Call numbers for scores

[Music Cataloging at Yale](#) **[1] ?** [Call numbers](#) **[2]**

This document explains the practices of assigning call numbers to scores in the Yale University Music Library. These practices may or may not coincide with those of other libraries.

It is the goal to have different manifestations of the same work or expression sit next to each other on the shelf. This may occasionally call for using an incorrect, but already existing class number or cutter number. If possible, when a class or cutter number is egregiously incorrect, reclass the item. If there are several items with the incorrect number, use that class or cutter number.

[General guidelines for Class M](#) [3] | [Class numbers](#) | [Oversize](#)
[Cutter numbers for main entry](#): Composer as main entry (100) | Title as main entry: uniform title (130) ; title proper (245)
[Additional elements for title](#): 1. Opus or work number | 2. Serial number | 3. Cutter by first letter of title | 4. Key | 5. Date of composition | 6. Title implied by class number
[Parts of a larger work:](#) With a number designation | With a title
[Further elements needed to make the call number unique](#): Capital letter | Publication date | Vocal range | Cutter number by: Publisher ; Editor
[Translations](#) | [Reprints](#)

General guidelines for Class M

See [LC classification: Class M](#) [3]

Class numbers

Use class M for all printed music (with some exceptions for rare items and for facsimiles) and MT for instructional items that are scores (there are both books and scores classed in MT). The first line of the call number includes the class letter (M or MT) and number.

Class numbers for instrumental music: [M6-M175](#) [4] | [M180-M298.5](#) [5] | [M300-M990](#) [6] | [M1000/M1100, etc.](#) [7] | [M1005/M1105, etc.](#) [8]
Class numbers for dramatic and vocal music: [M1500/M2000, etc.](#) [9] | [M1528/M2018, etc.](#) [10] | [M1611/M2102, etc.](#) [11]
Class numbers for instrumental instruction: [MT179-MT735](#) [12]

See [Local practice in Class M](#) [13] for explanations of Yale's local practices for class numbers for scores.

Local practice for manuscripts and facsimiles

Facsimiles of scores or sketches are classed in ML96.4 (collections) and ML96.5 (individual works). Manuscripts are classed in Misc. ms. [no.]. Manuscripts are assigned sequential numbers.

Yale practice for oversize scores

A plus sign (+) or double plus sign (++) is added to the end of a call number for books and scores 27 cm. in width or height or more. The existence of a plus or double plus sign does not make the call number unique.

Plus (+) = equal to or more than 27 cm. and up to or equal to 36 cm. in any direction (height or width)
When an item is 36 cm. and will be bound commercially, the binding will add enough to the height that the item should be made a double plus (++).

Double-plus (++) = equal to or more than 37 cm. in any direction (height or width)

Cutter number for main entry

The second line of the call number is a cutter number, usually for main entry, using the first letter and two to four numbers.

Use the *Cutter-Sanborn Three-Figure Author Table* to derive cutter numbers for composers. See *Using the Cutter-Sanborn Three-Figure Author Table* [14] for instructions.

When a class number requires a specific cutter number for instrument (e.g., M110 R4), special season or occasion (e.g., M2098.M6), text (e.g., M2099.G4), etc., use the cutter number already given in Class M. When required but not specified in class M, derive the number using the LC cutter table [15]).

Composer as main entry | Uniform title as main entry | Title proper as main entry

Composer as main entry

If the main entry is a composer, use the cutter number already for this composer:
A [16] | B [17] | C [18] | D [19] | E [20] | F [21] | G [22] | H [23] | I [24] | J [25] | K [26] | L [27] | M [28] | N [29] | O [30] | P [31] | Q [32] | R [33] | S [34] | T [35] | V [36] | W [37] | XYZ [38] |

Or use the *Cutter-Sanborn Three-Figure Author Table* [14] to find the appropriate cutter number, e.g., Mozart = M939.

The Yale Music Library does not use decimal points in the cutter number: M939   *not*   **.**M939

When there is a conflict with a cutter number (the number is the same as one assigned to another composer), check the class number in which the item will go to determine if another cutter for the composer has been established in that class. If there is none, search the composer's name in the catalog to see if a specific cutter has been used for that composer in other class numbers. If there is none, add an additional number to the cutter. When possible, adjust the number to ensure that the composers' names are in alphabetical order within that class number. That may require adding an additional number to the cutter number ***preceding*** the number already established for the first composer.

