Call numbers for scores

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, reclassify the item. If there are several items with the incorrect number, use that class or cutter number.

General guidelines for Class M

See LC classification: Class M 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 the 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](https://web.library.yale.edu) 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*.

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

If the main entry is a composer, use the cutter number already for this composer:


Or use the *Cutter-Sanborn Three-Figure Author Table* 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
B117 Bach, Carl Philipp Emanuel, 1714-1788
B1171 Bach, Georg Christoph, 1642-1697
B1172 Bach, Johann Christian, 1735-1782
B1173 Bach, Johann Christoph, 1642-1703
B1174 Bach, Johann Christoph Friedrich, 1732-1795
B1175 Bach, Jan
B1176 Bach, Johann Ernst, 1722-1777
B1177 Bach, Johann Ludwig, 1677-1731
B1178 Bach, Johann Michael, 1648-1694
B118 Bach, Johann Sebastian, 1685-1750
S911 Strauss, Oscar, 1870-1954
S9111 Strauss, Christoph, approximately 1575-1631
S9113 Strauss, Eduard, 1835-1916
S9114 Strauss, Franz, 1822-1905
S9115 Strauss, Johann, 1804-1849
S9116 Strauss, Johann, 1825-1899
S9118 Strauss, Josef, 1827-1870
S912 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 Fitzwilliam 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.)

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.
## Call numbers for scores

Published on Yale University Library (https://web.library.yale.edu)

### Sequential opus/work numbers

Include a comma *but no space* between the two opus or work numbers so that they will appear on the same line when the label is printed.

<table>
<thead>
<tr>
<th>Call Numbers</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>M452 M537 op.12,13</td>
<td></td>
</tr>
<tr>
<td>M1620 M492 op.19,19a 1911a</td>
<td></td>
</tr>
<tr>
<td>M221 M939 K.374a-b</td>
<td></td>
</tr>
</tbody>
</table>

### Non-sequential opus/work numbers

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

<table>
<thead>
<tr>
<th>Call Numbers</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>M25 C966 op.20, op.39</td>
<td></td>
</tr>
<tr>
<td>M25 G789 op.3, op.61</td>
<td></td>
</tr>
</tbody>
</table>

### 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 BWV906

#### 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:

- M25 B118 S.906 *not* M25 B118 BWV906

#### 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

- **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.

<table>
<thead>
<tr>
<th>Call Numbers</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>M452 A385 no.1</td>
<td></td>
</tr>
<tr>
<td>M452 S559 no.1-5</td>
<td></td>
</tr>
</tbody>
</table>

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:

<table>
<thead>
<tr>
<th>Call Numbers</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>M62 B511 S4 Berio, Luciano, 1925-2003 [Sequenza, no. 1]</td>
<td>Sequenza : per flauto solo</td>
</tr>
<tr>
<td>M117 B511 S42 Berio, Luciano, 1925-2003 [Sequenza, no. 2]</td>
<td>Sequenza II : per arpa sola</td>
</tr>
<tr>
<td>M1621.2 B511 Berio, Luciano, 1925-2003 [Sequenza, no. 3]</td>
<td>Sequenza III : per voce femminile</td>
</tr>
<tr>
<td>M92 B511 S4 Berio, Luciano, 1925-2003 [Sequenza, no. 5]</td>
<td>Sequenza V : for trombone solo</td>
</tr>
<tr>
<td>M47 B511 Berio, Luciano, 1925-2003 [Sequenza, no. 6]</td>
<td>Sequenza VI : per viola sola</td>
</tr>
<tr>
<td>M107 B511 S4 no.7b Berio, Luciano, 1925-2003 [Sequenza, no. 7b]</td>
<td>Sequenza VIIb : per sassofono soprano</td>
</tr>
<tr>
<td>M42 B511 S4 Berio, Luciano, 1925-2003 [Sequenza, no. 8]</td>
<td>Sequenza VIII : per violino solo</td>
</tr>
<tr>
<td>M107 B511 S4 no.9b Berio, Luciano, 1925-2003 [Sequenza, no. 9b]</td>
<td>Sequenza IXb : per sassofono</td>
</tr>
</tbody>
</table>
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 cutting by first letter of the title.

