Preferred titles

? [Music Cataloging at Yale][1]?

- List of types of composition for use in authorized access points for music: a manual for use with RDA[2]
- A comparison of uniform titles (AACR2) and preferred titles (RDA) for musical works [3]
- Types of composition and LC subject headings [4]

RDA:
- Recording titles of works [5] (RDA 6.2.1) See also Recording preferred titles for musical works [6] (RDA 6.14)
- Recording form of work [7] (RDA 6.3)
- Recording date and place of origin of works [8] (RDA 6.4-6.5)
- Recording date, language, and other distinguishing characteristics of expression [9] (RDA 6.10-6.11)
- Recording preferred title for musical works [6] (RDA 6.14)
- Recording medium of performance for musical works [10] (RDA 6.15)
- Recording key for musical works [12] (RDA 6.17)
- Recording other distinguishing characteristic of the expression of musical works [13] (RDA 6.18)
- Collaborative works and Compilations of works [14] (RDA 6.27.1.3 and 6.27.1.4)
- Access points representing musical works [15] (RDA 6.28.1.1-6.28.1.8)
  - Additions to access points representing musical works [16] (RDA 6.28.1.9-6.28.1.11)
  - Authorized access point representing a part or parts of a musical work [17] (RDA 6.28.2)
  - Access points representing musical expressions [18] (RDA 6.28.3)
- Work numbers for authorized access points [19] for composers whose works are assigned numbers other than opus numbers or in addition to opus numbers

Sources of information
- Printed biographical sources for composers and their works[20]
- Thematic indexes used in the Library of Congress/NACO authority file [21] (What the heck is a thematic index [22]?)
- Online resources for preferred titles
  - Internet sources for authority work for authorized access points for music [23]
  - Themefinder[24]: composers' works lists [25]
  - Vocal Music Instrumentation Index [26]: movements from JS Bach, CPE Bach, Handel, Jacquet de La Guerre, Campra, Clérambault, Montéclair, Rameau, and other composers using scholarly sources, browsable by instrumentation and text
- Composers' worklists on the web [27] | in published scores, books, and periodicals [28]
  - Russische Komponisotnen[29] (Russian composers' worklists; in German)
- Online thematic catalogs
  - Bach: [Bach digital database][30]: information on the works of Johann Sebastian Bach and other composers from the Bach family
  - Britten: [Britten thematic catalogue][31] (BETA version; not yet finalized)
  - Frescobaldi: [Frescobaldi Thematic Catalogue Online][32] (FTCO)
  - Lully: [A thematic locator for the works of Jean-Baptiste Lully][33]
  - Mozart: [Neue Mozart-Ausgabe online][34]
  - Pachelbel: [Pachelbel-Werke-Verzeichnis (PWV) : Vokalmusik][35] (vocal music only)
  - Schubert: [Thematisches Verzeichnis seiner Werke in chronologischer Folge][36]
  - Telemann: [Catalogue TWV][37]
  - Vivaldi: [Works listed by F number, with R, P, RV, and opus numbers][38]

Online score collections
A comparison of uniform titles and preferred titles

Music Cataloging at Yale [1] ? Preferred titles [69]

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

Initial title element (AACR2)/preferred title (RDA): Language (6.14.2.5.1) | Singular vs plural (6.14.2.5.2)
Statement of medium of performance: Medium | Number of elements | Implied numbering | Standard chamber combinations | vocal | Song and choral accompaniment | Adding medium of performance to resolve conflicts
Further additions: Selections | Language of text | Librettos | Arrangements | Selections/arrangements/language

Initial title element (AACR2)/preferred title (RDA) (6.14.2.5 [70] and LC-PCC PS for 6.14.2.5)

Language (6.14.2.5.1 [70])
In AACR2, when the initial title element was a type of composition, all foreign language forms of the name of that type were translated into the accepted English form when it had cognates in English, French, German, and Italian. In RDA, when the preferred title is a type of composition, the English form is used whenever the name of the type in another language is a cognate. Those forms of the name that are not cognates are used in the original language.

<table>
<thead>
<tr>
<th>AACR2:</th>
<th>RDA:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Movimenti, ‡m instrumental ensemble</td>
<td>Movements, ‡m organ, piano, recorders (2), flutes (2), clarinets (2), saxophone, violin, guitar, percussion, viola</td>
</tr>
<tr>
<td>The change in medium of performance follows 6.15.1.5</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>AACR2:</th>
<th>RDA:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pezzi, ‡m piano, ‡n op. 24</td>
<td></td>
</tr>
<tr>
<td>RDA:</td>
<td>Preferred titles</td>
</tr>
<tr>
<td>------</td>
<td>------------------</td>
</tr>
<tr>
<td><strong>RDA:</strong></td>
<td>Pieces, ‡m piano, ‡n op. 24</td>
</tr>
<tr>
<td><strong>AACR2:</strong></td>
<td>P’esy, ‡m piano, ‡n op. 110</td>
</tr>
<tr>
<td><strong>RDA:</strong></td>
<td>Pieces, ‡m piano, ‡n op. 110</td>
</tr>
<tr>
<td><strong>AACR2:</strong></td>
<td>P’esy, ‡m piano, ‡n op. 12. ‡p IUmoristichesko skertso</td>
</tr>
<tr>
<td><strong>RDA:</strong></td>
<td>Pieces, ‡m piano, ‡n op. 12. ‡p IUmoristichesko skertso</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>RDA:</th>
<th>Preferred titles</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>RDA:</strong></td>
<td>Music, ‡m violoncello</td>
</tr>
<tr>
<td><strong>AACR2:</strong></td>
<td>P’esy, ‡m piano, ‡n op. 110</td>
</tr>
<tr>
<td><strong>RDA:</strong></td>
<td>Hudba, ‡m cello</td>
</tr>
</tbody>
</table>

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

In **RDA**, because the word "hudba" is not a cognate of "music," so the Czech form is used. The change in medium of performance from "violoncello(s)" to "cello(s)" was implemented with RDA.

### Trio sonatas

In **AACR2** (25.29C1), the uniform title **Trio sonata(s)** was used for 17th- and 18th-century works for two treble instruments and continuo. This instruction was not carried over into **RDA**.

**RDA** use:

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

### Singular vs plural (**6.14.2.5.2** [71])

In **AACR2**, it was unclear whether a title would be given in singular or plural form when a composer wrote two works of the same type and used a distinctive title for one of the works.

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

### Statement of medium of performance (**6.15.1.5** [72])

**Medium**

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

**RDA** LC-PCC PS 6.28.1.9.1: use **LCMPT** [73] terms in the authorized access point, adjusting the form to plural if needed.

**Number of elements**

In **AACR2**, the number of elements that could be named in the statement of medium of performance was limited to three, except when the initial title element **Trio(s)** was also changed to the preferred title **Movements** as per **6.14.2.5.1**

In **RDA**, more than three elements are allowed.

**AACR2:** Fantasies, ‡m recorder, strings
| **RDA:** | Fantasies, ‡m recorder, violins (2), viola, cello |
| **AACR2:** | Partita, ‡m brasses |
| **RDA:** | Partita, ‡m trumpets (2), horn, trombone, tuba |
| **AACR2:** | Movimenti, ‡m woodwinds, horn |
| **RDA:** | Movements, ‡m flute, oboes (2), clarinets (2), horn, bassoons (2) |

The initial title element **Movimenti** was also changed to the preferred title **Movements** as per **6.14.2.5.1**

**AACR2:** Pieces, ‡m winds, violin, violoncello
| **RDA:** | Pieces, ‡m flutes (2), horn, trumpet, violin, cello |
| **AACR2:** | Toccatas, ‡m woodwinds, strings |
| **RDA:** | Toccatas, ‡m flute, oboe, clarinet, violins (2), viola, cello, double bass |
| **AACR2:** | Sextets, ‡m piano, strings |
| **RDA:** | Sextets, ‡m piano, violins (2), viola, cello, double bass |

The number of violins is indicated; **implied numbering** has been removed from **RDA**

**AACR2:** Sextets, ‡m woodwinds, horn, strings
| **RDA:** | Sextets, ‡m oboe, horn, bassoon, violin, viola, cello |
| **AACR2:** | Octet, ‡m woodwinds, horns (2) |
| **RDA:** | Octet, ‡m oboes (2), clarinet, basset horn, horns (2), bassoons (2) |

Each instrument can now be named.

The number of each instrument is also indicated; **implied numbering** has been removed from **RDA**

**AACR2:** Larghettos, ‡m woodwinds, horns (2)
| **RDA:** | Larghettos, ‡m flutes (2), basset horn, horns (2), bassoon |
| **AACR2:** | Sonatina, ‡m winds, percussion |

The number of each instrument is also indicated; **implied numbering** has been removed from **RDA**

**AACR2:** Movement, ‡m harpsichord, piano, winds
| **RDA:** | Movement, ‡m harpsichord, piano, flutes (3), clarinets (2), horns (2), trumpet |
| **AACR2:** | Concertinos, ‡m instrumental ensemble, string orchestra |
| **RDA:** | Concertinos, ‡m piano, saxophones (4), pedal harp, percussion, string orchestra |
Preferred titles
Published on Yale University Library (https://web.library.yale.edu)

AACR2: Pieces, ‡m instrumental ensemble
RDA: Pieces, ‡m piano, clarinet, horn, trumpet, pedal harp, chimes, violin, viola, cello
AACR2: Pieces, ‡m instrumental ensemble
RDA: Pieces, ‡m organ, trumpets (4), horns (4), trombones (4), baritone, tuba, timpani, percussion, pedal harp
AACR2: Nonet, ‡m winds, percussion, strings, ‡n op. 40
RDA: Nonet, ‡m flute, clarinet, bassoon, horn, percussion, trumpet, trombone, violin, double bass, ‡n op. 40
AACR2: Impromptus, ‡m instrumental ensemble, ‡n no. 1, op. 133
RDA: Impromptus, ‡m piano, flute, clarinet, percussion, violin, cello, ‡n no. 1, op. 133
AACR2: Movimenti, ‡m instrumental ensemble
RDA: Movements, ‡m organ, piano, recorders (2), flutes (2), clarinets (2), saxophone, violin, guitar, percussion.

The initial title element Movimenti was also changed to the preferred title Movements as per 6.14.2.5.1.

AACR2: Octet, ‡m instrumental ensemble
RDA: Octet, ‡m flute, clarinets (2), percussion, violin, viola, cello

The number of clarinets is indicated; implied numbering has been removed from RDA.

AACR2: Introduzione, corale et marcia, ‡m instrumental ensemble
RDA: Introduzione, corale et marcia, ‡m piano, piccolo, flutes (2), oboes (2), English horn, clarinets (3), bassoons (2), trumpets (2), trombone, timpani, percussion, pedal harp
AACR2: Music, ‡m instrumental ensemble
RDA: Music, ‡m organ, crumhorns (4), shawms (4), cornett, trombones (3), percussion, lute, theorbo, viole da braccio (2), viole da gamba (4)

AACR2: Inventions, ‡m celesta, harpsichord, piano, piccolo, flute, oboe, clarinets (3), English horn, saxophones (2), percussion, pedal harp
RDA: Inventions, ‡m mezzo-soprano, instrumental ensemble

AACR2: Song cycle, ‡m piano, flute, clarinet, cello
RDA: Song cycle, ‡m mezzo-soprano, piano, flute, clarinet, cello

AACR2: Prelude, adagio and chorale, ‡m unison voices, brasses
RDA: Prelude, adagio and chorale, ‡m unison voices, trumpets (2), horn, trombone, tuba
AACR2: Canti trilogy, ‡m mixed solo voices, instrumental ensemble
RDA: Canti trilogy, ‡m soprano, tenor, bass, piano, flute, clarinet, trumpet, trombone, percussion, violin, viola, cello
AACR2: Evangelienmotetten, ‡m mixed voices, instrumental ensemble
RDA: Evangelienmotetten, ‡m mixed voices, flute, pedal harp, double bass, timpani, gong, tam-tam

This is a distinctive title that requires the medium of performance to resolve a conflict.

