A comparison of uniform titles and preferred titles


A comparison of uniform titles (AACR2) and preferred titles (RDA) for musical works

Initial title element (AACR2)/preferred title (RDA): Language (6.14.2.5.1) | Singular vs plural (6.14.2.5.2)

Statement of medium of performance: Medium | Number of elements | Implied numbering | Standard chamber combinations | vocal | Song and choral accompaniment | Adding medium of performance to resolve conflicts

Further additions: Selections | Language of text | Librettos | Arrangements | Selections/arrangements/language

Initial title element (AACR2)/preferred title (RDA) (6.14.2.5 [3] and LC-PCC PS for 6.14.2.5)

Language (6.14.2.5.1 [3])

In AACR2, when the initial title element was a type of composition, all foreign language forms of the name of that type were translated into the accepted English form when it had cognates in English, French, German, and Italian. In RDA, when the preferred title is a type of composition, the English form is used whenever the name of the type in another language is a cognate. Those forms of the name that are not cognates are used in the original language.

AACR2: Movimenti, ‡m instrumental ensemble
RDA: Movements, ‡m organ, piano, recorders (2), flutes (2), clarinets (2), saxophone, violin, guitar, percussion, viola

The change in medium of performance follows 6.15.1.5

AACR2: Pezzi, ‡m piano, ‡n op. 24
RDA: Pieces, ‡m piano, ‡n op. 24

AACR2: P'esy, ‡m piano, ‡n op. 110
RDA: Pieces, ‡m piano, ‡n op. 110

AACR2: P'esy, ‡m piano, ‡n op. 12. ‡p IUmoristicheskoe skertso
RDA: Pieces, ‡m piano, ‡n op. 12. ‡p IUmoristicheskoe skertso

Note that the preferred title is in English; the title of the part remains in Russian.

AACR2: Music, ‡m violoncello
RDA: Hudba, ‡m cello

In AACR2, the word "music" had cognates in English, French, German, and Italian. Therefore, all foreign forms of "music" were translated into English.

In RDA, because the word "hudba" is not a cognate of "music," so the Czech form is used.

The change in medium of performance from "violoncello(s)" to "cello(s)" was implemented with RDA.

Trio sonatas

In AACR2 (25.29C1), the uniform title Trio sonata(s) was used for 17th- and 18th-century works for two treble instruments and continuo.

This instruction was not carried over into RDA.

In RDA use:

Trio(s) for 17th- and 18th-century works for two treble instruments and continuo with the title "Trio" (or cognates of it)
Sonata(s) for 17th- and 18th-century works for two treble instruments and continuo with the "Sonata" (or cognates of it)
Trio sonata(s) for 17th- and 18th-century works for two treble instruments and continuo with the title "Trio sonata" (or cognates of it)

Singular vs plural (6.14.2.5.2 [4])

In AACR2, it was unclear whether a title would be given in singular or plural form when a composer wrote two works of the same title.

RDA makes explicit that the title of a type of composition should be recorded in the plural if the composer wrote more than one.

Statement of medium of performance (6.15.1.5 [5])

Medium

In AACR2, the medium was given according to the list in 25.30B4.

RDA LC-PCC PS 6.28.1.9.1: use LCMPT [6] terms in the authorized access point, adjusting the form to plural if needed.

Number of elements

In AACR2, the number of elements that could be named in the statement of medium of performance was limited to three, except for "trio(s)," "quartet(s)," and "quintet(s).

In RDA, more than three elements are allowed.

