9

AACR2 1.8B1.

Give the International Standard Book Number (ISBN), or International Standard Serial Number (ISSN), **or any other internationally agreed standard number** for the item being described. Give such numbers with the agreed abbreviation and with the standard spacing or hyphenation.

ISBN 0-552-67587-3

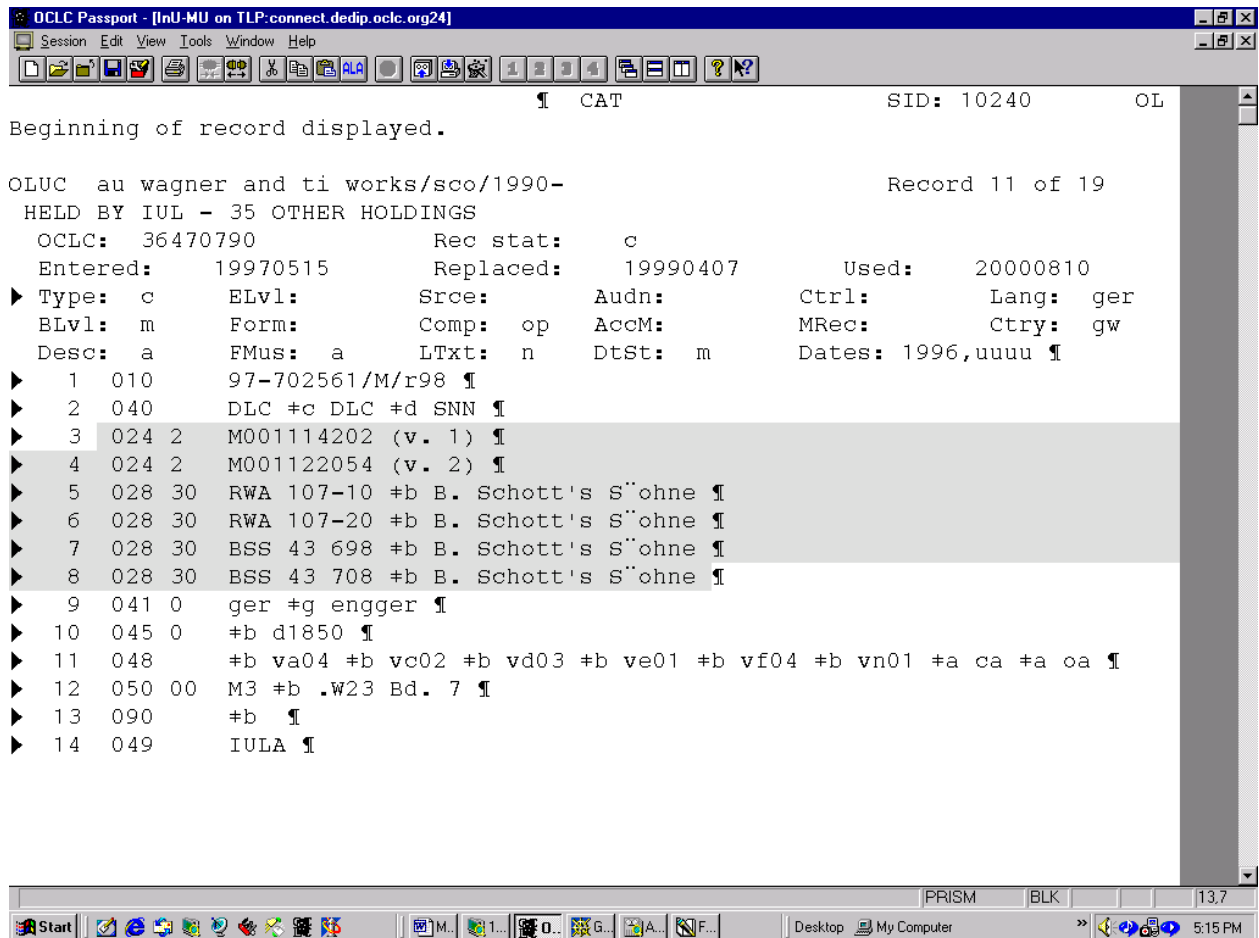
ISSN 0002-9769

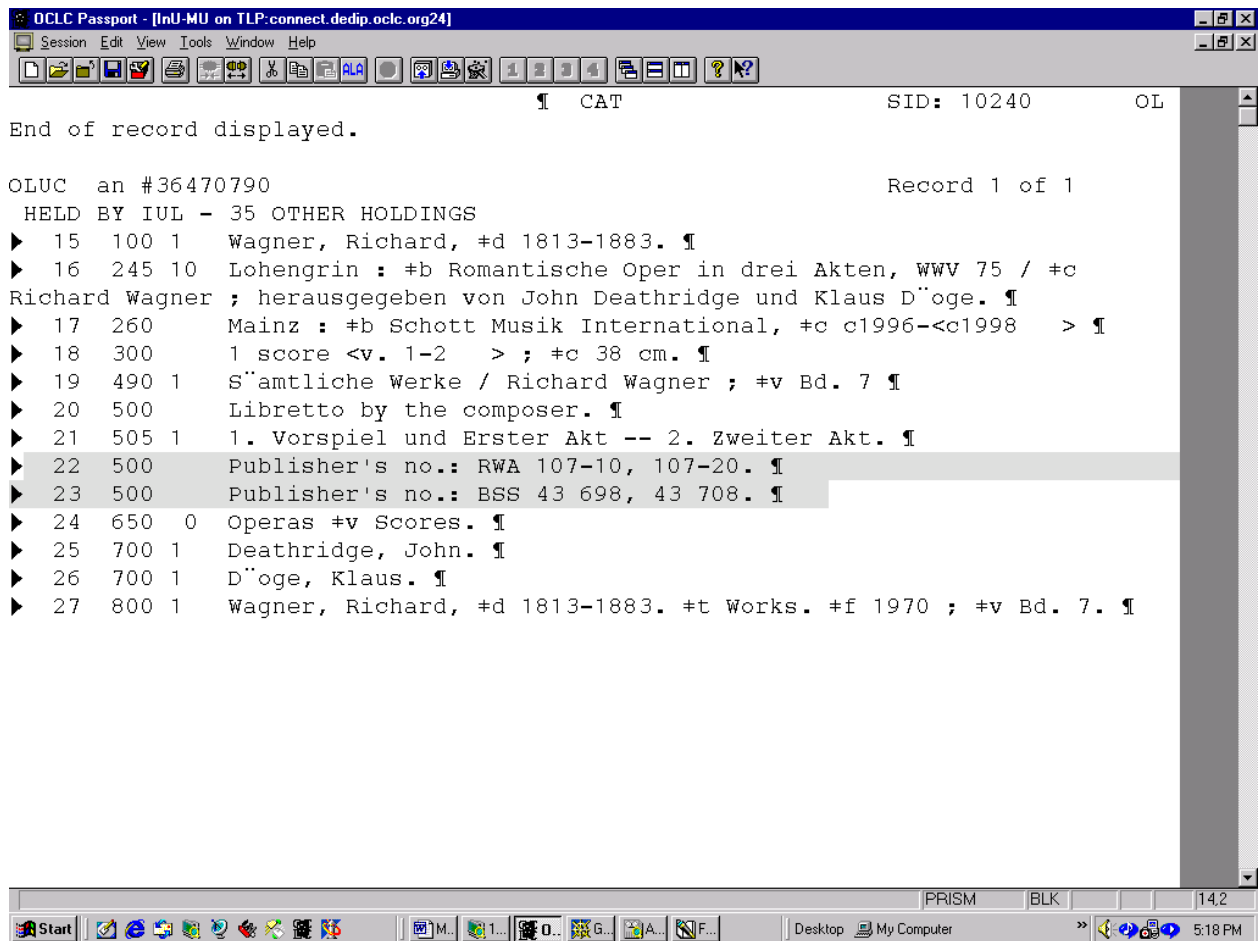
MARC 21 024:

Indicator 2 - International Standard Music Number

Value 2 indicates that the number is an International Standard Music Number (ISMN).

024 2# \$aM571100511





## SUBJECT HEADINGS

Read LCSCM H 1916.3 Music: General. Overhead if people want to discuss it.

Problem areas:

### "Arranged"

LCSCM H1160:

2. Arranged works: the qualifier ", Arranged". The qualifier , Arranged is free-floating with headings for arrangements when the headings are for instrumental music and the medium of performance of the arrangement is specified, for example, Piano music, Arranged; Variations (Violin and piano), Arranged. When , Arranged is appropriate for vocal music, the heading incorporating it must be established. When the subdivision –Excerpts would be appropriate, use instead the free-floating subdivision –Excerpts, Arranged, as in 650 #0 \$a Suites (Violin and piano) \$v Excerpts, Arranged.

For further instructions about arranged works, see also H 1917.5, sec. 5

LCSCM H 1917.5, sec. 5

5. Arranged works: the qualifier ", Arranged."

a. **Free-floating usage. The qualifier , Arranged is free-floating after form/genre headings for instrumental music** (see also H 1160). Examples:

650 #0 \$a Piano music, Arranged.

650 #0 \$a Violin and piano music, Arranged.

650 #0 \$a Variations (Violin and piano), Arranged.

650 #0 \$a Quartets (Flute, violin, viola, violoncello), Arranged.

b. **Non-free-floating usage; authority record required. This qualifier may be added to headings for larger vocal and instrumental forms that do not indicate medium of performance. However, this usage is not free-floating; each such term must be established in the subject authority file. Examples:**

650 #0 \$a Operas, Arranged.