Note that three individual percussion instruments are named, rather than using the term percussion.

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

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

AACR2: Duets, ‡m violins
RDA: Duets, ‡m violins (2)
AACR2: Quartets, ‡m violins, violas
RDA: Quartets, ‡m violins (2), violas (2)
AACR2: Quintets, ‡m trumpets, horn, trombone, tuba
RDA: Quintets, ‡m trumpets (2), horn, trombone, tuba
AACR2: Sextets, ‡m violins, violas, cellos
RDA: Sextets, ‡m violins (2), violas (2), cellos (2)

Standard chamber combinations
In AACR2 and RDA until April 2014, the following practice was applied to works for three to five instruments that fall into one of the standard combinations.

Former practice: works for three to five instruments considered to be standard combinations followed the treatment outlined in ForCham.

Standard chamber combinations

<table>
<thead>
<tr>
<th>Initial title element/preferred title</th>
<th>Violin(s)</th>
<th>Viola(s)</th>
<th>Viola da gamba(s)</th>
<th>Oboe(s)</th>
<th>Clarinet(s)</th>
<th>Bassoon(s)</th>
<th>Bass</th>
<th>Trumpet(s)</th>
<th>Horn(s)</th>
<th>Trombone(s)</th>
<th>Tubas</th>
<th>Harpsichord</th>
<th>Piano(s)</th>
<th>Winds</th>
<th>Percussion</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trio(s)</td>
<td>violin, viola, cello</td>
<td>strings</td>
<td>strings</td>
<td>strings</td>
<td>strings</td>
<td>strings</td>
<td>strings</td>
<td>strings</td>
<td>strings</td>
<td>strings</td>
<td>strings</td>
<td>strings</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Quartet(s)</td>
<td>2 violins, viola, cello</td>
<td>strings</td>
<td>strings</td>
<td>strings</td>
<td>strings</td>
<td>strings</td>
<td>strings</td>
<td>strings</td>
<td>strings</td>
<td>strings</td>
<td>strings</td>
<td>strings</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Quintet(s)</td>
<td>flute, oboe, clarinet, bassoon</td>
<td>woodwinds</td>
<td>woodwinds</td>
<td>woodwinds</td>
<td>woodwinds</td>
<td>woodwinds</td>
<td>woodwinds</td>
<td>woodwinds</td>
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<td>woodwinds</td>
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</tr>
<tr>
<td>Sextet(s)</td>
<td>piano, violin, cello</td>
<td>piano, strings</td>
<td>piano, strings</td>
<td>piano, strings</td>
<td>piano, strings</td>
<td>piano, strings</td>
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<td>piano, strings</td>
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</tr>
</tbody>
</table>

The April 2014 RDA update eliminated this practice.

Current practice: Name each instrument.

Note: LCSH still uses the names of standard chamber combinations followed by the word "music"; e.g., Piano trio music, String quartet music, etc.
### Preferred titles

AACR2: Trios, §m piano, strings
RDA: Trios, §m piano, violin, cello
AACR2: Sonatas, §m piano trio
RDA: Sonatas, §m piano, violin, cello
AACR2: Trios, §m strings
RDA: Trios, §m violin, viola, cello
AACR2: Prelude, adagio and fugue, §m string trio
RDA: Prelude, adagio and fugue, §m violin, viola, cello
AACR2: Quartets, §m strings
RDA: Quartets, §m violins (2), viola, cello
AACR2: Variations, §m string quartet
RDA: Variations, §m violins (2), viola, cello
AACR2: Pezzi, §m string quartet
RDA: Pieces, §m violins (2), viola, cello

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

AACR2: Pieces, §m woodwind quartet
RDA: Pieces, §m flute, oboe, clarinet, bassoon
AACR2: Quintets, §m piano, strings
RDA: Quintets, §m piano, violins (2), viola, cello
AACR2: Pastoreale, §m wind quintet
RDA: Pastoreale, §m flute, oboe, clarinet, bassoon, horn
AACR2: Quintets, §m winds
RDA: Quintets, §m flute, oboe, clarinet, horn, bassoon

### Vocal medium of performance

**Solo voice(s)**

AACR2: §m voice
RDA: §m singer

- use "singer" when no type or range of voice or age or gender of the performer is specified

AACR2: §m high voice
RDA: §m high voice

- use when range, but not type of voice or age or gender of the performer is specified

AACR2: §m female voice
RDA: §m female voice

- use when gender (but not age) of the performer, but not range or type of voice, is specified

AACR2: §m child's voice
RDA: §m child's voice

- use when the age (but not gender) of the performer, but not range or type of voice is specified

AACR2: §m soprano voice
RDA: §m soprano, tenor

- note that the word "voice" is included

AACR2: §m soprano voices (2)
RDA: §m soprano voices (2)

- note that the word "voice(s)" is included

AACR2: §m mixed solo voices
RDA: §m mixed solo voices

**Choruses**

AACR2: §m mixed voices, §m women's voices, §m men's voices, §m children's voices, §m unison voices
RDA: §m mixed chorus, §m women's chorus, §m men's chorus, §m children's chorus, §m unison chorus

- although it is not stated in RDA and it is not official LC policy, some preferred titles in the authority file include:
  - §m equal voices was used in AACR2 and is still used in RDA for a chorus in which all the voices parts are for equal voices.

**Song and choral accompaniment**

AACR2: Songs, §m guitar acc.
RDA: Songs, §m guitar accompaniment
AACR2: Songs, §m oboe, horn, strings acc.
RDA: Songs, §m oboe, horn, violins (2), viola, cello accompaniment
AACR2: Songs, §m instrumental ensemble accompaniment
RDA: Songs, §m piano, flute, violin, cello accompaniment
AACR2: Cantata, §m soprano, instrumental ensemble
Preferred titles
Published on Yale University Library (https://web.library.yale.edu)

RDA:  Cantata, ‡m soprano voice, piano, flute, clarinet, violin, cello, glockenspiel
AACR2:  Rhapsodies, ‡m soprano, tenor voice, flute, clarinet, violins (2), viola, cello, double bass
AACR2:  Vocalise, unacc.
RDA:  Vocalise, unaccompanied

Adding medium of performance to resolve conflicts

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

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

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

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

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

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

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

AACR2:  Petite suite, ‡n op. 192
RDA:  Petite suite, ‡n op. 192

AACR2:  Petite suite, ‡n op. 198
RDA:  Petite suite, ‡n op. 198

AACR2:  The AACR2 and RDA practices differ in this example.
RDA:  The AACR2 and RDA practices differ in this example.

Further additions

The order of further subfields in an authorized access point has changed from AACR2 to RDA:

Damian Iseminger, MOUG-L, 10/8/2014:

"Since Selections is considered a work element in RDA, it should be with the work subfields. For the remaining additions, RDA prescribes no order, but several of us have advocated for using AACR2 order. Thus:

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

In other words

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

Selections

"Selections" is a work [74] element and should always follow the work title.

AACR2:  Médée. ‡l Italian. ‡k Selections
RDA:  Médée. ‡k Selections. ‡l Italian
AACR2:  Who wants a wife. ‡s Vocal score. ‡k Selections
RDA:  Who wants a wife. ‡k Selections. ‡s Vocal score
AACR2:  Ring des Nibelungen. ‡l Danish. ‡k Selections
RDA:  Ring des Nibelungen. ‡k Selections. ‡l Danish
AACR2:  Literary works. ‡l German. ‡k Selections
RDA:  Literary works. ‡k Selections. ‡l German

Language of text

AACR2:  Ich armer Mensch, ich Sündenknecht. ‡s Vocal score. ‡l English & German
RDA:  Ich armer Mensch, ich Sündenknecht. ‡s Vocal score [no language indicated because it is German, the original language]
In RDA, separate authorized access points are created for each language expression (definition of expression [75]).

AACR2: Barnlige sange. ‡l Polyglot
In AACR2, Polyglot was used for three or more languages.

RDA: Barnlige sange. ‡l Norwegian
Barnlige sange. ‡l German
Barnlige sange. ‡l English
In RDA, separate authorized access points are created for each language expression (definition of expression [75]).

Librettos
AACR2: Auber, D. F. E. ‡q (Daniel François Esprit), ‡d 1782-1871. ‡t Fra Diavolo. ‡l Libretto
RDA: Scribe, Eugène, ‡d 1791-1861. ‡t Fra Diavolo
See a list of authority records established in RDA for librettos [76]

Arrangements
AACR2: Aria, ‡m organ; ‡o arr.
RDA: Aria, ‡m organ; ‡o arranged

Selections/arrangements/language
AACR2: English. ‡k Selections
RDA: Selections. ‡l English
AACR2: English. ‡k Selections; ‡o arr.
RDA: Selections; ‡o arranged. ‡l English
AACR2: Vocal score. ‡l English. ‡k Selections
RDA: Selections. ‡s Vocal score. ‡l English

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Access points representing musical expressions (RDA 6.28.3)

Music Cataloging at Yale [1] ? Preferred titles [69]

See also Access points representing musical works [15] (RDA 6.28.1.1-6.28.1.8)
Additions to access points representing musical works [16] (RDA 6.28.1.9-6.28.1.11)
Authorized access point representing a part or parts of a musical work [17] (RDA 6.28.2)

This applies to the following types of musical expression:
° arrangements, transcriptions, etc. (6.28.3.2)
° added accompaniments, etc. (6.28.3.3)
° sketches (6.28.3.4)
° vocal and chorus scores (6.28.3.5)
° translations (6.28.3.6)
° other types of musical expressions (6.27.3)

Best practices for music cataloging [77]: Follow LC-PCC PS.

(6.28.3.2) Arrangements, transcriptions, etc.
(6.28.3.2.1) Arrangements of of "classical," etc. music

Apply to an arrangement, transcription, etc., of one or more works of one composer (or of parts of one composer's works) if the arrangement, transcription, etc., falls into one or more of the following categories:
° arrangements, transcriptions, versions, settings, etc., in which music for one medium of performance has been rewritten for another
° simplified versions of previously existing musical works

Construct the access point for an arrangement, etc. of a work or part or parts of a work, broadly speaking, in the category of "serious," "classical," or "art" music:
° the authorized access point representing the original work (6.28.1.1-6.28.1.8 [15] and 6.28.1.9-6.28.1.11 [16]) or part or parts of the work (6.28.2 [17]), as applicable
° the term arranged

Apply this instruction also to a transcription by the original composer.

Example:
Concertos, ‡m cello, orchestra, ‡n op. 104, ‡r B minor; ‡o arranged.
**LC-PCC PS:** LC practice: When identifying an expression not already represented by a name authority record, do not add another characteristic to differentiate one such expression from another expression (e.g., do not differentiate one arrangement of Berlioz' *Corsaire* from another arrangement). Other elements in LC's bibliographic record (e.g., date, medium of performance) are available to the user for selecting a specific expression if desired; RDA 0.6.3 allows differentiating characteristics to be recorded as separate elements or as part of the authorized access points. If there is a name authority record with an authorized access point for an expression that includes an additional characteristic LC would not have added, use the form of the access point in that authority record; this action is consistent with the LC/PCC policy of using authorized access points in existing name authority records.

### (6.28.3.2.2) Arrangements of of "popular" music

Construct the access point for an arrangement, etc. of a work or part or parts of a work, broadly speaking, in the category of music in the "popular" idiom (e.g., rock, jazz):

- the authorized access point representing the original work ([6.28.1.1-6.28.1.8](15) and [6.28.1.9-6.28.1.11](16)) or part or parts of the work ([6.28.2](17)), as applicable
  - the term *arranged*
    - *only* when the resource is
      - an instrumental work arranged for vocal or choral performance
    - or
      - a vocal work arranged for instrumental performance

### (6.28.3.3) Added accompaniments, etc.

If an instrumental accompaniment or additional parts have been added to a work or part or parts of a work, use the authorized access point representing the original work ([6.28.1.1-6.28.1.8](15) and [6.28.1.9-6.28.1.11](16)) or part or parts of the work ([6.28.2](17)), as applicable

**LC-PCC PS:** LC practice:
- Do not add *arranged* to the preferred title for a musical work to which an accompaniment or other parts have been added with no alteration of the original music
- For notated music, classify the resource as an arrangement, assign subject headings for both the expanded and the original media of performance, and add "Arranged" to the subject heading for the expanded version.