AACR2: Fantasies, ‡m recorder, strings
<table>
<thead>
<tr>
<th>RDA:</th>
<th>Fantasies, ‡m recorder, violins (2), viola, cello</th>
</tr>
</thead>
<tbody>
<tr>
<td>AACR2:</td>
<td>Partita, ‡m brasses</td>
</tr>
<tr>
<td>RDA:</td>
<td>Partita, ‡m trumpets (2), horn, trombone, tuba</td>
</tr>
<tr>
<td>AACR2:</td>
<td>Movimenti, ‡m woodwinds, horn</td>
</tr>
<tr>
<td>RDA:</td>
<td>Movements, ‡m flute, oboes (2), clarinets (2), horn, bassoons (2)</td>
</tr>
<tr>
<td></td>
<td>The initial title element Movimenti was also changed to the preferred title Movements as per 6.14.2.5.1</td>
</tr>
<tr>
<td>AACR2:</td>
<td>Pieces, ‡m winds, violin, violoncello</td>
</tr>
<tr>
<td>RDA:</td>
<td>Pieces, ‡m flutes (2), horn, trumpet, violin, cello</td>
</tr>
<tr>
<td>AACR2:</td>
<td>Toccatas, ‡m woodwinds, strings</td>
</tr>
<tr>
<td>RDA:</td>
<td>Toccatas, ‡m flute, oboe, clarinet, violins (2), viola, cello, double bass</td>
</tr>
<tr>
<td>AACR2:</td>
<td>Sextets, ‡m piano, strings</td>
</tr>
<tr>
<td>RDA:</td>
<td>Sextets, ‡m piano, violins (2), viola, cello, double bass</td>
</tr>
<tr>
<td></td>
<td>The number of violins is indicated; implied numbering has been removed from RDA</td>
</tr>
<tr>
<td>AACR2:</td>
<td>Sextets, ‡m woodwinds, horn, strings</td>
</tr>
<tr>
<td>RDA:</td>
<td>Sextets, ‡m oboe, horn, bassoon, violin, viola, cello</td>
</tr>
<tr>
<td>AACR2:</td>
<td>Octet, ‡m woodwinds, horns (2)</td>
</tr>
<tr>
<td>RDA:</td>
<td>Octet, ‡m oboes (2), clarinet, bassett horn, horns (2), bassoons (2)</td>
</tr>
<tr>
<td></td>
<td>Each instrument can now be named.</td>
</tr>
<tr>
<td></td>
<td>The number of each instrument is also indicated; implied numbering has been removed from RDA</td>
</tr>
<tr>
<td>AACR2:</td>
<td>Larghettos, ‡m woodwinds, horns (2)</td>
</tr>
<tr>
<td>RDA:</td>
<td>Larghettos, ‡m flutes (2), bassett horn, horns (2), bassoon</td>
</tr>
<tr>
<td></td>
<td>The number of each instrument is also indicated; implied numbering has been removed from RDA</td>
</tr>
<tr>
<td>AACR2:</td>
<td>Sonatina, ‡m winds, percussion</td>
</tr>
<tr>
<td>RDA:</td>
<td>Sonatina, ‡m flutes (2), oboes (2), clarinet, bassoons (2), horn, trumpets (2), trombones (3), timpani, xylophone</td>
</tr>
<tr>
<td>AACR2:</td>
<td>Movement, ‡m harpsichord, piano, winds</td>
</tr>
<tr>
<td>RDA:</td>
<td>Movement, ‡m harpsichord, piano, flutes (3), clarinets (2), bassoon, horns (2), trumpet</td>
</tr>
<tr>
<td>AACR2:</td>
<td>Concertinos, ‡m instrumental ensemble, string orchestra</td>
</tr>
<tr>
<td>RDA:</td>
<td>Concertinos, ‡m piano, saxophones (4), pedal harp, percussion, string orchestra</td>
</tr>
<tr>
<td>AACR2:</td>
<td>Pieces, ‡m instrumental ensemble</td>
</tr>
<tr>
<td>RDA:</td>
<td>Pieces, ‡m piano, clarinet, horn, trumpet, pedal harp, chimes, violin, viola, cello</td>
</tr>
<tr>
<td>AACR2:</td>
<td>Pieces, ‡m instrumental ensemble</td>
</tr>
<tr>
<td>RDA:</td>