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 absence 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. [Fanfare and fugue, trumpets (5)] (cuttered by uniform title (240))
- M557.4 B1175 L3 Bach, Jan. Laudes (cuttered by title proper (245))
- M557.4 B1175 R8 Bach, Jan. [Rounds 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 southern cross
- M261 C5975 S79 Clarke, Herbert L. ... Stars 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. [Studies, piano, no. 20]
- M25 I95 S9 no.21 Ives, Charles, 1874-1954. [Studies, piano, no. 21]
- M25 I95 S9 no.22 Ives, Charles, 1874-1954. [Studies, piano, no. 22]
- M25 I95 S9 no.23 Ives, Charles, 1874-1954. [Studies, piano, no. 23]
- M25 I95 S9 no.5 Ives, Charles, 1874-1954. [Studies, 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, Assumpta est Maria
- M2011 P157 L3 Missa Lauda Sion
- M2011 P157 T9 Missa, Tu 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.

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

4. Key. Use the key to distinguish among works when cutting 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.

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:
   [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.
   [Sonatas, violin, piano, E]
Sonate in E fur Geige und Klavier (1935)
M219.5 H662 1935
   [Sonatas, violin, piano, C]
Sonate fur Violine und Klavier, 1939
M219.5 H662 1939
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:
[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.
[Sounpiece, 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:

<table>
<thead>
<tr>
<th>Serial number</th>
<th>Year of composition</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>M23.5 B163</td>
<td>no. 2</td>
<td>M219.5 H662 1939 M219.5 T338 Dmaj. M219.5 T338 Gmaj.</td>
</tr>
<tr>
<td>M1001 C784</td>
<td>no. 1</td>
<td>M1001 H662 S9 1940 M1001 C573 B?maj.</td>
</tr>
<tr>
<td>M1001 C784</td>
<td>no. 2</td>
<td>M1001 H662 S9 1946 M1001 C573 Dmaj.</td>
</tr>
</tbody>
</table>

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 XII 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
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
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
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. Hoe-down
M1045 C784 R6 H6

Wagner, Richard, 1813-1883.
Ring des Nibelungen. Gotterdammerung. Trauermarsch
M1045 W134 R5 G5 T7

Strozzi, Barbara, 1619-1677.
Madrigals, book 1. Con le belle non ci vuol fretta
M1552 S926 C7
Madrigals, book 1. Consiglio amoroso
M1552 S926 C75

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

Gussago, Cesario.
Sonate con alcuni concerti. Onofria
M990 G982 O5

Frescobaldi, Girolamo, 1583-1643.
Canzoni, 1o libro. Bernardina
M293 F884 B5

Banchieri, Adriano, 1568-1634.
Canzoni alla francese. Feliciana
M990 B213 C2 F3

Franck, Melchior, -1639.
Recreaciones musicae. Canzon
M990 F8227 R3 C2

Guami, Gioseffo, 1542-1611.
Canzonette alla francese. Lucchesina
M990 G912 C2 L9
Cavaccio, Giovanni, approximately 1556-1626.  
Musica.  
Pavana
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 1959 [Henle edition from 1959]
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 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
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 L3
Arias for soprano
   M1507 A696 L32
Arias for mezzo-soprano
   M1507 A696 L33
Arias for tenor
   M1507 A696 L342
Arias for baritone
   M1507 A696 L35

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]
Call numbers for scores
Published on Yale University Library (https://web.library.yale.edu)

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 H415¹ Universal Edition
M23 H415 B83 Breitkopf & Härtel
M23 H415 D7 Dover
M23 H415 H5 G. Henle Verlag
M23 H415 P4 C.F. Peters

¹This 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.

<table>
<thead>
<tr>
<th>Cutter</th>
<th>Publisher</th>
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<th>Publisher</th>
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<tbody>
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<td>A4</td>
<td>Amadeus</td>
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<td>Boosey &amp; Hawkes</td>
<td>M1</td>
<td>MCA</td>
</tr>
<tr>
<td>B83</td>
<td>Breitkopf &amp; Härtel</td>
<td>P4</td>
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<td>E88</td>
<td>Eulenburg</td>
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<td>H5</td>
<td>Henle</td>
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<td>Schott</td>
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<tr>
<td>I6</td>
<td>International</td>
<td>U5</td>
<td>Universal</td>
</tr>
</tbody>
</table>

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 Benton
M1620 D289 B8 critical edition by James R. Briscoe
M1620 D289 K1H edited by Sergius Kagen

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 Loesser
M23.3 S2862 L85 a cura di Longo

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]
M23.3 S2862 K59 C1 1738a

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

Source URL: https://web.library.yale.edu/cataloging/music/call-numbers-for-scores

Links
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[3] http://web.library.yale.edu/cataloging/music/class-m
[4] http://web.library.yale.edu/cataloging/music/m6m175
[5] http://web.library.yale.edu/cataloging/music/m180m298
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[15] https://web.library.yale.edu/cataloging/lc-cutter-table
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