### (6.28.3.4) Sketches

Construct the authorized access point for a work or part or parts of a work consisting of a composer's sketches by combining (in this order):

- the authorized access point representing the completed work
- the term *Sketches* following the preferred title for the whole work

### (6.28.3.5) Vocal and choruses scores

Construct the authorized access point for a vocal score or a chorus score by combining (in this order):

- the authorized access point representing the original work ([6.28.1.1-6.28.1.8](15) and [6.28.1.9-6.28.1.11](16)) or part or parts of the work ([6.28.2](17))
- one of the following terms, as applicable: *Vocal score(s)* or *Chorus score(s)*

### (6.28.3.6) Translations

When the text of a vocal work (or part or parts of a vocal work) is a translation or the texts of all the works in a compilation are translations:

construct the authorized access point by adding the name of the language to the authorized access point representing the work, part or parts, or compilation, as applicable. Record the name of the language by applying the instructions at 6.11.

If the resource described contains expressions of the work in more than one language, create access points for each of the language expressions.

**LC-PCC PS:** LC practice: If the resource described contains expressions of the same musical work in more than one language, identify an expression in a language different from that of the original expression by adding the name of the language in subfield $l$ to the authorized access point. When the original expression and one translation are in a compilation, give an analytical authorized access point for each expression. If a compilation contains the original expression and more than one translation, give analytical authorized access points for the original expression and at least one translation. See the **LC-PCC PS** for 6.27.3.:
authorized access points for the original expression and at least one translation.

Example:
2013568182
  100 1_ Smetana, Bed?ich, ‡d 1824-1884, ‡e composer.
  240 10 Prodaná nev?sta. ‡p Ten la?ky sen. ‡l English
  500 __ English and Czech words; translated from Czech.

Access points representing musical works (RDA 6.28.1.1-6.28.1.8)

Music Cataloging at Yale [1] ? Preferred titles [69]

See also Additions to access points representing musical works [16] (RDA 6.28.1.9-6.28.1.10)
Authorized access point representing a part or parts of a musical work [17] (RDA 6.28.2)
Access points representing musical expressions [18] (RDA 6.28.3)

An access point is a name, term, code, etc., under which information pertaining to a specific entity will be found. These instructions cover:

a. musical works with lyrics, libretto, text, etc. (6.28.1.2)
b. pasticcios, ballad operas, etc. (6.28.1.3)
c. works composed for choreographic movement (6.28.1.4)
d. adaptations of musical works (6.28.1.5)
e. operas and other dramatic works with new text and title (6.28.1.6)
f. cadenzas (6.28.1.7)
g. musical scores and incidental music for dramatic works, etc. (6.28.1.8)

These instructions do not cover:

° music that is officially prescribed as part of a liturgy
° librettos and other texts for musical works

LC-PCC PS: Do not make an addition to the authorized access point when one or more instrumental parts for a work or a compilation of works by one composer are published separately. Use the same authorized access point that would be used for a score or a complete set of parts.

Best practices for music cataloging [78]: Follow LC-PCC PS.

Best practices for music cataloging [78]: Album compilations (audio recordings) can be candidates for category d only when the performer(s) associated with them are judged to be creators at the album level, thereby warranting the use of a 1XX field in the bibliographic record. The mere fact that a performer is prominently named in a resource is not sufficient justification for deeming that performer to be a creator, and thus the aggregate work to be a derivation subject to this rule. ... Apply this rule to album compilations according to the following criteria, regardless of genre:

1) Do all of the component works in the compilation meet the definition given in category d?
   and
2) Does the compilation as a whole constitute a distinct artistic creation of the performer(s)?

If the above criteria do not apply, and in cases of doubt, apply 6.27.1.4 and identify the album compilation by title.

(6.28.1.2) Musical works with lyrics, libretto, text, etc

For a musical work that includes words in the form of lyrics, * a libretto, * text, etc. (e.g., a song, opera, musical comedy), construct the authorized access point representing the work by combining (in this order):

° the authorized access point representing the composer of the music
° the preferred title [6] for the work

Libretto vs. lyrics:
Libretto = the words of an opera or other musical stage work, or an oratorio.
Lyrics = the words of a popular song, including a song or songs from a musical

**Music Bibliographic Access Section (MBAS), Music Division, Library of Congress interim best practice to follow when encountering access points for operas, musicals, etc. for which the music and libretto is by the same creator:**

Due to the intense retroactive BFM required by RDA instructions for creator access points of operas, musicals, etc. (6.27.1.2, 6.27.4.2, 6.28.1.2, 6.28.1.10, 6.28.3.5), MBAS, in consultation with PSD, has devised the following interim instructions for constructing and updating these access points. These directions illustrate how one group of catalogers is dealing with the issue; they are not necessarily directions for others to follow.

If the creator of an opera, musical, etc. is responsible for both music and libretto, do not follow the RDA instructions to differentiate access points for the music and for the libretto via qualifiers "(Opera)" and "(Libretto)." Instead, continue to structure and record these access points as under AACR2.

For newly created access points:
- follow AACR2 for structure
- do not code the authority record "rda"
- employ new MARC fields as applicable
- include 667 note reading: "This AACR2 1XX field should be used in RDA records pending a formal review of RDA instructions for composer-librettist authorized access points."

For unavoidable 1XX changes to existing access points:
- follow AACR2 for structure
- do not code the authority record "rda"
- employ new MARC fields as applicable
- include 667 note reading: "This AACR2 1XX field should be used in RDA records pending a formal review of RDA instructions for composer-librettist authorized access points."

* The RDA instructions for authorized access points of this type will be reviewed by the RDA Music Joint Working Group. Should a change be desired, the Group will submit a change request to the JSC. It may also happen that North American constituencies agree to an LC-PCC PS addressing these instructions. Changes may involve different instructions for retrospective NARs vs. new authorities or may require changes in coding, e.g., recoding "‡s Libretto" to "‡p Libretto."

Source: edited from a message on NMP-L, the listserv for the NACO-Music Project, 5/10/2013, from Joe Bartl, Head, Music Bibliographic Access Section, Music Division, Library of Congress

Update of 8/8/2013: NACO Music Project Coordinator Mark Scharff announced on NMP-L that the NACO Music Project Advisory Committee recommendation is to follow LC practice given above.

**Pasticcios [79], Ballad Operas [80], etc.**

For pasticcios, ballad operas, etc., and excerpts from such works:

<table>
<thead>
<tr>
<th>RD</th>
<th>authorized access point:</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td></td>
</tr>
<tr>
<td>6.2 original</td>
<td>construct the authorized access point representing the work by combining (in this order):</td>
</tr>
<tr>
<td>8.1.composition:</td>
<td>‡ the preferred title [6] for the composer who is named first</td>
</tr>
<tr>
<td>3.1 the music of a pasticcio was especially composed for</td>
<td>‡ the preferred title [6] for the work</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>previously existing compositions:</th>
<th>previously existing</th>
</tr>
</thead>
<tbody>
<tr>
<td>6.2 previously existing</td>
<td>construct the authorized access point by using</td>
</tr>
<tr>
<td>8.1.existing</td>
<td>‡ the preferred title [6] for the work</td>
</tr>
</tbody>
</table>

**6.28.1.3**
ballads, songs, arias, etc., by various composers

6.2 compilation of excerpts: a compilation of musical excerpts from a pasticcio, ballad opera, etc.

6.2 single excerpt: construct the access point representing the work by combining (in this order):

° composer is known:
  ° the authorized access point representing the composer of the excerpt
  ° the preferred title [6]

° composer is unknown:
  ° the preferred title [6]

(6.28.1.4) Musical works composed for choreographic movement

For a musical work composed for choreographic movement, such as a ballet or pantomime, construct the authorized access point representing the work by combining (in this order):

° the authorized access point representing the composer of the music

° the preferred title [6] for the work

(6.28.1.5) Adaptations of Musical Works

For an adaptation that falls into one or more of the following categories:

° arrangements described as freely transcribed, based on, etc., and other arrangements incorporating new material
° paraphrases of various works or of the general style of another composer
° arrangements in which the harmony or musical style of the original has been changed
° performances of musical works involving substantial creative responsibility for adaptation, improvisation, etc., on the part of the performer or performers
° any other distinct alteration of another musical work.

In case of doubt about whether a work is an arrangement, etc., or an adaptation, treat it as an arrangement, etc. (6.28.3.2)

authorized access point:

one composer: construct the authorized access point representing the work by combining (in this order):

° the authorized access point representing the composer of the music

° the preferred title [6] for the work

two or more composers have collaborated: construct the authorized access point according to 6.27.1.3 (collaborative works) using

° the authorized access point representing the person with principal responsibility

° the preferred title [6] for the work

the adaptation is commonly cited by title: use the preferred title [6] for the adaptation as the authorized access point representing the work

(6.28.1.6) Operas and other dramatic works with new text and title

If the text, plot, setting, or other verbal element of a musical work is adapted or if a new text is supplied and the title has changed, construct the authorized access point representing the work by combining (in this order):

° the authorized access point representing the original work

° the title of the adaptation, enclosed in parentheses
### Ed. 6.28.1.7 Cadenzas

Construct the authorized access point representing the work by combining (in this order):
- the authorized access point representing the composer of the cadenza
- the preferred title [6] for the cadenza

If the cadenza does not have its own title, devise a title by applying the instructions at 2.3.2.1 and 2.3.2.11 (Devised titles for music):
- medium of performance,
- numeric designation (e.g., serial number, opus number),
- key,
- and/or other distinguishing characteristic.

### Ed. 6.28.1.8 Music and incidental music for dramatic works, etc.

For music or incidental music composed for a dramatic work, film, etc., construct the authorized access point representing the work by combining (in this order):
- the authorized access point representing the composer of the music
- the preferred title [6] for the work

### Additions to access points representing musical works (RDA 6.28.1.9-6.28.1.11)

**Music Cataloging at Yale [1]** ? **Preferred titles [6]**

See also **Access points representing musical works** [15] (RDA 6.28.1.1-6.28.1.8)

**Authorized access point representing a part or parts of a musical work** [17] (RDA 6.28.2)

**Access points representing musical expressions** [18] (RDA 6.28.3)

These instructions cover additions to access points representing:
- musical works with titles that are not distinctive
- musical works with distinctive titles
- compilations of musical works

### Ed. 6.28.1.9 Titles that are not distinctive

For a musical work with a preferred title [6] that consists solely of the name of a type of composition [82], or of two or more types, of composition, make one or more of the following elements, in this order:
- the medium of performance [10] (6.28.1.9.1)
- a numeric designation [11] (6.28.1.9.2)
- a key [12] (6.28.1.9.3)

**Medium of performance:**

Add the medium of performance (see 6.15 [10]) as applicable, in this order:
- voices
- keyboard instrument if there is more than one non-keyboard instrument
- the other instruments in score order
- continuo.