650 #0 \$a Oratorios, Arranged.

650 #0 \$a Motion picture music, Arranged.

650 #0 \$a Incidental music, Arranged.

c. **Prohibited usage. Do not add this qualifier to form/genre headings for the following vocal forms:**

**Forms whose headings are usually qualified by type of chorus.** (See sec. 7, Type of chorus, below.) Examples:

650 #0 \$a Cantatas.

650 #0 \$a Masses.

650 #0 \$a Choruses.

650 #0 \$a Requiems.

. Works for solo singers or for one singer to a part. Examples:

650 #0 \$a Sacred duets [trios, etc.].

650 #0 \$a Songs.

650 #0 \$a Sacred songs.

650 #0 \$a Vocal duets [trios, etc.].

650 #0 \$a Solo cantatas.

650 #0 \$a Vocalises.

d. **Special provision. When a heading with the qualifier , Arranged could be modified by the free-floating subdivision –Excerpts, use instead the free-floating subdivision –Excerpts, Arranged..**

### **Form subdivisions for musical presentation and medium of performance.**

LCSCM H1160. 5.

5. Form subdivisions for musical presentation and medium of performance. Use the free-floating subdivisions listed on pages 6-8 under headings assigned to collections of musical works or to individual musical works. Use the subdivisions under specific form/genre headings and under the following collective headings:

150 ## \$a Chamber music

150 ## \$a Instrumental music

150 ## \$a Sacred vocal music

150 ## \$a Vocal music

Do **not** [repeat **NOT**] use the subdivisions in List 1 on pages 6-7 under:

\*\*\*. **Headings for music of special seasons, occasions, or styles, etc., or for specific texts where the medium is neither stated nor implied.** Examples:

150 ## \$a Christmas music

150 ## \$a Country music

150 ## \$a Te Deum laudamus (Music)

\*\*\*. **The following vocal forms and types:**

150 ## \$a Anthems

150 ## \$a Buddhist [Hindu, etc.] hymns

150 ## \$a Hymns

150 ## \$a Hymns, English, [French, etc.]

150 ## \$a Madrigals

150 ## \$a Madrigals, English, [French, etc.]

150 ## \$a Motets

150 ## \$a Part-songs

150 ## \$a Part-songs English, [French, etc.]

150 ## \$a Part-songs, Sacred

\*\*\* **Headings for types of works that are generally published in only one musical presentation or format:**

◦ **Music in electronic media:**

150 ## \$a Computer music

150 ## \$a Electronic music

150 ## \$a Musique concrète

◦ **The music of a single instrument, 1 or more performers.** Examples:

150 ## \$a Violin music

150 ## \$a Piano music (4 hands)

150 ## \$a Sonatas (Piano, 4 hands)

**(Do use the musical presentation and medium of performance subdivisions under headings for 2 or more instruments and performers, as in**

**650 #0 \$a Piano music (Pianos (2)) \$v Scores.)**

**Do NOT use under :**

\*\*\* **The subdivisions –Hymns; –Music; –Musical settings; and –Songs and music**

\*\*\* **be following vocal music forms and types when the works are unaccompanied, accompanied by one instrument, accompanied by continuo, or accompanied by two keyboard instruments:**

150 ## \$a Choruses

150 ## \$a Choruses, Sacred

150 ## \$a Choruses, Secular

150 ## \$a Masses

150 ## \$a Requiems

150 ## \$a Sacred duets [trios, etc.]

150 ## \$a Sacred songs

150 ## \$a Sacred vocal ensembles

150 ## \$a Songs

150 ## \$a Vocal duets [trios, etc.]

150 ## \$a Vocal ensembles

150 ## \$a Vocalises

Following are the free-floating form subdivisions for musical presentation and medium of performance:

List 1

\$v 2-harpsichord scores

\$v 2-piano scores

\$v 3-piano scores

\$v Chorus scores with organ

\$v Chorus scores with piano

\$v Chorus scores without accompaniment

\$v Parts

\$v Parts (solo)

\$v Piano scores

\$v Piano scores (4 hands)

\$v Scores

\$v Scores and parts

\$v Scores and parts (solo)

\$v Solo with harpsichord

\$v Solo with harpsichord and piano

\$v Solo with keyboard instrument

\$v Solo with organ

\$v Solo with piano

- \$v Solo with pianos (2)
- \$v Solos with organ
- \$v Solos with piano
- \$v Solo with pianos (2)
- \$v Solos with organ
- \$v Solos with piano
- \$v Solos with pianos (2)
- \$v Vocal scores with accordion
- \$v Vocal scores with continuo
- \$v Vocal scores with guitar
- \$v Vocal scores with harpsichord
- \$v Vocal scores with keyboard instrument
- \$v Vocal scores with organ
- \$v Vocal scores with piano
- \$v Vocal scores with piano (4 hands)
- \$v Vocal scores with piano and organ
- \$v Vocal scores with pianos (2)
- \$v Vocal scores without accompaniment

#### List 2

Note: Most form subdivisions coded \$v in this list may also be used as topical subdivisions coded \$x when assigned to works about the form (see H 1075, sec. 1.d.).