A7479 Arne, Michael, 1741?-1786
A748 Arne, Thomas Augustine, 1710-1778

C5975 Clarke, Herbert L. (Herbert Lincoln), 1867-1945
C598 Clarke, Jeremiah, 1669?-1707

K96 Kuhlau, Friedrich, 1786-1832
K965 Kuhnau, Johann, 1660-1722

B11**7** Bach, Carl Philipp Emanuel, 1714-1788
B11**71** Bach, Georg Christoph, 1642-1697
B11**72** Bach, Johann Christian, 1735-1782
B11**73** Bach, Johann Christoph, 1642-1703
B11**74** Bach, Johann Christoph Friedrich, 1732-1795
B11**75** Bach, Jan
B11**76** Bach, Johann Ernst, 1722-1777
B11**77** Bach, Johann Ludwig, 1677-1731
B11**78** Bach, Johann Michael, 1648-1694
B11**8** Bach, Johann Sebastian, 1685-1750

S91**1** Straus, Oscar, 1870-1954
S91**11** Strauss, Christoph, approximately 1575-1631
S91**13** Strauss, Eduard, 1835-1916
S91**14** Strauss, Franz, 1822-1905

S91**15** Strauss, Johann, 1804-1849
S91**16** Strauss, Johann, 1825-1899
S91**18** Strauss, Josef, 1827-1870
S91**2** Strauss, Richard, 1864-1949

Uniform title as main entry

If the main entry is a **uniform title** (130), cutter by the first word.

Squarcialupi codex.
  Il codice Squarcialupi ...
ML96.5 **S773**

Codex Faenza. Selections.
  Three madrigals for keyboard ...
M11 **C669**

Title proper as main entry

If the main entry is the **title proper** (245), cutter by the first word, excluding any initial article [39].

Assumpta est Maria : for 4 or 5 instruments ...
M990 **A851**

~~The~~ **F**itzwilliam virginal book ...
M21 **F564** 1949

Additional elements for title

Additional elements for title are added in most cases. It is best to use the same type of additional element for a composer's work in a given class number. Preferably, the choice of additional element is in this order of preference, but existing practice within a class number takes precedence:
1. Opus or work number
2. Serial number
3. Cutter number for first letter of the title
4. Key
5. Date of composition
6. The title is implied by the class number (e.g., M8, M23, M219, M231, M1001, etc.)

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1. Opus or work number **[40]**, when known. Opus or work number is the preferred means of indicating title in the call number because it is a unique identifier for the work. The number may appear on the item or you may find it in another source.
Do not add a space between the opus or work number and the number:
M1001 B415 **op.91**
M622 H415 **H II,1**
M1004 S912 **AV80**
M76 B118 **S.1007- 1008**
M246 T268 **TWV41:a3**

When opus or work number is available, use that element only; do not also include a cutter number for title. For example, for this piece, "op.45" is unique enough to identify this work; adding "S4" for "serenade" would be redundant, since the title is already indicated by "op.45" in the call number:

Hétu, Jacques, 1938- 2010.
  Serenade, flute, string quartet, op. 45
M562 H591 **op.45** *not* M562 H591 **S4 op.45** or M562 H591 **op.45 S4**

When two works are included, both opus/work numbers will appear in the call number.

Sequential opus/work numbers	M452 M537 **op.12,13**
Include a comma *but no space* between the two opus	M1620 M492 **op.19,19a** 1911a
or work numbers so that they will appear on the same	M221 M939 **K.374a-b**
line when the label is printed.	

Non-sequential opus/work numbers	M25 C966 **op.20, op.39**
Include a comma *and a space* between the two opus	M25 G789 **op.3, op.61**
or work numbers so that they will appear on separate	
lines when a label is printed.	

Special procedures for individual composers

J.S. Bach: Work numbers assigned to works by J.S. Bach should be preceded by S. (Schmieder) rather than BWV Bach-Werke-Verzeichnis). When needed in the uniform title, BWV rather than S is used. The number itself would be the same in either case:

M25 B118 **S.**906   *not*   M25 B118 **BWV**906

C.P.E. Bach: Work index numbers assigned to works by C.P.E. Bach should be the W. (Wotquenne) numbers, even though the uniform titles are assigned the H. (Helm) numbers. They are not the same:
M242 B117 **W.123**   *not*   M242 B117 **H.550**

Beethoven: for WoO numbers, use "K." instead of "WoO" in the call number. The WoO number will be the same as the K. number.