For a work for solo instrument or instruments and accompanying ensemble, add the terms for the solo instrument or instruments followed by the term for the accompanying ensemble

**Exceptions:**

a) Omit the medium of performance when one or more of the following conditions apply:
- i) the medium is implied by the title:

  **Title:**
  - choral prelude
  - mass
  - overture
  - song, Lieder

- ii) the work is described in terms of one or more musical characteristics:

  **Medium of performance:**
  - voices
  - solo voice or voices with accompaniment
  - orchestra
  - organ
  - piano

- iii) the work is described in terms of one or more non-musical characteristics:

  **Medium of performance:**
  - choir
  - chamber music
If in a "popular" idiom, solo voice or voices with instrumental and/or vocal accompaniment

» add the medium when it is not implied by the title

° iii) the work consists of a set of compositions for different media, or is one of a series of sets of compositions

with the same title but for different media

» Barrière, Jean, ‡d 1707-1747. ‡t Sonatas, ‡n book 1 [for cello and continuo]

» Barrière, Jean, ‡d 1707-1747. ‡t Sonatas, ‡n book 6 [for harpsichord]

° iii) the medium was not indicated by the composer

° iv) the medium of performance cannot be recorded succinctly and other elements are more useful for

identifying the work (e.g., thematic index number or opus number)

b) If there is more than one part for a particular instrument or voice, add the number of parts:

Duets, ‡m violins (2)

Quartets, ‡m violin, violas (2), cello

Septet, ‡m piano, flutes (2), violins (2), viola, cello

Septet, ‡m piano, violins (3), viola, cellos (2)

c) Do not add the number of players for percussion:

Concertinos, ‡m piano, saxophones (4), harp, percussion, string orchestra

The percussion parts require 4 performers

Serenade, ‡m piano, flute, percussion, violin, cello, double bass

The percussion parts require 2 performers

Divertimento, ‡m trumpets (6), horns (2), trombones (3), tuba, percussion

The percussion parts require 3 performers

d) Omit the designation of the key in which an instrument is pitched or terms indicating a range

e) Omit alternative or doubling instruments.

f) For an accompanying ensemble with one performer to a part, record the appropriate term for the ensemble (see

6.15.1.6) rather than the individual instruments.

g) Omit solo voices if the medium includes a chorus.

**Best practices for music cataloging** [77]: Follow **LC-PCC PS**: Interpret "one or more of the following" to mean

"all of the following that are applicable and readily ascertainable."

**Numeric designation:**

In some cases, thematic index numbers are to be preferred to opus numbers. Consult **Thematic indexes used in

the Library of Congress/NACO authority file** [83].

° For a quick list, see **Work numbers for composers** [19].

**LC-PCC PS**: Serial number:

Record a serial number if works with the same title and the same medium of performance are consecutively

numbered in music reference sources.

Record serial number if works with the same title for different media are consecutively numbered in music

reference sources if the medium of performance is omitted from the authorized access point per 6.28.1.9.1

exception a) ii)

When recording a **serial number that is accompanied in the source by a term** such as "number," "book,

"collection," etc., apply the following:

If the term is the English word "number" or its abbreviation, or an equivalent word or abbreviation in

another language:

precede the number in the preferred title by the English abbreviation "no."

If the term is a non-English term not meaning "number"

and the preferred title is in English:

substitute the English equivalent of the term and use an

English abbreviation if the non-English term is

abbreviated, or the full form of the term if the non-English

form is fully spelled out.

give the term as it appears in the source.

give the number as a cardinal number and precede it by
° Use Arabic numerals.
° Ordinal numerals:
  » English: use the form 1st, 2nd, 3rd, etc.
  » languages other than English, Chinese, Japanese, and Korean: use the form 1., 2., 3., etc.

(6.28.1.9.1) Additions for access points when medium of performance, etc. is insufficient, or not available
When the medium of performance, numeric designation, and key are not sufficient, or are not available, to
distinguish between titles that are not distinctive, add one of the following elements (in this order of preference):
° the year of completion of composition (6.4 [84])
° the year of original publication (6.4 [84])
° any other identifying element, such as place of composition (6.5 [85]), or the name of the first publisher (6.6)

Examples:

Year of completion of composition:
no 2013023708 Gorton, David, ‡d 1978- ‡t Sonatas, ‡m cello ‡n (2005)
no 98040650 Heise, Peter, ‡d 1830-1879. ‡t Sonatas, ‡m cello, piano, ‡r A minor (1867)
no2013046123 Berwald, Franz, ‡d 1796-1868. ‡t Trios, ‡m ... ‡r C major ‡n (1845)
no2013046125 Berwald, Franz, ‡d 1796-1868. ‡t Trios, ‡m ... , ‡r E? major ‡n (1849a)
no2013046124 Berwald, Franz, ‡d 1796-1868. ‡t Trios, ‡m ... , ‡r C major ‡n (approximately 1850)

Name of the first publisher:
no2011039148 Devienne, François, ‡d 1759-1803. ‡t Trios, ‡m flute, violin, cello (Gaveaux)
no 00065690 Devienne, François, ‡d 1759-1803. ‡t Trios, ‡m flute, violin, cello (Imbault)

no 98040609 Gyrowetz, Adalbert, ‡d 1763-1850. ‡t Divertimenti, ‡m piano, flute, cello, ‡n op. 50 (André), ‡r A major
n 85337308 Boccherini, Luigi, ‡d 1743-1805. ‡t Sonatas, ‡m cello, continuo, ‡r A major (Zanibon)
no 84039977 Danzi, Franz, ‡d 1763-1826. ‡t Duets, ‡m viola, cello, ‡n op. 9 (Schott)

Manuscript repository and number:
no 2013017841 Graziani, Carlo, ‡d -1787. ‡t Sonatas, ‡m cello, continuo, ‡r D major (Staatsbibliothek zu Berlin
Preussischer Kulturbesitz: M1942)

Number within Gordon Dodd's Thematic index of music for viols:
no2010145153 Ferrabosco, Alfonso, ‡d approximately 1575-1628. ‡t Almans, ‡m viols (5) (VdGS no. 1)

Examples of the application of 6.28.1.9
The term "cello" is used, not "violoncello" as per 6.15.1.6 [86]
Duet, ‡m cellos (2)
Sonatina, ‡m cellos (2)
Quartets, ‡m cellos (4)
Suites, ‡m cellos (4)
Sextet, ‡m piano, violin, violas (2), cello, double bass
The number is instruments/elements included in the medium of performance is no longer limited to three, as in
AACR2 25.30B1
Sextet, ‡m oboe, clarinet, bassoon, violin, viola, cello
Fantasia, ‡m horns (4), trumpets (3), trombones (3), tuba, timpani
Serenades, ‡m oboes (2), clarinets (2), bassoons (2), contrabassoon, horns (3), cello, double bass
Octet, ‡m celesta, flute, clarinet, percussion, violin, viola, cello, double bass
Septet, ‡m clarinet, bassoon, horn, violin, viola, cello, double bass
Nonet, ‡m flute, oboe, clarinet, horn, bassoon, violin, viola, cello, double bass

Indicating number of instruments:
Octet, ‡m clarinet, bassoon, horn, violins (2), viola, cello, double bass
Octet, ‡m clarinet, bassoon, percussion, violin, viola, cello, double bass
  There are two parts for percussion; the number of percussion parts is not indicated.
Serenade, ‡m clarinet, bassoon, horn, violins (2), viola, cello, double bass
Sextet, ‡m trumpets (3), horn, trombones (2)
Septet, ‡m trumpets (3), horn, trombones (2), tuba
Allegros, 2 m violins (2), violas (2), cello, double bass
Pieces, 2 m flute, harp, violins (2), viola, cello
Serenades, 2 m oboes (2), clarinets (2), bassoons (2), contrabassoon, horns (3), cello, double bass
Concertos, 2 m horns (4), trumpets (3), trombones (3), tuba, orchestra

Score order:
Nocturne, 2 m piano, flute, clarinet, violin, cello, percussion
   ° note that score order in the resource puts percussion following the strings
Octet, 2 m violin, viola, cello, flute, clarinet, bassoon, horns (2)
   ° note that score order in the resource places the strings before the winds
Octet, 2 m clarinet, bassoon, horn, violins (2), viola, cello, double bass
Octet, 2 m clarinet, horn, bassoon, violins (2), viola, cello, double bass
   ° note that score order is not set; in these two octets, the bassoon is above the horn in the score in the first, but follows the horn in the second

Accompanied vocal works:
Songs
   The implied medium of performance for the preferred title "Song" is a single voice and piano accompaniment. A statement of medium of performance is included only when the medium of performance or accompaniment is other than a single voice or piano accompaniment.
Songs, 2 m piano, violin, cello accompaniment
Songs, 2 m violins (2), viola, cello accompaniment
Songs, 2 m flute, viola, cello accompaniment
Songs, 2 m viols (4) accompaniment
Lieder, 2 m orchestra accompaniment

Unaccompanied vocal works:
Responses, 2 m mixed voices, unaccompanied
Vocalises, unaccompanied

(6.28.1.10) Distinctive titles
Make additions to access points if needed to distinguish the access point from one that is the same or similar but represents a different work or represents a person, family, corporate body, or place. Add one of the following elements, using the same type of addition for each of the access points for different musical works with identical titles, in this order:
   ° the medium of performance [10] (6.15),
   ° another distinguishing characteristic [13] of the work (6.6)

(6.28.1.11) Additions to resolve conflict:
If the additions above are insufficient to resolve a conflict, add one or more of the following:
   ° a numeric designation [11] (6.16),
   ° a key [12] (6.17)
   ° the year of completion of composition (6.4 [84])
   ° the year of original publication (6.4 [84])
      and/or
   ° any other identifying element, such as place of composition (6.6 [85]), or the name of the first publisher (6.6).

(6.28.1.11) Compilations of musical works
For a compilation containing works of one type, add the medium of performance to the access point, unless the medium is obvious or the works are for various media.
See also Access points representing musical works [15] (RDA 6.28.1.1-6.28.1.8)  
Additions to access points representing musical works [16] (RDA 6.28.1.9-6.28.1.11)  
Access points representing musical expressions [18] (RDA 6.28.3)

(6.28.2.2) One part

Construct the authorized access point representing a part of a musical work by combining (in this order):
° the authorized access point representing the work as a whole (6.28.1.1-6.28.1.8 [15] and 6.28.1.9-6.28.1.11 [16])
° the preferred title for the part [87] (6.14.2.7)

(6.28.2.3) Two or more parts

When identifying two or more parts of a musical work, construct authorized access points for each of the parts. Apply the instructions at 6.14.2.7.1 [88].

Alternative:
When identifying two or more parts of a musical work, identify the parts collectively.
Construct the authorized access point representing the parts by combining (in this order):
° the authorized access point representing the work as a whole (6.28.1 [15] and 6.14.2.7.2 alternative [89])
° the term Selections following the preferred title for the whole work.

that are consecutively numbered

Construct the authorized access point representing a part of a musical work by combining (in this order):
° the authorized access point representing the work as a whole (6.28.1.1-6.28.1.8 [15] and 6.28.1.9-6.28.1.11 [16])
° the preferred title for the parts [90] (6.14.2.7)

that are unnumbered or are non-consecutively numbered parts of a work

Alternative: When identifying two or more parts that are unnumbered or non-consecutively numbered, identify the parts collectively. Construct the authorized access point representing the parts by combining (in this order):
° the authorized access point representing the work as a whole (6.28.1.1-6.28.1.8 [15] and 6.28.1.9-6.28.1.11 [16])
° the term Selections following the preferred title for the whole work.

LLC-PCC PS: LC practice for Alternative: Add Selections to the authorized access point representing the work as a whole.

Best practices for music cataloging [77]: Follow Alternative only if giving separate access points for the individual parts is not feasible.

(6.28.2.4) Two or more unnumbered parts designated by the same general term

If a part of a musical work is designated by the same general term as other parts and the part is unnumbered: Add to the access point representing the part one or more of the identifying elements covered in the instructions at 6.28.1.9-6.28.1.11 [16]
° Add as many as are necessary to distinguish the part.
  » If such additions are not appropriate, determine the number of the part in the set and add it

---

Collaborative works (RDA 6.27.1.3) and Compilations of works (RDA 6.27.1.4)

Music Cataloging at Yale [1] ? Preferred titles [69]

Note: this page was created with music cataloging in mind.