<td>Pieces, ‡m organ, trumpets (4), horns (4), trombones (4), baritone, tuba, timpani, percussion, pedal harp</td>
</tr>
<tr>
<td>AACR2:</td>
<td>Nonet, ‡m winds, percussion, strings, ‡n op. 40</td>
</tr>
<tr>
<td>RDA:</td>
<td>Nonet, ‡m flute, clarinet, bassoon, horn, percussion, trumpet, trombone, violin, double bass, ‡n op. 40</td>
</tr>
<tr>
<td>AACR2:</td>
<td>Impromptus, ‡n instrumental ensemble</td>
</tr>
<tr>
<td>RDA:</td>
<td>Impromptus, ‡m piano, flute, clarinet, percussion, violin, cello, ‡n no. 1, op. 133</td>
</tr>
<tr>
<td>AACR2:</td>
<td>Movimenti, ‡m instrumental ensemble</td>
</tr>
<tr>
<td>RDA:</td>
<td>Movements, ‡m organ, piano, recorders (2), flutes (2), clarinets (2), saxophone, violin, guitar, percussion</td>
</tr>
<tr>
<td></td>
<td>The initial title element Movimenti was also changed to the preferred title Movements as per 6.14.2.5.1</td>
</tr>
<tr>
<td>AACR2:</td>
<td>Octet, ‡m instrumental ensemble</td>
</tr>
<tr>
<td>RDA:</td>
<td>Octet, ‡m flute, clarinets (2), percussion, violin, viola, cello</td>
</tr>
<tr>
<td></td>
<td>The number of clarinets is indicated; implied numbering has been removed from RDA</td>
</tr>
<tr>
<td>AACR2:</td>
<td>Introduzione, corale et marcia, ‡m instrumental ensemble</td>
</tr>
<tr>
<td>RDA:</td>
<td>Introduzione, corale et marcia, ‡m piano, piccolo, flutes (2), oboes (2), English horn, clarinets (3), bassoon, tuba</td>
</tr>
<tr>
<td>AACR2:</td>
<td>Music, ‡m instrumental ensemble</td>
</tr>
<tr>
<td>RDA:</td>
<td>Music, ‡m organ, crumhorns (4), shawms (4), cornett, trombones (3), percussion, lute, theorbo, viole</td>
</tr>
<tr>
<td>AACR2:</td>
<td>Inventions, ‡m instrumental ensemble</td>
</tr>
<tr>
<td>RDA:</td>
<td>Inventions, ‡m celesta, harpsichord, piano, piccolo, flute, oboe, clarinets (3), English horn, saxophone</td>
</tr>
<tr>
<td>AACR2:</td>
<td>Song cycle, ‡m mezzo-soprano, instrumental ensemble</td>
</tr>
<tr>
<td>RDA:</td>
<td>Song cycle, ‡m mezzo-soprano, piano, flute, clarinet, cello</td>
</tr>
<tr>
<td>AACR2:</td>
<td>Prelude, adagio and chorale, ‡m unison voices, brasses</td>
</tr>
<tr>
<td>RDA:</td>
<td>Prelude, adagio and chorale, ‡m unison voices, trumpets (2), horn, trombone, tuba</td>
</tr>
<tr>
<td>AACR2:</td>
<td>Canti trilogy, ‡m mixed solo voices, instrumental ensemble</td>
</tr>
<tr>
<td>RDA:</td>
<td>Canti trilogy, ‡m soprano, tenor, bass, piano, flute, clarinet, trumpet, trombone, percussion, violin, viola</td>
</tr>
<tr>
<td>AACR2:</td>
<td>Evangelienmotetten, ‡m mixed voices, instrumental ensemble</td>
</tr>
<tr>
<td>RDA:</td>
<td>Evangelienmotetten, ‡m mixed voices, flute, pedal harp, double bass, timpani, gong, tam-tam</td>
</tr>
<tr>
<td></td>
<td>This is a distinctive title that requires the medium of performance to resolve a conflict.</td>
</tr>
<tr>
<td></td>
<td>Note that three individual percussion instruments are named, rather than using the term percussion.</td>
</tr>
</tbody>
</table>