Haydn: String quartets: use the op. number instead of the H. number. The number not be the same:
Uniform title: Quartets, strings, H. III, 45, C major
Call number: M452 H415 op.50 no.2

Haydn: Symphonies: use M. instead of H. in the call number. The H. number is used in the uniform title. The number will remain the same:
Uniform title: Symphonies, H. I, 94, G major
Call number: M1001 H415 M.94

2. Serial number, when an opus or work numbering is unknown or lacking.
Do not include a space between "no." and the number so that they will appear on the same line when the label is printed.

M452 A385 **no.1**
M452 S559 **no.1-5**

For a series of numbered works with the same title for *different* instruments (they would class in different class numbers), cutter by the title and do not add the serial number:

M62 B511 S4	Berio, Luciano, 1925-2003	[Sequenza, no. 1]	Sequenza : per flauto solo
M117 B511 S42	Berio, Luciano, 1925-2003	[Sequenza, no. 2]	Sequenza II : per arpa sola
M1621.2 B511	Berio, Luciano, 1925-2003	[Sequenza, no. 3]	Sequenza III : per voce femminile
M25 B511 S4	Berio, Luciano, 1925-2003	[Sequenza, no. 4]	Sequenza IV : for piano
M92 B511 S4	Berio, Luciano, 1925-2003	[Sequenza, no. 5]	Sequenza V : for trombone solo
M47 B511	Berio, Luciano, 1925-2003	[Sequenza, no. 6]	Sequenza VI : per viola sola
M67 B511	Berio, Luciano, 1925-2003	[Sequenza, no. 7]	Sequenza VII : per oboe solo
M107 B511 S4 **no.7b** [1]	Berio, Luciano, 1925-2003	[Sequenza, no. 7b]	Sequenza VIIb : per sassofono soprano
M42 B511 S4	Berio, Luciano, 1925-2003	[Sequenza, no. 8]	Sequenza VIII : per violino solo
M107 B511 S4 **no.9b** [1]	Berio, Luciano, 1925-2003	[Sequenza, no. 9b]	Sequenza IXb : per sassofono

soprano

1 The serial number is needed here because there are two works with this title, but with different serial numbers, for saxophone. They are classed in the same class number.

For a series of numbered works with the same title for the *same* instrument (they would class in the same class number), see below in the section on cuttering by first letter of the title.

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3. First letter of the title.
Some class numbers include a cutter number as part of the class number, for examples, instrument (e.g., M110 R4), special season or occasion (e.g., M2098.M6), text (e.g., M2099.G4). Use the cutter number already given in Class M. When required but not already given in class M, derive the number using the LC cutter table [15]).

Most class numbers, however, do not include a specific cutter number. In those cases, use the *Cutter-Sanborn Three-Figure Author Table* to derive cutter numbers for titles. See *Using the Cutter-Sanborn Three-Figure Author Table* [14] for instructions.

In the absense of opus, work, or serial number, cutter by the first letter of the title. When there is a uniform title in the 240 field, cutter by that title. If there is no uniform title in the 240, cutter by the first word, excluding any initial article [39], of the title proper (245):

M557.4 B1175 **F2**	Bach, Jan.	[**F**anfare and fugue, trumpets (5)]	(cuttered by uniform title (240))
M557.4 B1175 **L3**	Bach, Jan.	**L**audes	(cuttered by title proper (245))
M557.4 B1175 **R8**	Bach, Jan.	[**R**ounds and dances, trumpets (2), horn, trombone, tuba]	(cuttered by uniform title (240))

When two different works by the same composer in the same class number would be assigned the same cutter number, add another number to the cutter number of the second work. As much as possible, adjust the number to ensure that the works appear in alphabetical order within that class number:

M261 C5975 **S7**	Clarke, Herbert L. ...	The **s**outhern cross
M261 C5975 **S79**	Clarke, Herbert L. ...	**S**tars in a velvety sky

For a series of numbered works with the same title for the same instrument (they would be classed in the same class number), cutter by the title and add the serial number. Do not include a space between "no." and the number so that they will appear on the same line when the label is printed.

M25 I95 **S9 no.20**	Ives, Charles, 1874-1954.	[**S**tudies, piano, **no. 20**]
M25 I95 **S9 no.21**	Ives, Charles, 1874-1954.	[**S**tudies, piano, **no. 21**]
M25 I95 **S9 no.22**	Ives, Charles, 1874-1954.	[**S**tudies, piano, **no. 22**]
M25 I95 **S9 no.23**	Ives, Charles, 1874-1954.	[**S**tudies, piano, **no. 23**]
M25 I95 **S9 no.5**	Ives, Charles, 1874-1954.	[**S**tudies, piano, **no. 5**]

When the first letter in the first word of a series of titles are all the same, which occurs with masses, madrigals, etc., cutter by the first letter of the second word:
Palestrina, Giovanni Pierluigi da, 1525?-1594.