Access points representing musical works and expressions: Collaborative works (RDA 6.27.1.3) and Compilations of works (RDA 6.27.1.4)

See also Access points representing musical works (RDA 6.28.1.1-6.28.1.8) [15]
An access point is a name, term, code, etc., under which information pertaining to a specific entity will be found.

Collaborative works (RDA 6.27.1.3)
If two or more persons, families, or corporate bodies are collaboratively responsible for creating the work, construct the authorized access point representing the work by combining (in this order):

a) the authorized access point representing the person, family, or corporate body with principal responsibility
b) the preferred title for the work

**Alternative:** Construct the authorized access point representing the work by combining (in this order):

a) the authorized access points for all creators named either in resources embodying the work or in reference sources; include them in the order in which they are named in those sources; apply the guidelines and instructions at 9.19.1 for persons, 10.11.1 for families, or 11.13.1 for corporate bodies, as applicable
b) the preferred title for the work (see 6.2.2 (6.14 [6] for musical works)).

**LC practice/PCC practice for Alternative:** Do not apply the alternative.

**Musical works.** For collaborations between a composer and a lyricist, librettist, choreographer, etc., apply the instructions at 6.28.1.2 [91]–6.28.1.4 [92].

If two or more persons, families, or corporate bodies are represented as having principal responsibility for the work, construct the authorized access point representing the work by combining (in this order):

a) the authorized access point representing the first-named of those persons, families, or corporate bodies
b) the preferred title for the work (see 6.2.2 (6.14 [6] for musical works).

If principal responsibility for the work is not indicated, construct the authorized access point representing the work by combining (in this order):

a) the authorized access point representing the first-named person, family, or corporate body
b) the preferred title for the work (see 6.2.2 (6.14 [6] for musical works).

If there is no consistency in the order in which the persons, families, or corporate bodies responsible for the work are named either in resources embodying the work or in reference sources, construct the authorized access point representing the work by combining (in this order):

a) the authorized access point representing the person, family, or corporate body who is named first in the first resource received
b) the preferred title for the work (see 6.2.2 (6.14 [6] for musical works).

**Compilations of works (RDA 6.27.1.4)**

If the work is a compilation of works by different persons, families, or corporate bodies, construct the authorized access point representing the work by using the preferred title for the compilation.

If the compilation lacks a collective title, construct separate access points for each of the works in the compilation.

**Alternative:** Construct an authorized access point representing the compilation by using a devised title (2.3.2.11 [93]). Construct this access point instead of, or in addition to, access points for each of the works in the compilation.

**LC practice/PCC practice for Alternative:** Generally, do not apply the alternative.

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**Composers' work lists on the Web**

[Music Cataloging at Yale](https://web.library.yale.edu) | [Preferred titles](https://web.library.yale.edu)

For use in establishing [access points for musical works and expressions](https://web.library.yale.edu)

See also: [Multiple composers by country/region](https://web.library.yale.edu) | [instrument or genre](https://web.library.yale.edu) | [Music publishers' online catalogs](https://web.library.yale.edu)

[42] Work lists of multiple composers: [Classical composers database](https://web.library.yale.edu) | [ClassicalNet](https://web.library.yale.edu) | [Composers](https://web.library.yale.edu) from Geo.metry | [Composers](https://web.library.yale.edu) from Thomas Moore, pianist | [Klassika](https://web.library.yale.edu) | [The living composers project](https://web.library.yale.edu) | [Musique et musiciens: catalogs of works found on their site](https://web.library.yale.edu) | [on other sites](https://web.library.yale.edu) | [Wikipedia's composer composition lists](https://web.library.yale.edu)

See also: [Composers' work lists in published scores, books, or periodicals](https://web.library.yale.edu)
Individual composers: A | B | C | D | E | F | G | H | I | J | K | L | M | N | O | P | Q | R | S | T | U | V | W | XYZ
These names may not be in the RDA-established forms found in the authority file.