Implied numbering
In AACR2, when two or more of a particular instrument or voice was required, the appropriated Arabic number in parentheses after the name of that instrument or voice unless the number is implicit in the initial title element.

In RDA, always add the number of parts in the authorized access point when there is more than one part for a particular instrument or voice.

<table>
<thead>
<tr>
<th>Standard chamber combinations</th>
<th>AACR2:</th>
<th>RDA:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Duets, ‡m violins</td>
<td>Duets, ‡m violins (2)</td>
<td></td>
</tr>
<tr>
<td>Quartets, ‡m violins, violas (2)</td>
<td>Quartets, ‡m violins, violas (2)</td>
<td></td>
</tr>
<tr>
<td>Quintets, ‡m trumpets, horn, trombone, tuba</td>
<td>Quintets, ‡m trumpets (2), horn, trombone, tuba</td>
<td></td>
</tr>
<tr>
<td>Sextets, ‡m violins, violas, cellos</td>
<td>Sextets, ‡m violins (2), violas (2), cellos (2)</td>
<td></td>
</tr>
</tbody>
</table>

**Former practice**: works for three to five instruments considered to be standard combinations followed the treatment outlined in this table:

<table>
<thead>
<tr>
<th>Standard chamber combinations</th>
<th>Initial title element/preferred title was Trio(s), Quartet(s), or Quintet(s), these terms were used for the medium of performance</th>
</tr>
</thead>
<tbody>
<tr>
<td>violin, viola, cello</td>
<td>strings</td>
</tr>
<tr>
<td>2 violins, viola, cello</td>
<td>strings</td>
</tr>
<tr>
<td>flute, oboe, clarinet, bassoon</td>
<td>woodwinds</td>
</tr>
<tr>
<td>flute, oboe, clarinet, horn, bassoon</td>
<td>winds</td>
</tr>
<tr>
<td>piano, violin, cello</td>
<td>piano, strings</td>
</tr>
<tr>
<td>piano, violin, viola, cello</td>
<td>piano, strings</td>
</tr>
<tr>
<td>piano, 2 violins, viola, cello</td>
<td>piano, strings</td>
</tr>
</tbody>
</table>

The April 2014 RDA update eliminated this practice.

**Current practice**: Name each instrument.

**Note**: LCSH still uses the names of standard chamber combinations followed by the word “music”; e.g., Piano trio music, String quartet music.

<table>
<thead>
<tr>
<th>Standard chamber combinations</th>
<th>AACR2:</th>
<th>RDA:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trios, ‡m piano, strings</td>
<td>Trios, ‡m piano, violin, cello</td>
<td></td>
</tr>
<tr>
<td>Sonatas, ‡m piano trio</td>
<td>Sonatas, ‡m piano, violin, cello</td>
<td></td>
</tr>
<tr>
<td>Trios, ‡m strings</td>
<td>Trios, ‡m strings</td>
<td></td>
</tr>
<tr>
<td>Trios, ‡m violin, viola, cello</td>
<td>Trios, ‡m violin, viola, cello</td>
<td></td>
</tr>
<tr>
<td>Prelude, adagio and fugue, ‡m string trio</td>
<td>Prelude, adagio and fugue, ‡m violin, viola, cello</td>
<td></td>
</tr>
<tr>
<td>Quartets, ‡m strings</td>
<td>Quartets, ‡m strings</td>
<td></td>
</tr>
<tr>
<td>Quartets, ‡m violins (2), viola, cello</td>
<td>Quartets, ‡m violins (2), viola, cello</td>
<td></td>
</tr>
<tr>
<td>Variations, ‡m string quartet</td>
<td>Variations, ‡m violins (2), viola, cello</td>
<td></td>
</tr>
<tr>
<td>Pezzi, ‡m string quartet</td>
<td>Pezzi, ‡m string quartet</td>
<td></td>
</tr>
<tr>
<td>Pieces, ‡m violins (2), viola, cello</td>
<td>Pieces, ‡m violins (2), viola, cello</td>
<td></td>
</tr>
</tbody>
</table>

The initial title element Pezzi was also changed to the preferred title Pieces as per 6.14.2.5.1.

<table>
<thead>
<tr>
<th>Vocal medium of performance</th>
<th>AACR2:</th>
<th>RDA:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pieces, ‡m woodwind quartet</td>
<td>Pieces, ‡m woodwind quartet</td>
<td></td>
</tr>
<tr>
<td>Pieces, ‡m flute, oboe, clarinet, bassoon</td>
<td>Pieces, ‡m flute, oboe, clarinet, bassoon</td>
<td></td>
</tr>
<tr>
<td>Quintets, ‡m piano, strings</td>
<td>Quintets, ‡m piano, strings</td>
<td></td>
</tr>
<tr>
<td>Quintets, ‡m piano, violins (2), viola, cello</td>
<td>Quintets, ‡m piano, violins (2), viola, cello</td>
<td></td>
</tr>
<tr>
<td>Pastorale, ‡m wind quintet</td>
<td>Pastorale, ‡m wind quintet</td>
<td></td>
</tr>
<tr>
<td>Quintets, ‡m winds</td>
<td>Quintets, ‡m winds</td>
<td></td>
</tr>
</tbody>
</table>

**Singer(s)**

**AACR2**: ‡m voice

**RDA**: ‡m singer

Use “singer” when no type or range of voice or age or gender of the performer is specified.