M2011 P157	Masses, book 1
M2011 P157 **A8**	Missa, **A**ssumpta est Maria
M2011 P157 **D5**	Masses, book 6. Missa **D**ies sanctificatus
M2011 P157 **I8**	Masses, book 5. Missa **I**ste confessor
M2011 P157 **L3**	Missa **L**auda Sion
M2011 P157 **T9**	Missa, **T**u es Petrus

When two or more editions of the *same* work are being cataloged, adding an additional cutter number is one method of making the call number unique, as explained in the section about elements needed to make the call number unique.

M2011 P157 P2	Masses, book 2. Missa **P**apae Marcelli
M2011 P157 P2 **L8**	Masses, book 2. Missa **P**apae Marcelli

M2011 P157 P2 **S6**   Masses, book 2. Missa **P**apae Marcelli

Specific works are assigned a cutter for title even when the opus, work, or serial number is known. After the cutter, a capital letter makes the call number unique as explained in the section about elements needed to make the call number unique:

Bach, Johann Sebastian, 1685-1750.
   [Inventions, harpsichord, BWV 772-786]
M25 B118 **I6**
M25 B118 **I6 A**
M25 B118 **I6 B**
M25 B118 **I6 C**
M25 B118 **I6 D**
M25 B118 **I6 E**
M25 B118 **I6 F**
M25 B118 **I6 G**
M25 B118 **I6 H**
M25 B118 **I6 I**

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4. Key. Use the key to distinguish among works when cuttering by title would not make sense (such as when the title is implied by the class number) and there is no other way to distinguish among them (opus, work, or serial number). For example, it would not make sense to cutter all of Telemann's sonatas for recorder by S6, S61, S62, etc. or Wagenseil's symphonies as S9, S91, S92, etc., so key is used to distinguish among them:

M242 T268 **Cmaj.**
M242 T268 **Fmaj.**

M1001 W131 **Dmaj.**
M1001 W131 **Emaj.**
M1001 W131 **Fmaj.**

When the key includes a flat sign, it is spelled out (e.g., flat) in the call number.

M129 P116 S9 **Aflatmaj.**

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5. Date of composition

When there is no other means of assigning unique call numbers, the date of composition may be used. The date may appear in the uniform title, in the title proper, or in a reference source. To distinguish the piano sonata of 1949 from that of 1956:
Lilburn, Douglas, 1915-2001.
   [Sonatas, piano (1949)]
M23.5 L728 **1949**

   [Sonatas, piano (1956)]
M23.5 L728 **1956**

To distinguish the two violin, piano sonatas, the date is used. Since the mode of the keys were not used in the uniform title, using the letters E and C in the call numbers would imply different editions of the same work, as described in Section 6. Other below.
Hindemith, Paul, 1895-1963.
   [Sonatas, violin, piano, E]
Sonate in E fur Geige und Klavier (1935)
M219.5 H662 **1935**

Hindemith, Paul, 1895-1963.
   [Sonatas, violin, piano, C]
Sonate fur Violine und Klavier, 1939
M219.5 H662 **1939**

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6. The title is implied by the class number (e.g., M8, M23, M219, M231, M1001, etc.)

Some class numbers imply a title, e.g.,
M8 = organ sonatas
M23 = piano sonatas (Yale practice in M23 [41])
M219 = violin sonatas (Yale practice in M219 [41])
M231 = cello sonatas (Yale practice in M231 [41])
M1001 = symphonies
In these classes, it does not make sense to cutter by title because everything in that class number would be cuttered by the same cutter number, e.g., S6 for sonata or S9 for symphony

If the composer has written only one work of that type that would be classed in that class number, do not include a cutter number for title:
Benson, Warren, 1924-2005.
  [Sonatina, cello, piano]
M231.5 B474 *not* M231.5 B474 ~~S6~~

Boatwright, Howard.
  [Symphony]
M1001 B662 *not* M1001 B662 ~~S9~~

However, *do* include a cutter number for title if the work has a distinctive title, such as:
Becker, John J.
  [Soundpiece, no. 3]
  Soundpiece, no. 3 : a sonata : for violin and piano
M219.5 B395 **S7**