<table>
<thead>
<tr>
<th>Composer</th>
<th>Website</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abels, Michael</td>
<td><a href="http://www.subitomusic.com/composers/highlights/michael-abels/michael-abels-works/">www.subitomusic.com/composers/highlights/michael-abels/michael-abels-works/</a></td>
</tr>
<tr>
<td>Adam, Stephan</td>
<td><a href="http://www.stephanadam.de">www.stephanadam.de</a></td>
</tr>
<tr>
<td>Aguila, Miguel del</td>
<td><a href="http://www.migueldelaquila.com/Works.html">www.migueldelaquila.com/Works.html</a></td>
</tr>
<tr>
<td>Albéniz, Isaac</td>
<td>macmcclure.com/compositores/isaac-albeniz/</td>
</tr>
<tr>
<td>Alkan, Charles-Valentin</td>
<td>alkan.assos.free.fr/alkan/03_catalogue_fr.html</td>
</tr>
<tr>
<td>Ameller, André</td>
<td><a href="http://www.ameller.org/fr/catalog.phpm">www.ameller.org/fr/catalog.phpm</a></td>
</tr>
<tr>
<td>Aperghis, Georges</td>
<td><a href="http://www.aperghis.com/catalogues/catalogue.html">www.aperghis.com/catalogues/catalogue.html</a></td>
</tr>
<tr>
<td>Arnell, Richard</td>
<td><a href="http://www.richardarnell.com/worklist.html">www.richardarnell.com/worklist.html</a></td>
</tr>
<tr>
<td>Arnold, Malcolm</td>
<td>malcolmarnold.co.uk/compositions/compositions.html</td>
</tr>
<tr>
<td>Bach, Johann</td>
<td><a href="http://www.bachcentral.com/acrobat/acrobat.html">www.bachcentral.com/acrobat/acrobat.html</a></td>
</tr>
<tr>
<td>Sebastian</td>
<td><a href="http://www.classical.net/~music/composer/works/jsbach/bwvindex.html">www.classical.net/~music/composer/works/jsbach/bwvindex.html</a></td>
</tr>
<tr>
<td>Bacri, Nicolas</td>
<td><a href="http://www.nicolascbacri.net/catal.html">www.nicolascbacri.net/catal.html</a></td>
</tr>
<tr>
<td>Badings, Henk</td>
<td>wiki.theaterencyclopedie.nl/wiki/Henk_Badings</td>
</tr>
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<td>Barkauskas, Vytautas</td>
<td><a href="http://www.mic.lt/en/database/classical/composers/balkatas/">www.mic.lt/en/database/classical/composers/balkatas/</a></td>
</tr>
<tr>
<td>Baum, Alfred</td>
<td><a href="http://www.alfredbaum.ch.vu">www.alfredbaum.ch.vu</a></td>
</tr>
<tr>
<td>Baumann, Herbert</td>
<td><a href="http://www.komponisten.net/baumann/kompos.htm">www.komponisten.net/baumann/kompos.htm</a></td>
</tr>
<tr>
<td>Bavicchi, John</td>
<td>gasilvis.net/jb/jb/jblist.htm</td>
</tr>
<tr>
<td>Bax, Arnold</td>
<td><a href="http://www.davidparlett.co.uk/bax/">www.davidparlett.co.uk/bax/</a></td>
</tr>
<tr>
<td>Belaubre, Louis-Noël</td>
<td>belaubre.free.fr/catalogue_gb.htm</td>
</tr>
<tr>
<td>Benner, Al</td>
<td>faculty.lsmoa.edu/ABenner/Resume.htm</td>
</tr>
<tr>
<td>Berger, Wilhelm Georg</td>
<td><a href="http://www.klassika.info/Komponisten/Berger_WG/wv_opus_1.html">www.klassika.info/Komponisten/Berger_WG/wv_opus_1.html</a></td>
</tr>
<tr>
<td>Beyer, Johanna</td>
<td><a href="http://www.frogpeak.org/fpartists/beyer.lists.html">www.frogpeak.org/fpartists/beyer.lists.html</a></td>
</tr>
<tr>
<td>Magdalena</td>
<td></td>
</tr>
<tr>
<td>Bizet, Georges</td>
<td>digital.wustl.edu/bizet/works/</td>
</tr>
<tr>
<td>Blitzstein, Marc</td>
<td><a href="http://www.marclblitzstein.com/pages/music/catalogue/works01.asp">www.marclblitzstein.com/pages/music/catalogue/works01.asp</a></td>
</tr>
<tr>
<td>Boda, John</td>
<td>music.fsu.edu/content/download/16405/106848/file/BodaCat.pdf</td>
</tr>
<tr>
<td>Boeck, Auguste de</td>
<td><a href="http://www.augustdeboeck.be/downloads/Bibliotheek_VRO.pdf">www.augustdeboeck.be/downloads/Bibliotheek_VRO.pdf</a></td>
</tr>
<tr>
<td>Braga, Francisco</td>
<td><a href="http://www.geocities.jp/latinamericapian/o_braga/e_bragaarti.html">www.geocities.jp/latinamericapian/o_braga/e_bragaarti.html</a></td>
</tr>
<tr>
<td>Bruns, Victor</td>
<td><a href="http://www.victorbruns.de/opus.htm">www.victorbruns.de/opus.htm</a></td>
</tr>
<tr>
<td>Callhoff, Herbert</td>
<td>felbick.de/CALLHOFF.html</td>
</tr>
<tr>
<td>Campo, Frank</td>
<td><a href="http://www.bruceduffie.com/campo2.jpg">www.bruceduffie.com/campo2.jpg</a></td>
</tr>
<tr>
<td>Cassadó, Gaspar</td>
<td>macmcclure.com/compositores/gaspar-cassado/</td>
</tr>
<tr>
<td>Cadzen, Norman</td>
<td><a href="http://www.normancazen.org/works/">www.normancazen.org/works/</a></td>
</tr>
<tr>
<td>Chopin, Frédéric</td>
<td><a href="http://www.classical.net/~music/composer/works/chopin/index.html">www.classical.net/~music/composer/works/chopin/index.html</a></td>
</tr>
<tr>
<td>Dijk, Jan van</td>
<td><a href="http://www.janvandijk.net/products_menu.asp?language=1">www.janvandijk.net/products_menu.asp?language=1</a></td>
</tr>
<tr>
<td>Dohnányi, Ern?</td>
<td>imslp.org/wiki/List_of_compositions_by_Ern%C5%A9_Dohn%C3%A1nyi</td>
</tr>
<tr>
<td>Drouet, Louis</td>
<td><a href="http://www.giorgioproductions.com/drouet/ch09.html">www.giorgioproductions.com/drouet/ch09.html</a></td>
</tr>
<tr>
<td>Duarte, John W.</td>
<td><a href="http://www.v4m.net/classicalguitar/artists/JohnDuarte/JohnDuarte.htm">www.v4m.net/classicalguitar/artists/JohnDuarte/JohnDuarte.htm</a></td>
</tr>
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<td>Elgar, Edward</td>
<td>elgar.org/elgarsoc/the-music/chronology-of-major-works/</td>
</tr>
<tr>
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<td><a href="http://www.dietricherdmann.de/werke.html">www.dietricherdmann.de/werke.html</a></td>
</tr>
<tr>
<td>Eröd, Iván</td>
<td><a href="http://www.ivaneeroed.at/de/werk1_opu.htm">www.ivaneeroed.at/de/werk1_opu.htm</a></td>
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<td>Esplà, Òscar</td>
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<td>Ferrer y Esteve, José</td>
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</tr>
<tr>
<td>Flury, Urs Joseph</td>
<td>uijflury.ch/inhalt/media/WerkverzeichnisNovember2014.pdf [149]</td>
</tr>
<tr>
<td>Gabriel, Wolfgang</td>
<td>othes.univie.ac.at/8010/1/2009-12-16_8871132.pdf [150] (list of works begins on page 152)</td>
</tr>
<tr>
<td>Galbraith, Nancy</td>
<td><a href="http://www.andrew.cmu.edu/user/ngal/ngcat.htm">www.andrew.cmu.edu/user/ngal/ngcat.htm</a> [151]</td>
</tr>
<tr>
<td>Gárdonyi, Zoltán</td>
<td><a href="http://www.gardonyi.de/publikationen_zg.html">www.gardonyi.de/publikationen_zg.html</a> [152]</td>
</tr>
<tr>
<td>Gárdonyi, Zsolt</td>
<td><a href="http://www.gardonyi.de/werkauswahl_zsg.html">www.gardonyi.de/werkauswahl_zsg.html</a> [153]</td>
</tr>
<tr>
<td>Gartenlaub, Odette</td>
<td><a href="http://www.musimem.com/gartenlaub-catalogue.htm">www.musimem.com/gartenlaub-catalogue.htm</a> [154]</td>
</tr>
<tr>
<td>Giraud, Suzanne</td>
<td><a href="http://www.suzanneegraud.com/catalogue/">www.suzanneegraud.com/catalogue/</a> [155]</td>
</tr>
<tr>
<td>Glazunov, Aleksandr</td>
<td><a href="http://www.glasunov.org/ru/node/70">www.glasunov.org/ru/node/70</a> [156]</td>
</tr>
<tr>
<td>Konstantinovich</td>
<td></td>
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<td>Görecki, Henk</td>
<td><a href="http://www.usc.edu/dept/polish_music/VEPM/gorecki/g-wrks-f.html">www.usc.edu/dept/polish_music/VEPM/gorecki/g-wrks-f.html</a> [157]</td>
</tr>
<tr>
<td>Mikolaj</td>
<td></td>
</tr>
<tr>
<td>Granados, Enrique</td>
<td>macmclure.com/compositores/enrique-granados/ [160]</td>
</tr>
<tr>
<td>Grethen, Luc</td>
<td><a href="http://www.lucgrethen.com/about-luc-grethen/">www.lucgrethen.com/about-luc-grethen/</a> [161]</td>
</tr>
<tr>
<td>Guillou, Jean</td>
<td><a href="http://www.jean-guillou.com/assets/catalogue_jeanguillou.pdf">www.jean-guillou.com/assets/catalogue_jeanguillou.pdf</a> [162]</td>
</tr>
<tr>
<td>Handel, George Frideric</td>
<td><a href="http://www.gfhandel.org/genre.html">www.gfhandel.org/genre.html</a> [163]</td>
</tr>
<tr>
<td>Heinichen, Johannes</td>
<td>Das leben des königl. polnischen und kurfürstl. sächs. hofkapellmeisters Johann David [164] (Internet archive PDF version of the 1913 publication)</td>
</tr>
<tr>
<td>David</td>
<td>Heinechen [164]</td>
</tr>
<tr>
<td>Hemel, Oscar van</td>
<td><a href="http://www.oscarvanhemel.nl/werken">www.oscarvanhemel.nl/werken</a> [165]</td>
</tr>
<tr>
<td>Hesse, Lutz-Werner</td>
<td>sites.google.com/site/luzwernerhesse/verkverzeichnis [166]</td>
</tr>
<tr>
<td>Hieaux, Emmanuel</td>
<td>ehiel.catalogue.blogspot.com/ [167]</td>
</tr>
<tr>
<td>Hielscher, Hans Uwe</td>
<td><a href="http://www.hielscher-music.de/content/cms/front_content.php?idcat=33">www.hielscher-music.de/content/cms/front_content.php?idcat=33</a> [168]</td>
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<tr>
<td>Hofmann, Wolfgang</td>
<td><a href="http://www.klassika.info/Komponisten/Hofmann_Wolgand/ww_abd.html">www.klassika.info/Komponisten/Hofmann_Wolgand/ww_abd.html</a> [171]</td>
</tr>
<tr>
<td>Homs, Joaquin</td>
<td><a href="http://www.joaquinhoms.org/eng/content/02/catalogue_eng.pdf">www.joaquinhoms.org/eng/content/02/catalogue_eng.pdf</a> [172]</td>
</tr>
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<td>Hoover, Katherine</td>
<td><a href="http://www.papagenapress.com/">www.papagenapress.com/</a> [173]</td>
</tr>
<tr>
<td>Horecky, Feliks</td>
<td><a href="http://www.digitalguitararchive.com/wp-content/uploads/2012/02/Horecky_works.pdf">www.digitalguitararchive.com/wp-content/uploads/2012/02/Horecky_works.pdf</a> [174]</td>
</tr>
<tr>
<td>Hummel, Bertold</td>
<td><a href="http://www.bertoldhummel.de/verkverzeichnis/verkverzeichnis.html">www.bertoldhummel.de/verkverzeichnis/verkverzeichnis.html</a> [175]</td>
</tr>
<tr>
<td>Kapustin, Nikola?</td>
<td>nikolai-kapustin.info [176] (Internet Archive version from December 2018)</td>
</tr>
<tr>
<td>Karkoschka, Erhard</td>
<td><a href="http://www.erhardkarkoschka.de/musik.html">www.erhardkarkoschka.de/musik.html</a> [177]</td>
</tr>
<tr>
<td>Kauder, Hugo</td>
<td>instrumental music [178]</td>
</tr>
<tr>
<td>Kaun, Hugo</td>
<td><a href="http://www.romanahamburg.de/KaunWerkverzeichnis.pdf">www.romanahamburg.de/KaunWerkverzeichnis.pdf</a> [180]</td>
</tr>
<tr>
<td>Kessner, Daniel</td>
<td>daniel.kessnerfamily.org/catalog [181]</td>
</tr>
<tr>
<td>Kirchner, Theodor</td>
<td>imslp.org/wiki/List_of_compositions_by_Theodor_Kirchner [182] (some titles not in original German)</td>
</tr>
<tr>
<td>Kohn, Karl</td>
<td><a href="http://www.pomona.academics/departments/music/people/faculty/karl-kohn-works.pdf">www.pomona.academics/departments/music/people/faculty/karl-kohn-works.pdf</a> [183]</td>
</tr>
<tr>
<td>Kreisler, Fritz</td>
<td>en.wikipedia.org/wiki/List_of_compositions_by_Fritz_Kreisler [184]</td>
</tr>
<tr>
<td>Larsen, Libby</td>
<td>libbylarsen.com/index.php?contentID=218 [185]</td>
</tr>
<tr>
<td>Laudenslager, Harold</td>
<td><a href="http://www.laudenslagermusic.info/his-works.html">www.laudenslagermusic.info/his-works.html</a> [186]</td>
</tr>
<tr>
<td>Le Beau, Luise</td>
<td><a href="http://www.klassika.info/Komponisten/LeBeau_LA/ww_opus_1.html">www.klassika.info/Komponisten/LeBeau_LA/ww_opus_1.html</a> [187]</td>
</tr>
<tr>
<td>Adolphs</td>
<td></td>
</tr>
<tr>
<td>Leistner-Mayer, Roland</td>
<td><a href="http://www.leistner-mayer.de/test.html">www.leistner-mayer.de/test.html</a> [188]</td>
</tr>
<tr>
<td>Liebermann, Lowell</td>
<td><a href="http://www.lowellliebermann.com/works/index.html">www.lowellliebermann.com/works/index.html</a> [189]</td>
</tr>
<tr>
<td>Lienenkämper, Stefan</td>
<td><a href="http://www.lienenkaemper.de/Grafik%20Website%2015/Bio%20als%20PDF%20b.jpg">www.lienenkaemper.de/Grafik%20Website%2015/Bio%20als%20PDF%20b.jpg</a> [190]</td>
</tr>
<tr>
<td>Loevendie, Theo</td>
<td><a href="http://www.theoloevendie.com/works.htm">www.theoloevendie.com/works.htm</a> [191]</td>
</tr>
<tr>
<td>Magidenko, Olga</td>
<td><a href="http://www.klassika.info/Komponisten/Magidenko_Olga/ww_gattung.html">www.klassika.info/Komponisten/Magidenko_Olga/ww_gattung.html</a> [192]</td>
</tr>
<tr>
<td>Marx, Joseph</td>
<td><a href="http://www.joseph-marx.org/en/full.html#list">www.joseph-marx.org/en/full.html#list</a> [193]</td>
</tr>
</tbody>
</table>
Mendelssohn, Felix  [144]
Mieg, Peter  [195]
Mihalovici, Marcel  [196]
Mitérán, Alain  [197]
Mompou, Frederic  [198]
Montsalvatge, Xavier  [199]
Morawetz, Oskar  [200]
Mozart, Wolfgang Amadeus  [201]
Müller-Zürich, Paul  [202]
N
Lior Navok  [203]
Nelson, Havelock  [204]
Nielsen, Carl  [205]
P
Panisello, Fabián  [206]
Pehrson, Joseph  [207]
Peraldo Bert, Nilo  [208]
Perera, Ronald  [209]
Petitgirard, Laurent  [210]
Pizzetti, Ildebrando  [211]
Plaza, Juan Bautista  [212]
Presser, William  [213]
Q
Quinet, Marcel  [214]
R
Raff, Joachim  [215]
Reggio, Antonio  [216]
Reinecke, Carl  [217]
Rihm, Wolfgang  [218]
Röngern, Julius  [219]
Ropartz, Guy  [220]
Rydin, Alexandre  [221]
S
Saint-Georges, Joseph Bologne  [222]
Sarmientos, Jorge A. (Jorge Alvaro)  [223]
Saygun, Ahmed  [224]
Adnan  [225]
Scarlatti, Domenico  [226]
Scholz, Bernhard  [227]
Schoeck, Othmar  [228]
Schroeder, Hermann  [229]
Schumann, Camillo  [230]
Schwaen, Kurt  [231]
Scott, Cyril  [232]
Seidl, Hermann  [233]
Shapiro, Alex  [234]
Soler, Antonio  [235]
Sor, Fernando  [236]
Stokes, Eric  [237]
Suter, Robert  [238]
Surinach, Carlos  [239]
Sussmayr, Franz  [240]
| Xaver Swack, Irwin | www.amc.net/IrwinSwack [243] |
| Taneev, Sergei Ivanovich | www.klassika.info/Komponisten/Tanejew/wvjh.html [244] |
| Tchaikovsky, Peter Ilich | wiki.tchaikovsky-research.net/wiki/Works [245] |
| Tcherepnin, Alexander | www.tcherepnin.com/alex/comps_alex.htm [246] |
| Tcherepnin, Ivan | www.klassika.info/Komponisten/Tscherepnin/wv_opus.html [247] |
| Tcherepnin, Nikolai | www.tcherepnin.com/nikolai/comps_nik.htm [249] |
| Tenney, James | www.plainsound.org/JTwork.html [250] |
| Theodorakis, Mikis | www221292458.online.de/Sites/Theodorakis-Werkverzeichnis.php [251] |
| Thieriot, Ferdinand | www.klassika.info/Komponisten/Thieriot/wv_gattung.html [252] |
| Torrent, Jaume | www.arrakis.es/~dedeo/04c-torrent_catalogo.htm [253] (Internet Archive version) |
| Tournemire, Charles | universfranckiste.free.fr/cot.htm [254] |
| | pseudo-POSEIDONIOS.net/tournemire/opus.htm [255] |
| Turina, Joachim | macmcclure.com/compositores/joaquin-turina-perez/ [257] |
| Uribe Holguín, Guillermo | www.facartes.unal.edu.co/compositores/html/0011_4.html [258] |
| Vaughan Williams, Ralph | www.rvwsociety.com/workssymph.html [259] |
| Viardot-García, Pauline | www.pauline-iardot.de/Werkverzeichnis.htm [260] |
| Villa-Lobos, Heitor | villalobos.iu.edu/VLworks-cat [261] |
| Vierne, Louis | www.netreach.net/~druid/LVe/Oeuvre.html [262] (Internet Archive version) |
| Walker, Gyneth | www.gwynethwalker.com/walkcat.html [263] |
| Weber, Carl Maria von | www.classical.net/~music/composer/works/weber/index.html [264] |
| Webern, Anton | graham.main.nc.us/~bhammel/MUSIC/webern.html [265] |
| Weiner, Stanley | www.haas-koeln.de/pdf/komp-kataloge/Weiner-Gesamt.pdf [266] |
| Weyrauch, Johannes | www.mvmc.de/weyrauch/weywv.htm [268] |
| Wolff, Christian | eamusic.dartmouth.edu/~wolf/Works.html [269] |
| Zelenka, Jan Dismas | www.wissensdrang.com/zwv.htm [270] |