**AACR2**: ‡m high voice

**RDA**: ‡m high voice

Use when range, but not type of voice or age or gender of the performer is specified.
‡m female voice  
use when gender (but not age) of the performer, but not range or type of voice, is specified

‡m child’s voice  
use when the age (but not gender) of the performer, but not range or type of voice is specified

‡m soprano voice  
used when the type of voice is specified; note that the word “voice” is included

AACR2:  
‡m soprano, tenor

RDA:  
‡m soprano voice, tenor voice  
note that the word “voice” is included

AACR2:  
‡m voices

RDA:  
‡m soprano voice, tenor voice  
‡m soprano voices (2)  
note that the word “voice(s)” is included

AACR2:  
‡m mixed solo voices

RDA:  
‡m singers (4)

Choruses

AACR2:  
‡m mixed voices, ‡m women’s voices, ‡m men’s voices, ‡m children’s voices, ‡m unison voices

RDA:  
‡m mixed chorus, ‡m women’s chorus, ‡m men’s chorus, ‡m children’s chorus, ‡m unison chorus  
although it is not stated in RDA and it is not official LC policy, some preferred titles in the authority file include number of parts: ‡m mixed chorus (4 parts)

‡m equal voices was used in AACR2 and is still used in RDA for a chorus in which all the voices parts are for the same type of voice

Song and choral accompaniment

AACR2:  
Songs, ‡m guitar acc.

RDA:  
Songs, ‡m guitar accompaniment

AACR2:  
Songs, ‡m oboe, horn, strings acc.

RDA:  
Songs, ‡m oboe, horn, violins (2), viola, cello accompaniment

AACR2:  
Songs, ‡m instrumental ensemble accompaniment

RDA:  
Songs, ‡m piano, flute, violin, cello accompaniment

AACR2:  
Cantata, ‡m soprano, instrumental ensemble

RDA:  
Cantata, ‡m soprano voice, piano, flute, clarinet, violin, cello, glockenspiel

AACR2:  
Rhapsodies, ‡m soprano voice, tenor, instrumental ensemble

RDA:  
Rhapsodies, ‡m soprano voice, tenor voice, flute, clarinet, violins (2), viola, cello, double bass

AACR2:  
Vocalise, unacc.

RDA:  
Vocalise, unaccompanied

Adding medium of performance to resolve conflicts

In AACR2 (25.31B1), statements of medium of performance were added to identical distinctive uniform titles for two or more different works by the same composer, except when the works were all for the same medium of performance and medium of performance was insufficient to resolve the conflict. Some other element was added to render the uniform titles unique.

Some catalogers are interpreting RDA as saying medium of performance is included even when the works are all for the same medium.

AACR2:  
Petite suite ‡n (1889)
Petite suite ‡n (1890)

RDA:  
Petite suite ‡n (1889)
Petite suite ‡n (1890)

The AACR2 and RDA practices are the same in this example.

AACR2:  
Petite suite, ‡n op. 169
Petite suite, ‡n op. 189

RDA:  
Petite suite, ‡n op. 192
Petite suite, ‡n op. 198

Petite suite, ‡m guitar, ‡n op. 169
Petite suite, ‡m guitar, ‡n op. 189
Petite suite, ‡m guitar, ‡n op. 192
Petite suite, ‡m guitar, ‡n op. 198

The AACR2 and RDA practices differ in this example.

AACR2:  
Concert studies, ‡n op. 14, no. 1
Concert study, ‡n op. 48, no. 2

RDA:  
Concert studies, ‡m piano, ‡n op. 14, no. 1
Concert study, ‡m piano, ‡n op. 48, no. 2, ‡r E?

In both AACR2 and RDA, when the only difference between two distinctive titles is that one is singular and the other is plural, they are considered to be identical.  

Note that medium of performance as well as key was added to the second title

Further additions

The order of further subfields in an authorized access point has changed from AACR2 to RDA:
Damian Iseminger, MOUG-L, 10/8/2014:
"Since Selections is considered a work element in RDA, it should be with the work subfields. For the remaining additions, RDA prescribes no order, but several of us have advocated for using AACR2 order. Thus:

- Sketches,
- Arrangement,
- Vocal score(s),
- Chorus score(s),
- Language."