Constant, Marius, 1925-2004.
  Nana symphonie
M1001 C757 **N1**

If the composer has written more than one sonata/sonatina or symphony in that class number, use either opus or work number, serial number, key, year, etc. to distinguish among them. For example:

Serial number	Year of composition	Key
M23.5 B136 **no.1**	M219.5 H662 **1935**	M219.5 T338 **Amaj.**
M23.5 B163 **no.2**	M219.5 H662 **1939**	M219.5 T338 **Dmaj.**
		M219.5 T338 **Gmaj.**
M1001 C784 **no.1**		
M1001 C784 **no.2**	M1001 H662 S9 **1940**	M1001 C573 **B?maj.**
M1001 C784 **no.3**	M1001 H662 S9 **1946**	M1001 C573 **Dmaj.**

These violin sonatas by Bach are cuttered by work number only, since S6 (sonata) is implied by the class number and is redundant. (Elements to make the call number unique are added as explained in the section about elements needed to make the call number unique).

M219.5 [42] B118 S.1021 [publisher: Breitkopf & Härtel
M219.5 B118 S.1021 **B14** [publisher: Bärenreiter]
M219.5 B118 S.1021 **W6** [publisher: Wiener Urtext Edition]

Parts of a larger work

Add an additional element to the call number when cataloging a part of a larger work.

Parts of a larger work with a number designation | title

Number designation

For parts of a larger work with a number designation, add it on a separate line.

Do not include a space between "no." and the number so that they will appear on the same line when the label is printed.

M242 A139 op.6 **no.1**
M242 A139 op.6 **no.3**
M242 A139 op.6 **no.6**
M252 M939 K.439b **no.1**

Veracini, Francesco Maria, 1690-1768.
  Sonatas, violin, continuo (1716). **No. 8**; arranged.
M261 V474 **1716 no.8**

Brahms, Johannes, 1833-1897.

Sonatas, clarinet, piano, op. 120	M250 B813 **op.120**	There are two sonatas in op. 120; both are included in this edition. The call number reflects the entire opus number.
Sonatas, clarinet, piano, op. 120. No. 1	M250 B813 **op.120 no.1**	Only no. 1 is in this edition
Sonatas, clarinet, piano, op. 120. No. 2	M250 B813 **op.120 no.2**	Only no. 2 is in this edition

When a part of a larger work has a serial number, but the work itself has no work or serial number, use a cutter number for the title of the work followed by the serial number for the part of the work:

Haussmann, Valentin, active 1588-1611.
  Neue Paduane und Galliarde. Paduan, **no. 29**
M990 H377 **N4 no.29**

When a part of a larger work has both a serial number *and* a title, generally use the serial number rather than a cutter number for the part in the call number:
Braña, Hernán.
  Pieces for young brass quintet. **No. 6**, Basso ostinato
6 pieces for young brass quintet. No. 6, Basso ostinato
M557.4 B816 **P6 no.6** *not* M557.4 B816 P6 **B3**

When the work itself has a work, opus, or serial number, but the individual parts have titles, but no numbers, use the work, opus, or serial number for the larger work with a cutter number for title of the part.

Mozart's incidental music Thamos, König in Ägypten is K. 345; the individual parts are titled but not numbered:
Mozart, Wolfgang Amadeus, 1756-1791.
  [Thamos, König in Ägypten. Gottheit, Gottheit über Alle mächtig]
Gottheit! Dir sey Preiss und Ehre!
M2020 M939 **K.345 G6**

Two or more (but not all) numbered parts are included:

Sequentially numbered parts:

Byrd, William, 1539 or 1540-1623.
  In nomines, voices (4), **no. 1-2** [these are not complete; otherwise the indication of no. would be unnecessary]
M990 B995 **I3 no.1-2**

Satie, Erik, 1866-1925.
  Nocturnes, piano, **no. 1-3**
M25 S253 **N7 no.1-3**

Bach, Johann Christian, 1735-1782.
  Sonatas and duetts, **op. 15. No. 3-4**
M219.3 B1172 **op.15 no.3-4**
Bach, Johann Christian, 1735-1782.

  Sonatas, keyboard instrument, **op. 5. No. 2-4**
M23.3 B1172 **op.5 no.2-4**

Corelli, Arcangelo, 1653-1713.
  Sonatas, violin, continuo, **op. 5, no. 7-12**
M242 C797 **op.5 no.7-12**

Kozeluch, Leopold, 1747-1818.
  Pieces, piano, **P. XIII:6-17**
M25 K88 **P XIII no.6-17**

Rheinberger, Josef, 1839-1901.
  Stücke, violin, organ, **op. 150. Abendlied**
Abendlied und Gigue : fur Violine und Orgel : **op. 150 Nr. 2 und 3**
Rheinberger, Josef, 839-1901. Stücke, violin, organ, **op. 150. Gigue.**
M221 R469 **op.150 Nr.2,3**

Non-sequentially numbered parts:

Include a comma *and a space* between the two serials numbers so that they will appear on separate lines when a
label is printed.