Composers' worklists in published scores, books, or periodicals or not found elsewhere

Music Cataloging at Yale [1] ? Preferred titles [69]

For use in establishing access points for musical works and expressions [15]

See also: Composers' work lists on the Web [27]

* Bernaola, Carmelo A., 1929-2002 [271]
* Colista, Lello, 1629-1680 [272]
* D'Alessandro, Raffaele, 1911-1959 [273]
* David, Johann Nepomuk, 1895-1977 [274]
Internet sources for authority work

Internet sources for authority work for authorized access points for musical works and expressions

**Instrumental music**
- **Violin**
  - [A catalogue of twentieth-century cello ensemble music](https://web.library.yale.edu) [pdf]
  - [Clarinet](https://web.library.yale.edu)
  - [The clarinet quintet](https://web.library.yale.edu)
- **Flute**
  - [Claudia's flutepage](https://web.library.yale.edu) (composers and flutists)
- **Guitar**
  - [Boije Collection](https://web.library.yale.edu) in the Music Library of Sweden
  - [Classical guitar composers list - alphabetical](https://web.library.yale.edu)
  - [Classical guitar library](https://web.library.yale.edu) (digital versions of guitar music in the public domain)
  - [Las compositoras españolas de obras con guitarra](https://web.library.yale.edu)
  - [Max Eschig](https://web.library.yale.edu) [pdf, 2001]
  - [gitaarplakboek.nl](https://web.library.yale.edu) [300]
  - [Guitar composers of the classical and early romantic period, circa 1780-1900](https://web.library.yale.edu) [301]
  - [The guitar in Italy in the nineteenth century, sixty biographies of Italian composers and guitarists](https://web.library.yale.edu) (PDF; Internet archive version of 12/6/05)
  - [Illustrirovannyi biograficheskii entsiklopedicheskii slovar’ gitaristy i kompository](https://web.library.yale.edu) (illustrated biographical encyclopedic dictionary of guitarists and composers (in Russian (Cyrillic))
  - [International Guitar Research Archive](https://web.library.yale.edu) [304] database of works giving titles on early editions
  - [Mujer y guitarra española](https://web.library.yale.edu) [305] (Spanish Women composers for guitar)
  - [Mantanya Ophee collection](https://web.library.yale.edu) [306]
  - [Partituras para guitarra clás](https://web.library.yale.edu) [307] (use the list of composers along the right side of the page)
  - [Select list of works written in the last 25 years for guitar](https://web.library.yale.edu) [308] held at the Australian Music Centre library
  - [Sheer pluck](https://web.library.yale.edu) [309]
  - [Three composers significant to nineteenth century Nordic guitar tradition](https://web.library.yale.edu) [310]
- **Horn**
  - [Music for horns](https://web.library.yale.edu) [311] A database of music for horn ensembles
- **Oboe**
  - [The Haynes catalog](https://web.library.yale.edu) [312] database of music for and with oboe up to 1800; includes incipits
- **Organ**
  - [Biographical dictionary of organists, composers for organ and organ builders](https://web.library.yale.edu) [313]
<table>
<thead>
<tr>
<th>Instrument</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>Composers for the organ</td>
<td>[314] Composers for the organ</td>
</tr>
<tr>
<td></td>
<td>[314] Composers for the organ (from German Wikipedia)</td>
</tr>
<tr>
<td>Piano</td>
<td>Piano [316]: includes 894 composers, 5471 works (indicating 15748 movements or excerpt)</td>
</tr>
<tr>
<td></td>
<td>[317] Piano music for the left hand alone</td>
</tr>
<tr>
<td>Saxophone</td>
<td>[318] Liste von Organisten</td>
</tr>
<tr>
<td></td>
<td>[318] Liste von Organisten (from German Wikipedia)</td>
</tr>
<tr>
<td></td>
<td>[319] Piano music for the left hand alone</td>
</tr>
<tr>
<td></td>
<td>[319] Catálogo de obras para saxofón de compositores de América Latina</td>
</tr>
<tr>
<td>Trombone</td>
<td>[320] Canadian compositions for trombone</td>
</tr>
<tr>
<td>Viola da gamba</td>
<td>Thematic index of music for viola</td>
</tr>
<tr>
<td>Vocal music</td>
<td>Chorus [326]: vocal music to ca. 1825</td>
</tr>
<tr>
<td></td>
<td>Provides &quot;information on the sources (manuscripts and early printed editions) to all currently available modern editions&quot;</td>
</tr>
<tr>
<td></td>
<td>[327] Swedish music for choir 2000-2011</td>
</tr>
<tr>
<td>Hymns</td>
<td>Hymnary [328]</td>
</tr>
<tr>
<td>Motets</td>
<td>The motet database catalogue online [329] (indexes manuscripts and printed anthologies produced between 1475 and 1600; works with Latin texts only)</td>
</tr>
<tr>
<td>Opera</td>
<td>The aria databases [330] (aria titles are alphabetized under initial article!)</td>
</tr>
<tr>
<td></td>
<td>Italian Opera [331]</td>
</tr>
<tr>
<td>Opera composers</td>
<td>[332] Opera composers</td>
</tr>
<tr>
<td>Operone</td>
<td>[333] Operone (includes brief composer biographies with lists of operas)</td>
</tr>
<tr>
<td>Opernführer</td>
<td>[334] Opernführer = Opera guide : 1001 Links zu Libretti und Inhaltsangaben in verschiedenen Sprachen</td>
</tr>
<tr>
<td>Zarzuela</td>
<td>[335] Zarzuela</td>
</tr>
<tr>
<td>Song</td>
<td>Index of composers of Lieder and art songs [336]</td>
</tr>
<tr>
<td></td>
<td>Deutsches Lied [337]</td>
</tr>
<tr>
<td></td>
<td>Italian composers whose songs have been recorded by or with the Trio Lescano A-C [338]</td>
</tr>
<tr>
<td>Luigi Legnani, 1790-1877</td>
<td></td>
</tr>
<tr>
<td>Preferred titles</td>
<td>[69] ? Composers' worklists [28]</td>
</tr>
</tbody>
</table>

**Composers' worklists in published scores, books, or periodicals: Luigi Legnani, 1790-1877**

**Source:** Guitar composers of the classical and early romantic period, circa 1780-1900 [342]

**without opus number**
Cavatina d'Elvira per chitarra sola
Gran Sonata per chitarra
Introduzione dell'Atto 2°
nell'Opera
Ernani per
chitarra sola
Sinfonia nella
Gazza Ladra per
chitarra sola
Cavatina
d'Elvira ridotta
per flauto e
chitarra
Fantasy on
"Ernani" for flute
& guitar
[Cavatina
d'Ernani ridotta
per flauto e
chitarra]
Tre balli
nazionali [La
Mazzurca, La
Gitana, e La
Cachucha]
Variazioni dalla
"Armida"
[Variazioni su
tema del Duetto]
Introduzione e
Rondò
Variazioni facili
sopra un tema
della
Cenerentola
Grand Caprice in
D [This work is
different from op.
6 and op. 34
The exact title
(without opus
number) is the
following: "Gran
Capriccio per
chitarra sola"
It is the same
work (WoOp) of
"Grande Sonata
quasi Fantasia"
per chitarra)]
36 Walzer /
Thirty-six Short
Valses [36
Valses di
difficoltà
progressiva]
with opus
number
1 Terremoto con
variazioni
2 Legnani/Rossi
ni/Op. 2
Ouverture de l'Italien à Alger

[Gran Sinfonia]

3 Gran ricercario

4 Tema con variazioni sul terzetto “Pria che l’impegno” op. 4

5 Duetto Nell Opera L’Italiana in Algeri di Rossini [Duetto Ai Capricci della sorte]

6 Gran Capriccio

7 Cavatina

8 Coro e rondo “Pensa alla patria” nell’opera L’Italiana in Algeri de Rossini

9 Scherzo con Variazioni

10 Gran Variazioni sopra un Motivo Tirolese

11 Scherzo con Variazioni (quattro Variazioni)

12 Gran Variazioni sopra un Motivo

13 Cavatina “Languir per una bella”

14 Coro e rondo “Nel cor più non mi sento,” nell’opera “La Molinara”

15 Gran Variazioni sul duetto, “Nel cor più non mi sento,” nell’opera “La Molinara”


[2 themes are the op. nos. 18 & 24: Deux themes. 1. Cavatine (Oh quant’ella); 2. Marche favorite (Quelques motifs)]

Also published separately with opus nos. 18 & 24.
and 24 respectively]
18 Cavatine (Oh quante Lagrime) de l'opera “La dame du lac” [also published together with op. 24]
19 Fantasia
20 36 Caprices
21 Introduzione e variazioni per la chitarra sopra la cavatina favorita, “Sorte secondami,” nell'opera "Zelmira," di Rossini
23 Duo Concertante Op. 23 (flute & guitar)
24 Variazioni sopra un tema della Donna del lago di Rossini [also published together with op. 18]
25 Variazioni sopra un tema di Schuster
26 Melange favori sur Zelmira et Corradino de Rossini et autres motifs originaux composes.
27 Grand Variations on an original theme [Introduzione / Gran Variazioni e Coda / sopra un tema originale]
28 Variazioni Concertanti Op. 28 (guitar & pianoforte) [the exact title of this work, composed by Leidesdorf and Legnani, is Variations
Concertantes / sur / un Thème de Rossini / pour Piano et Guitare / avec Accompaniment / de deux Violons, Alto et Basse / Par / Leidesdorf et Legnani / Œuv. 28 (de Legnani)] 29 Theme avec variations brillantes et non difficiles 30 Variations Agreeables sur la Romance favorite du Cendrillon "Non Piu Mesta Accanto al Foco" 31 Potpourri brillant 32 Potpourri en caprice 34 Gran Capriccio 40 Introduction / Theme / Avec variations 60 Gran Caprice Studio ["Gran Caprice ou Etude"] 61 Grande fantasia per chitarra sola 62 Introduzione e Rondò 63 36 Waltzes 64 Introduzione, /Tema, Variazioni / e Finale / per la / Chitarra Sola / composti da / Luigi Legnani / Opera 64 87 Gran Duetto Op. 87 (flute & guitar) 201 Fantasy on "Norma" (6 or 8 string) 202 Fantasy on William Tell (6 or 8 string)
203 Melodies
National Hongroises (6 or 8 string)
204 Rondoletto scherzoso
222 Recueil des Mélodies modernes
[Recueil des Melodies]
224 Introduction theme et variations
237 Introduction et theme
238 Gran potpourri: sopra alcuni motivi d'opere favorite
250 Method for the guitar & 6 Caprices from the Method
[Metodo e 6 Capricetti per chitarra che servono di compimento dell'op. 250]

Music publishers' online catalogs

Music Cataloging at Yale [1] ? Preferred titles [69]
Printed-music publishers [343] directory of music publishers' web sites from Indiana University