In other words

- Work subfields: t, m, n, r, k
- Expression subfields: o, s, l

### Selections

"Selections" is a work [7] element and should always follow the work title.

<table>
<thead>
<tr>
<th>ACR2</th>
<th>RDA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Médée. ‡l Italian. ‡k Selections</td>
<td>Médée. ‡k Selections. ‡l Italian</td>
</tr>
<tr>
<td>Who wants a wife. ‡s Vocal score. ‡k Selections</td>
<td>Who wants a wife. ‡k Selections. ‡s Vocal score</td>
</tr>
<tr>
<td>Ring des Nibelungen. ‡l Danish. ‡k Selections</td>
<td>Ring des Nibelungen. ‡k Selections. ‡l Danish</td>
</tr>
<tr>
<td>Literary works. ‡l German. ‡k Selections</td>
<td>Literary works. ‡k Selections. ‡l German</td>
</tr>
</tbody>
</table>

### Language of text

<table>
<thead>
<tr>
<th>ACR2</th>
<th>RDA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ich armer Mensch, ich Sündenknecht. ‡s Vocal score. ‡l English &amp; German</td>
<td>Ich armer Mensch, ich Sündenknecht. ‡s Vocal score [no language indicated because it is German, the original language]</td>
</tr>
</tbody>
</table>

In RDA, separate authorized access points are created for each language expression (definition of expression [8]).

<table>
<thead>
<tr>
<th>ACR2</th>
<th>RDA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Barnlige sange. ‡l Polyglot</td>
<td>Barnlige sange. ‡l Polyglot</td>
</tr>
</tbody>
</table>

In RDA, Polyglot was used for three or more languages.

<table>
<thead>
<tr>
<th>ACR2</th>
<th>RDA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Barnlige sange. ‡l Norwegian</td>
<td>Barnlige sange. ‡l Norwegian</td>
</tr>
<tr>
<td>Barnlige sange. ‡l German</td>
<td>Barnlige sange. ‡l German</td>
</tr>
<tr>
<td>Barnlige sange. ‡l English</td>
<td>Barnlige sange. ‡l English</td>
</tr>
</tbody>
</table>

In RDA, separate authorized access points are created for each language expression (definition of expression [8]).

### Librettos

<table>
<thead>
<tr>
<th>ACR2</th>
<th>RDA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Auber, D. F. E. ‡q (Daniel François Esprit), ‡d 1782-1871. ‡l Libretto</td>
<td>Auber, D. F. E. ‡q (Daniel François Esprit), ‡d 1782-1871. ‡l Libretto</td>
</tr>
<tr>
<td>Scribe, Eugène, ‡d 1791-1861. ‡l Libretto</td>
<td>Scribe, Eugène, ‡d 1791-1861. ‡l Libretto</td>
</tr>
</tbody>
</table>

See a list of authority records established in RDA for librettos [9].

### Arrangements

<table>
<thead>
<tr>
<th>ACR2</th>
<th>RDA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aria, ‡m organ; ‡o arr.</td>
<td>Aria, ‡m organ; ‡o arr.</td>
</tr>
</tbody>
</table>

### Selections/arrangements/language

<table>
<thead>
<tr>
<th>ACR2</th>
<th>RDA</th>
</tr>
</thead>
<tbody>
<tr>
<td>English. ‡k Selections</td>
<td>English. ‡k Selections</td>
</tr>
<tr>
<td>Selections. ‡l English</td>
<td>Selections. ‡l English</td>
</tr>
<tr>
<td>English. ‡k Selections; ‡o arr.</td>
<td>English. ‡k Selections; ‡o arr.</td>
</tr>
<tr>
<td>Selections; ‡o arranged. ‡l English</td>
<td>Selections; ‡o arranged. ‡l English</td>
</tr>
<tr>
<td>Vocal score. ‡l English. ‡k Selections</td>
<td>Vocal score. ‡l English. ‡k Selections</td>
</tr>
<tr>
<td>Selections. ‡s Vocal score. ‡l English</td>
<td>Selections. ‡s Vocal score. ‡l English</td>
</tr>
</tbody>
</table>

Source URL: https://web.library.yale.edu/cataloging/music/comparison-of-uniform-titles-and-preferred-titles

Links
[1] http://web.library.yale.edu/cataloging/music
[5] http://web.library.yale.edu/cataloging/music/medium#6.15.1.5