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: Opus or work number **|** Serial number **|** Cutter by first letter of title **|** Key **|** Date of composition **|** Other **|** 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]

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.

Oversize

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

For local practice in using cutter numbers, see Using the *Cutter-Sanborn Three-Figure Author Table* [13].

For the preferred order of cutters in call numbers at the Library of Congress, see Order of Cuttering in M [14]

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

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 [15] | B [16] | C [17] | D [18] | E [19] | F [20] | G [21] | H [22] | I [23] | J [24] | K [25] | L [26] | M [27] | N [28] | O [29] | P [30] | Q [31] | R [32] | S [33] | T [34] | V [35] | W [36] | XYZ [37] | or the *Cutter-Sanborn Three-Figure Author Table* [13] 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 cutter 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 person's name in Orbis to see if a specific cutter is being used for that person 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:

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

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

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

In the second two examples, for Arne and Clarke, the cataloger was required to add an additional number to the cutter number *preceding* the number already established for the first composer in order to make them sit on the shelf in alphabetical order.

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 [38].

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

1. Opus or work number **[39]**, 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:
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**
	M1620 M492 **op.19, op.19a**
	1911a
	M221 M939 **K.374a-b**

Non-sequential opus/work numbers:	M25 C966 **op.20,39**
	M25 G789 **op.3,61**

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

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

Telemann: TWV numbers assigned to works by Telemann are not sufficient to uniquely identify the works because they use upper and lower case letters to indicate the key. These appear in their correct case in the online shelflist. In ORBIS, however, all letters display as uppercase. This is misleading, since TWV43:a5 is not the same work as TWV43:A5. The ORBIS display may also be interpreted as ten different editions of TWV43, each with a cutter number for publisher. The solution to this is to always add the key to the call number when it includes a letter and a number to represent key:

Display in the online shelflist	Display in ORBIS	Display in ORBIS with key
M412.4 T268 TWV43:**a5**	M 412.4 T 268 TWV 43 **A 5**	M 412 4 T 268 TWV 43 A 5 AMIN
M412.4 T268 TWV43:A6	M 412.4 T 268 TWV 43 A 6	M 412 4 T 268 TWV 43 A 6 AMAJ
M412.4 T268 TWV43:B2	M 412.4 T 268 TWV 43 B 2	M 412 4 T 268 TWV 43 B 2 BFLATMAJ
M412.4 T268 TWV43:E2	M 412.4 T 268 TWV 43 E 2	M 412 4 T 268 TWV 43 E 2 EMAJ
M412.4 T268 TWV43:**e5**	M 412.4 T 268 TWV 43 **E 5**	M 412 4 T 268 TWV 43 E 5 EMIN
M412.4 T268 TWV43:Es1	M 412.4 T 268 TWV 43 ES 1	M 412 4 T 268 TWV 43 ES 1 EFLATMAJ
M412.4 T268 TWV43:F3	M 412.4 T 268 TWV 43 F 3	M 412 4 T 268 TWV 43 F 3 FMAJ
M412.4 T268 TWV43:F4	M 412.4 T 268 TWV 43 F 4	M 412 4 T 268 TWV 43 F 4 FMAJ
M412.4 T268 TWV43:F5	M 412.4 T 268 TWV 43 F 5	M 412 4 T 268 TWV 43 F 5 FMAJ
M412.4 T268 TWV43:G9	M 412.4 T 268 TWV 43 G 9	M 412 4 T 268 TWV 43 G 9 FMAJ

When the call number includes only the TWV number, don't add the key:
M512.4 T268 TWV44:5
M512.4 T268 TWV44:11
M659 T268 TWV44:43
M822 T268 TWV50:4

2. Serial number, when an opus or work numbering is unknown or lacking:

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.

3. First letter of the title.

For local practice in using cutter numbers, see *Using the Cutter-Sanborn Three-Figure Author Table* [13].

When there is no 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 [38], 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, brasses]	(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:

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, cutter by the first letter of the second word:
Palestrina, Giovanni Pierluigi da, 1525?-1594.

M2011 P157	Masses, book 1
M2011 P157 **A**8	Missa, **A**ssumpta est Maria
M2011 P157 **D**5	Masses, book 6. Missa **D**ies sanctificatus
M2011 P157 **I**8	Masses, book 5. Missa **I**ste confessor
M2011 P157 **L**3	Missa **L**auda Sion
M2011 P157 **P**2	Masses, book 2. Missa **P**apae Marcelli
M2011 P157 **P**2 L8	Masses, book 2. Missa **P**apae Marcelli
M2011 P157 **P**2 S6	Masses, book 2. Missa **P**apae Marcelli
M2011 P157 **T**9	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**

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**

  [Sonatas, violin, piano, C]
Sonate fur Violine und Klavier, 1939 M219.5 H662 **1939**

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6. Other

Specific 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.

For example, this work might normally be assigned the call number M51 B118 S.1007-1012. However, it was set up as M51 B118. 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, violoncello, BWV 1007-1012]
M51 B118 **A**
M51 B118 **B**
M51 B118 **C**
M51 B118 **C** 1983
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**

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7. **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 [40]	= piano sonatas (click [40] for local Yale practice in M23)
M219 [40]	= violin sonatas (click [40] for local Yale practice in M219)
M231 [40]	= cello sonatas (click [40] for local Yale practice in M231)
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: sonata = S6; symphony = S9

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, violoncello, piano]
M231.5 B474

Boatwright, Howard.
  [Symphony]
M1001 B662

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 **Bbmaj.**
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 B118 S.1015
M219.5 B118 S.1017
M219.5 B118 S.1018
M219.5 B118 S.1019
M219.5 B118 S.1021
M219.5 B118 S.1021 B14
M219.5 B118 S.1021 H3
M219.5 B118 S.1021 W6
M219.5 B118 S.1022
M219.5 B118 S.1023

M219.5 B118 S.1023 B8

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

For parts of a larger work with a number designation, add it on a separate line:
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:
Brana, Hernan.
  Pieces for young brass quintet. **6**, Basso ostinato
6 pieces for young brass quintet. 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** v 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:

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

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 does 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 add 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

M231 B118 S.1027-1029
M231 B118 S.1027-1029 A
M231 B118 S.1027-1029 B
M231 B118 S.1027-1029 C

Bach, Johann Sebastian, 1685-1750.
   [Wohltemperierte Klavier, 1. T.]
M24 B118 W8 A
M24 B118 W8 A 1959
M24 B118 W8 A 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 I

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 when a publisher reissues the same work at a later date:

Carter, Elliott, 1908-2012.
   Night fantasies : for piano
New York : Associated Music Publishers, c1982.
New York, N.Y. : Associated Music Publishers ; Milwaukee, WI : Distributed by H. Leonard Corp., 1995.
M22 C323 N6
M22 C323 N6 **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	M1507A696 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**	

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

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.

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**	a 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 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**

These call numbers appear to be vocal scores, one in the original language and two translations; however, the title cutter numbers represent three different works by Andre Messager:

M1503 M583 B**3**	Bearnaise. Vocal score
M1503 M583 B**31**	Basoche. Vocal score
M1503 M583 B**32**	Beatrice. Vocal score

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-]
M219 G322 op.1 **1739a K5**
The correct way is: M219 G322 op.1 **1739b**

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