Dering, Richard, approximately 1580-1630.
  Pavans, voices (5), **no. 1**
Dering, Richard, approximately 1580-1630. Pavans, voices (5), **no. 7**.
M990 D433 **P3 no.1, no.7**

When a composer has written several "books" with the same title, include the book number in the call number
when only the item in hand does not contain all the books:

Godard, Benjamin, 1849-1895.
  Etudes, piano, **op. 149. Book 1**
M25 G577 **op.149 bk.1**

Buus, Giacques, -1565.
  Ricercars, **book 1**
M990 B989 **R2 bk.1**
  Ricercars, **book 2**
M990 B989 **R2 bk.2**

Debussy, Claude, 1862-1918.
  Preludes, piano, **book 1**
M25 D289 **P9** B **bk.1**
When both books of preludes are published together, the call number will not include designation of books:
M25 D289 P9

Two books of madrigals are included in this edition:
Monteverdi, Claudio, 1567-1643.
  Madrigals, **book 4**
Monteverdi, Claudio, 1567-1643. Madrigals, **book 5**.
M1549 M782 **M1 bks.4-5** D7

Loeillet, Jean Baptiste, 1688-
  Sonatas, flute, continuo, op. 5, livre 1. No. 4

M246 L8252 **op.5/1 no.4**

Even when an equivalent word for "book" is used in the uniform title, but the English abbreviation "bk." in the call number:

Byrd, William, 1539 or 1540-1623.
    Gradualia, **liber 2**. Selections
M2086 B995 **G7 bk.2**

In these examples, however, the abbreviation for the word "series" or "part" is the word used in the uniform title.
Use that in the call number:
Debussy, Claude, 1862-1918.
    Images, piano, **2nd ser.**
M25 D289 **I3 Ser.2**

Wolpe, Stefan.
    Studies, piano. **Part 2**
M25 W866 **S9 pt.2**

For parts of a larger work with a title, add a cutter number for it on a separate line:
(**Note:** this is local practice; LC policy is to includes no more than two cutter numbers)

Copland, Aaron, 1900-1990.
    Rodeo. **H**oe-down
M1045 C784 **R6 H6**

Wagner, Richard, 1813-1883.
    Ring des Nibelungen. **G**otterdammerung. **T**rauermarsch
M1045 W134 **R5 G5 T7**

Strozzi, Barbara, 1619-1677.
    Madrigals, book 1. **C**on le belle non ci vuol fretta
M1552 S926 **C7**
    Madrigals, book 1. **C**onsiglio amoroso
M1552 S926 **C75**

Monteverdi, Claudio, 1567-1643.
    Madrigals, book 8. **H**or ch'el ciel e la terra
M1531 M782 **H8**

Gussago, Cesario.
    Sonate con alcuni concerti. **O**nofria
M990 G982 **O5**

Frescobaldi, Girolamo, 1583-1643.
    Canzoni, 1o libro. **B**ernardina
M293 F884 **B5**

Banchieri, Adriano, 1568-1634.
    Canzoni alla francese. **F**eliciana
M990 B213 **C2 F3**

Franck, Melchior, -1639.
    Recreationes musicae. **C**anzon
M990 F8227 **R3 C2**

Guami, Gioseffo, 1542-1611.
    Canzonette alla francese. **L**ucchesina
M990 G912 **C2 L9**

Cavaccio, Giovanni, approximately 1556-1626.
  Musica. **P**avana
M990 C376 **M9 P3**

Further elements needed to make the call number unique

A capital letter, date of publication when a publisher reissues a work, cutter number by vocal range, publisher, editor, or some other aspect can be used.

Capital letter

Some works are assigned a letter rather than an opus or work number or cutter. When the end of the alphabet is reached, begin with AA, BB, etc. When to use this practice can be determined only by consulting the shelflist.