- \$v Cadenzas
- \$v Excerpts
- \$v Excerpts, Arranged
- \$v Fake books
- \$v Film and video adaptations
- \$v Instructive editions
- \$v Instrumental settings
- \$v Lead sheets
- \$v Librettos
- \$v Scenarios
- \$v Simplified editions
- \$v Stage guides
- \$v Teaching pieces
- \$v Texts

### UNIFORM TITLES

AACR2

#### 25.27. SELECTION OF TITLE

25.27A. General rule

25.27A1.

Use as the basis for the uniform title for a musical work the **composer's original title in the language in which it was presented**. Formulate the initial title element by applying 25.28-25.29 to the title selected.

MCD

25.27A. General rule.

**If the title of the first edition of a work is not known to be different in wording or language from the composer's original title, use the first edition title as the basis for the uniform title unless a later title in the same language is better known.**

AACR2

#### 25.28. ISOLATION OF INITIAL TITLE ELEMENT

25.28A.

When determining an initial title element, **omit** from the title selected according to 25.27:

- 1) a statement of medium of performance (even if such a statement is part of a compound word, provided that the resulting word(s) is the name of a type of composition)
- 2) key
- 3) serial, opus, and thematic index numbers
- 4) number(s) (unless they are an integral part of the title)
- 5) date of composition
- 6) adjectives and epithets not part of the original title of the work
- 7) an initial article (see 25.2C).

In the following examples the initial title element as defined above is underlined.

String <u>quartet</u>	Five <u>little pieces</u> for piano
Streich <u>quartett</u>	Drei <u>Gesänge</u>
<u>Symphonie</u> no. 40	Vier Orchester <u>lieder</u> , op. 22
<u>Clavierübung</u>	Les <u>deux journées</u>
<u>Kammersymphonie</u>	The <u>Ten commandments</u>
<u>Symphonie fantastique</u>	The <u>seventh trumpet</u>
<u>Carnaval</u> op. 9	Troisième <u>nocturne</u>
<u>Concerto</u> in A minor, op. 54	Mozart's favorite <u>minuet</u>
12 <u>sonatas</u>	The celebrated <u>Sophie waltz</u>
<u>Nocturne</u> in F sharp minor, op. 15, no. 2	<u>Grandes études</u> (So named by the composer)
6 <u>Stücke</u> für Orchester	Die <u>Zauberflöte</u>
Fünf Orchester <u>stücke</u>	<u>War requiem</u>
Four orchestral <u>pieces</u>	

Then the rest of the rules depend on whether the initial title element consists of the name of one or more types of compositions.

One significant difference between music uniform titles and other materials is the treatment of parts of works.

AACR2

25.6A1.

If a separately catalogued part of a work has a title of its own, use the title of the part by itself as the uniform title. Make a see reference from the heading for the whole work and the title of the part as a subheading of the title of the whole work (see 26.4B2). Include in the title in the reference the numeric designation of the part if there is one. Give the numeric designation in arabic numerals, but omit terms such as volume, part, tome, etc. Substitute an explanatory reference for the see reference if appropriate (see 26.4D2).

AACR2

25.32A1.

Use as the uniform title for a separately published part of a musical work the uniform title for the whole work followed by the title or verbal designation and/or the number of the part as instructed below. If the part has a distinctive title, make a name-title reference from the heading for the composer and the title of the part.

LCRI

25.32A1.

When selecting the title of a part of a musical work, follow 25.27A, 25.27B, and 25.28A, but not 25.29A.

MCD

25.32A1.

#### NUMBERED PARTS

When the number of a part of a work is used in the uniform title of the part, precede the number by the abbreviation "No." ("No," "Nr.," "N.," etc.) when such an abbreviation, or the corresponding word, appears with the numbers of the parts in the source on which the uniform title is based, or when the number appears alone there. In the latter case give the abbreviation in the language of the initial title element. If any other term appears with the numbers of the parts, give it as it appears in the source on which the uniform title is based. Use arabic numerals.

Wagner, Richard  
[Lohengrin. 3. Akt]  
Caix d'Hervelois, Louis de  
[Pièces, flute, continuo (1726). No 3]  
(Original title of part: Troisième suite)

Do not routinely change existing uniform titles to bring them into conformity with these guidelines unless they must be changed for another reason.

See also MCD 25.32B1.

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September 25, 2000

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