When a work is in many editions, frequently a capital letter is added to the call number:
Bach, Johann Sebastian, 1685-1750.
  [Sonatas, viola da gamba, harpsichord]
M231 B118 S.1027-1029
M231 B118 S.1027-1029 **A**
M231 B118 S.1027-1029 **B**
M231 B118 S.1027-1029 **C**
M231 B118 S.1027-1029 **D**

Bach, Johann Sebastian, 1685-1750.
  [Wohltemperierte Klavier, 1. T.]
M24 B118 W8
M24 B118 W8 **A** [Henle edition from 1950]
M24 B118 W8 **A 1959** [Henle edition from 1959]
M24 B118 W8 **A 1995** [Henle edition from 1995]
M24 B118 W8 **B**
M24 B118 W8 **C**
M24 B118 W8 **CC**
M24 B118 W8 **D**
M24 B118 W8 **DD**
M24 B118 W8 **EE**
M24 B118 W8 **F**
M24 B118 W8 **FF**
M24 B118 W8 **H**
M24 B118 W8 **HH**
M24 B118 W8 **I**
M24 B118 W8 **II**
M24 B118 W8 **J**
M24 B118 W8 **JJ**
M24 B118 W8 **K**
M24 B118 W8 **KK**
M24 B118 W8 **L**
M24 B118 W8 **LL**
M24 B118 W8 **M**
M24 B118 W8 **MM**
continuing to
M24 B118 W8 **X**
M24 B118 W8 **Y**
M24 B118 W8 **Z**

Other works are assigned capital letters rather than other available elements because the call number assigned to the first cataloged edition did not include any of those elements. For example, Bach's cello suites might normally be assigned the call number M51 B118 S.1007-1012. However, it was originally assigned the call number M51

B118 and we must follow that practice. To distinguish among the various editions, a capital letter is added to the call number for each new edition that is cataloged:

Bach, Johann Sebastian, 1685-1750.
   [Suites, cello, BWV 1007-1012]
M51 B118 **A**
M51 B118 **AA**
M51 B118 **B**
M51 B118 **C** [edited by Paul Tortelier; published in 1966 by Galliard]
M51 B118 **C 1983** [edited by Paul Tortelier; published in 1983 by Stainer & Bell]
M51 B118 **D**
M51 B118 **E**
M51 B118 **F**
M51 B118 **G**
M51 B118 **H**
M51 B118 **I**
M51 B118 **J**
M51 B118 **K**
M51 B118 **L**
continuing to
M51 B118 **X**
M51 B118 **Y**
M51 B118 **Z**

Score and parts:
When parts are published separately from the score, the parts are usually assigned the same call number with the letter A [or B, C, etc. as needed].
score: M557.4 B1175 L3
parts: M557.4 B1175 L3 **A**

Date of publication when a publisher reissues the piece: Add the date of publication when a publisher reissues the same work at a later date:

Carter, Elliott, 1908-2012.
   Night fantasies : for piano
M22 C323 **N6**: New York : Associated Music Publishers, 1982.
M22 C323 **N6 1995**: New York, N.Y. : Associated Music Publishers, 1995.
Both are published by Associated Music Publishers.

Rossini, Gioacchino, 1792-1868.
   [Signor Bruschino. Vocal score]
M1503 R835 S57 R5
M1503 R835 S57 R5 **1983**
Both are published by Ricordi. The second is a reissue of the first.
R5 = Ricordi (see cutter number by [publisher])

Vocal range

Arias for bass	M1507 A696 L**3**
Arias for soprano	M1507 A696 L**32**
Arias for mezzo-soprano	M1507 A696 L**33**
Arias for tenor	M1507 A696 L**342**
Arias for baritone	M1507 A696 L**35**
Handel, George Frideric, 1685-1759. 45 arias from operas and oratorios	M1507 H135 **K11H**
Handel, George Frideric, 1685-1759. 45 arias from operas and oratorios	M1507 H135 **K11L**

Title: Italian arias of the Baroque and Classical eras
 M1507 I88 **H**   [high voice]

| M1507 I88 **L** | [low voice] |
| M1507 I88 **M** | [medium voice] |

Publisher

Schubert, Franz, 1797-1828.
  Auf dem Strom
M1621.3 S384 op.119 **P4**

Haydn, Joseph, 1732-1809.
  [Sonatas, piano]

M23 H415[1]	Universal Edition
M23 H415 **B83**	**B**reitkopf & Härtel
M23 H415 **D7**	**D**over
M23 H415 **H5**	G. **H**enle Verlag
M23 H415 **P4**	C.F. **P**eters

[1]This call has number for this edition has no cutter for publisher because it was the first edition added to the collection.

This chart lists the cutter numbers already established for the major music publishers. Use the the *Cutter-Sanborn Three-Figure Author Table* for any not listed here.

Cutter	Publisher	Cutter	Publisher
A4	Amadeus	K1	Kalmus
B2	Bärenreiter	L4	Leeds
B7	Boosey & Hawkes	M1	MCA
B83	Breitkopf & Härtel	P4	Peters
D7	Dover	R5	Ricordi
E88	Eulenburg	S3	Schirmer
H5	Henle	S37	Schott
I6	International	U5	Universal

Editor

Use the *Cutter-Sanborn Three-Figure Author Table* for the editor. Generally use only one number following the letter (e.g., B4 rather than B47 or B475 for the editor Rita Benton) unless a longer cutter number is needed to break a conflict.

Debussy, Claude, 1862-1918.
  [Songs. Selections]

M1620 D289 **B4**	edited, with translations of the texts, by Rita **B**enton
M1620 D289 **B8**	critical edition by James R. **B**riscoe
M1620 D289 **K1**H	edited by Sergius **K**agen

Here, the cutter number for editor for the second item needs an additional number to break the conflict with the call number for the first item.:

Scarlatti, Domenico, 1685-1757.
  [Sonatas, harpsichord. Selections]

| M23.3 S2862 **L8** | edited by Arthur **L**oesser |
| M23.3 S2862 **L85** | a cura di **L**ongo |

Translations

An extra number is added to the title cutter number to indicate that the item is a translation. Reserve number 1 for translations from any language *into English*; any other number can be used for translations from any language into any language *other than English*. This is generally the case with books; however, practice varies with scores due to the high number of translations for vocal scores. Usually, another means of indicating the item is a translation is

used, one of the [elements needed to make the call number unique](#).

In this example, an extra number is added to the title cutter number (although "1" is used for an Italian translation):
Massenet, Jules, 1842-1912.
   [Roi de Lahore. Vocal score]
Le roi de Lahore : opera en 5 actes
M1503 M415 **R7**

Massenet, Jules, 1842-1912.
   [Roi de Lahore. Vocal score. Italian]
Il re di Lahore; opera in 5 atti de Luigi Gallet.
M1503 M415 **R74**

Reprints

Add the original date of publication followed by a lower case letter as the last line of the call number. This is added whether or not we own the original edition. If not, when we receive it, it would be assigned the same call number as the reprint minus the lower case letter following the date:

Senaille, Jean Baptiste, approximately 1688-1730.
   [Sonatas, violin, continuo, 2e livre]
Deuxieme livre de sonates a violon seul : avec la basse-continue
Basel : M. Meadow, [198-]
M219.5 S474 **1712a**
We do not own the original edition of this item. If we receive it, it will be assigned this call number: M219.5 S474 1712

If we receive more than one reprint of the same publication, assign lower case letters to the original date of publication alphabetically:

Scarlatti, Domenico, 1685-1757.
   [Sonatas, harpsichord. Selections]
Essercizi per gravicembalo / Domenico Scarlatti. -- Farnborough Hants., England : Gregg International Publishers, 1967.
M23.3 S2862 K59 C1 **1738a**

Scarlatti, Domenico, 1685-1757.
   [Sonatas, harpsichord. Selections]
Essercizi per gravicembalo / Domenico Scarlatti. -- Firenze : Studio per edizioni scelte, 1985.
M23.3 S2862 K59 C1 **1738b**

An *incorrect* way of doing this is adding an additional cutter number, as was done below:

Original edition:
Geminiani, Francesco, 1687-1762.
   [Sonatas, violin, continuo, op. 1]
Le prime sonate a violino, e basso, di F. Geminiani. Nuovemento ristampate, e con diligenza corrette, aggiuntovi ancora per maggior facilita le grazie agli adagj, ed i numeri per la trasposizione della mano ... -- Londra [s.n.] 1739.
M219.5 G322 op.1 1739

Reprint received first:
Geminiani, Francesco, 1687-1762.
   [Sonatas, violin, continuo, op. 1]
Le prime sonate a violino, e basso / di F. Geminiani. -- Karslbad-Dittersbach : Zimmermann, 1988.
M219 G322 op.1 **1739a**

Reprint received second:
Geminiani, Francesco, 1687-1762.

[Sonatas, violin, continuo, op. 1]
Le prime sonate a violino, e basso / di F. Geminiani. -- Wyton, Huntingdon, Cambs. : King's Music, [198-]
Incorrect: M219 G322 op.1 **1739a K5**
Correct: M219 G322 op.1 **1739b**

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