- Edition 49 [344]
- Accolade Musikverlag [345]
- C. Alan Publications [346] Band and percussion music emphasis
- Alliance Publications [347] (specializes in Czech and Slovak music)
- Amadeus [348]
- Amos Editio [349]
- AVK [350] (New Consonant Music)
- Ballerbach [351]
- Bardic Edition [352]
- Bayard-Nizet [353] (modern music, principally by Belgian composers)
- Befoco-Verlag [354]
- Billaudot [355]
- Editions Bim [356]
- BMIC [357] (British Music Information Centre)
- Bnote [358]
- Bodensee [359]
- Boosey [360]
- Brassworks 4 [361]
- Carpe Diem Music [362]
- Carus Verlag [363]
- CeBeDeM [364]
- M.J. Cerri [365]
- Olivis Publicaciones [366]
- Ceskly Rozhlas Nakladatelstvi [367] (Czech Radio)
- Cimmaron [368]
- Editions Combre [369]
- Edizioni Curci [370]
- Dacapo Records [371] good for Danish composers and performers
- Edition Daminus [372]
- Donemus [373]
- ECS Pub. [374]
- eNoty [375]
- Estonian Music.com [376]
- Edition Ex tempore [377]
- Editions Daminus [378]
- Dinsic [379]
- Doblinger [380]
- Edition Dohr [381]
- Donemus [382]
- Doberman-Yppan [383]
- Durand-Eschig-Salabert [384] pdf catalogs by medium of performance
- Canadian composers [385] from Eighth Note Publications
- Durand-Eschig-Salabert [384] pdf catalogs by medium of performance
- European American Music Distributors Corp. [386]: European American, Helicon, Universal Edition
- FJH Music [391]
- Frog Peak Music [392]
- Theodore Front [393] 20th-century composers in Front's approval plan
- Galaxy [374]
- Goldberg Edições Musicais [394]
- W.G. Haas [395]
- W. Hansen [396]
- Harrassowitz [397] list of 20th and 21st centuries composers
- Heinrichshofen [398] (composers listed in no apparent order)
- Edition HH [399]
- Hildegard Publishing Company [400]
- Hubert-Hoche-Musikverlag [401]
- Edition Hoffmann [402] (double bass literature; includes birth/death dates)
- Bill Holab Music [403]
- HoneyRock [404] (publisher of percussion music)
- International Opus [405]
- Japan Federation of Composers [406]
- Jobert [407]
- **Jomar Press** [408]
- **Kallisti Music Press** [409]
- **Kamermusik Verlag** [410]
- **Kendor Music** [411]
- **Keys Press** [412]
- **K.O.M. Musikverlag** [413]
- **Kompozitor** [414]
- **Martin Krämer Musikverlag** [415]
- **Laurentius-Musikverlag** [416]
- **Leisure Planet Music** [417]
- **H. Lemoine** [418]
- **Leonarda Productions** [419] (strong focus on women composers)
- **Lothringen** [420]
- **Lux Nova Press** [421]
- **Edition Margaux** [422]
- **Media Press** [423]
- **Meredith Music** [424]
- **Merseburger** [425]
- **MMB Music** [426]
- **Musica Baltica** [427]
- **Editions Musicales européennes** [428]
- **Muziekuitgeverij van Teeseling** [429] (Dutch)
- **Verlag Neue Musik** [430]
- **New Consonant Music** [431] (series published by Alain Van Kerckhoven)
- **Notissimo** [432]
- **Edition Nova Vita** [433]
- **Robert Ostermeyer Musikedition** [434]
- **Oxford University Press** [435]
- **Productions d'Oz** [436]
- **Peer Music** [437]
- **J.W. Pepper** [438]
- **Peters** [439] (modern composers)
- **Phylloscopus Publications** [440]
- **Piles Editorial** [441]
- **Pizzicato** [442]
- **Potenza Music** [443]
- **T. Presser** [444]
- **Productions d'Oz** [445]
- **Promethean Editions** [446]
- **PWM** [447]
- **Red Frog Music** [448]
- **Red House Editions** [449]
- **Editions Marc Reift** [450]
- **Edition Reimers** [451]
- **Ricordi** [452] (German composers) **Ricordi** [453] (Italian composers)
- **Rosewood Publications** [454]
- **Durand-Eschig-Salabert** [384] pdf catalogs by medium of performance
- **Edition Samfundet** [455]
- **Schirmer** [456]
- **Schott** [457]
- **Schweitzer Musikedition** [458]
- **Seilkopf-Verlag** [459]
- **Shawnee Press** [460]
- **Sikorski** [461]
- **Sloway Music** [462]
Preferred titles
Published on Yale University Library (https://web.library.yale.edu)

- Smith Publications [463]
- Casa musicale Sonzogno [464]
- SOUNZ [465]
- Studio 4 Music [466]
- Subito Music [467]
- Tecla [468]
- Edition Text + Kritik [469]: Komponisten der Gegenwart
- Theophilus [470]
- Transcontinental Music [471] (publisher of Jewish music); scroll down to pull down menu in lower right column
- Tre Media Edition [472]
- TrevCo [473]
- Triangiel Music Publishers [474] (Polish)
- Tritó [475] Catalan composers
- Universal Edition [476]
- Muziekuitgeverij Van Teeseling [429]
- Edition Viento [477]
- Verlag Vierdreunddreissig [478]
- Vogt & Fritz [479]
- Vox Novus [480]
- VP Music Media [481] guitar music
- Warwick Music [482]
- Edizioni Musicali Wicky [483]
- Wolfhead Music [484]
- Yelton Rhodes Music [485]
- United Music Publishers [486]
- University of York Music Press [487]
- Zentralbibliothek Zürich Kantons-, Stadt- und Universitätsbibliothek [488]

Music publishers' online catalogs

Music Cataloging at Yale [1] ? Preferred titles [69]
Printed-music publishers [343] directory of music publishers' web sites from Indiana University

- Edition 49 [344]
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• Dinsic [379]
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• Donemus [382]
• Doberman-Yppan [383]
• Durand-Eschig-Salabert [384] pdf catalogs by medium of performance
• Canadian composers [385] from Eighth Note Publications
• Durand-Eschig-Salabert [384] pdf catalogs by medium of performance
• European American Music Distributors Corp.
  [386]: European American, Helicon, Universal Edition
• Faber Music: [387] contemporary composer [388]
  | educational composers [389] | film and TV composers [390]
• FJH Music [391]
• Frog Peak Music [392]
• Theodore Front [393] 20th-century composers in Front's approval plan
• Galaxy [374]
• Goldberg Edições Musicais [394]
• W.G. Haas [395]
• W. Hansen [396]
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  women composers)
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• Meredith Music [424]
• Merseburger [425]
• MMB Music [426]
• Musica Baltica [427]
• Editions Musicales européennes [428]
• Muziekuitgeverij van Teeseling [429] (Dutch)
• Verlag Neue Musik [430]
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• Productions d’Oz [445]
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• PWM [447]
• Red Frog Music [448]
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• Edition Reimers [451]
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  medium of performance
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• Schirmer [456]
• Schott [457]
• Schweitzer Musikedition [458]
• Seilkopf-Verlag [459]
• Shawnee Press [460]
• Sikorski [461]
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- Tritó [475] Catalan composers
- Universal Edition [476]
- Muziekuitgeverij Van Teeseling [429]
- Edition Viento [477]
- Verlag Vierdreunddreissig [478]
- Vogt & Fritz [479]
- Vox Novus [480]
- VP Music Media [481] guitar music
- Warwick Music [482]
- Edizioni Musicali Wicky [483]
- Wolfhead Music [484]
- Yelton Rhodes Music [485]
- United Music Publishers [486]
- University of York Music Press [487]
- Zentralbibliothek Zürich Kanton-, Stadt- und Universitätsbibliothek [488]

**Music publishers' online catalogs**

*Music Cataloging at Yale [1] ? Preferred titles [69]*

*Printed-music publishers* [489] directory of music publishers' web sites from Indiana University

- Edition 49 [490]
- Accolade Musikverlag [491]
- C. Alan Publications [492] Band and percussion music emphasis
- Alliance Publications [493] (specializes in Czech and Slovak music)
- Amadeus [494]
- Amos Editio [495]
- AVK [496] (New Consonant Music)
- Ballerbach [497]
- Bardic Edition [498]
- Bayard-Nizet [499] (modern music, principally by Belgian composers)
- Befoco-Verlag [500]
- Billaudot [501]
- Editions Bim [502]
- BMIC [503] (British Music Information Centre)
- Bnote [504]
• Bodensee [505]
• Boosey [506]
• Brassworks 4 [507]
• Carpe Diem Music [508]
• Carus Verlag [509]
• CeBeDeM [510]
• M.J. Cerri [511]
• Clivis Publicaciones [512]
• Cesky Rozhlas Nakladatelstvi [513] (Czech Radio)
• Cimmaron [514]
• Editions Combre [515]
• Edizioni Curci [516]
• Dacapo Records [517] good for Danish composers and performers
• Edition Daminus [518]
• Donemus [519]
• ECS Pub. [520]
• eNoty [521]
• Estonian Music.com [522]
• Edition Ex tempore [523]
• Editions Daminus [524]
• Dinsic [525]
• Doblinger [526]
• Edition Dohr [527]
• Donemus [528]
• Doberman-Yppan [529]
• Durand-Eschig-Salabert [530] pdf catalogs by medium of performance
• Canadian composers [531] from Eighth Note Publications
• Durand-Eschig-Salabert [530] pdf catalogs by medium of performance
• European American Music Distributors Corp. [532]: European American, Helicon, Universal Edition
• Faber Music: [533] contemporary composer [534] educational composers [535] film and TV composers [536]
• FJH Music [537]
• Frog Peak Music [538]
• Theodore Front [539] 20th-century composers in Front's approval plan
• Galaxy [520]
• Goldberg Edições Musicais [540]
• W.G. Haas [541]
• W. Hansen [542]
• Harrassowitz [543] list of 20th and 21st centuries composers
• Heinrichshofen [544] (composers listed in no apparent order)
• Edition HH [545]
• Hildegard Publishing Company [546]
• Hubert Hoche-Musikverlag [547]
• Edition Hoffmann [548] (double bass literature; includes birth/death dates)
• Bill Holab Music [549]
• HoneyRock [550] (publisher of percussion music)
• International Opus [551]
- Japan Federation of Composers [552]
- Jobert [553]
- Jomar Press [554]
- Kallisti Music Press [555]
- Kammermusik Verlag [556]
- Kendor Music [557]
- Keys Press [558]
- K.O.M. Musikverlag [559]
- Kompozitor [560]
- Martin Krämer Musikverlag [561]
- Laurentius-Musikverlag [562]
- Leisure Planet Music [563]
- H. Lemoine [564]
- Leonarda Productions [565] (strong focus on women composers)
- Lothringen [566]
- Lux Nova Press [567]
- Edition Margaux [568]
- Media Press [569]
- Meredith Music [570]
- Merseburger [571]
- MMB Music [572]
- Musica Baltica [573]
- Editions Musicales européennes [574]
- Muziekuitgeverij van Teeseling [575] (Dutch)
- Verlag Neue Musik [576]
- New Consonant Music [577] (series published by Alain Van Kerckhoven)
- Notissimo [578]
- Edition Nova Vita [579]
- Robert Ostermeyer Musikedition [580]
- Oxford University Press [581]
- Productions d'Oz [582]
- Peer Music [583]
- J.W. Pepper [584]
- Peters [585] (modern composers)
- Phylloscopus Publications [586]
- Piles Editorial [587]
- Pizzicato [588]
- Potenza Music [589]
- T. Presser [590]
- Productions d'Oz [591]
- Promethean Editions [592]
- PWM [593]
- Red Frog Music [594]
- Red House Editions [595]
- Editions Marc Reift [596]
- Edition Reimers [597]
- Ricordi [598] (German composers) Ricordi [599] (Italian composers)
- Rosewood Publications [600]
- Durand-Eschig-Salabert [530] pdf catalogs by medium of performance
- Edition Samfundet [601]
- Schirmer [602]
- Schott [603]
- Schweitzer Musikedition [604]
- Seilkopf-Verlag [605]
- Shawnee Press [606]
Music publishers' online catalogs

Music Cataloging at Yale [1]  Preferred titles [69]
Printed-music publishers [489] directory of music publishers' web sites from Indiana University

- C. Alan Publications [492] Band and percussion
  - Alliance Publications [465] (specializes in Czech and Slovak music)
  - Amadeus [636]
  - Amos Editio [495]
  - AVK [637] (New Consonant Music)
  - Bardic Edition [498]
  - Bayard-Nizet [499] (modern music, principally by Belgian composers)
  - Billaudot [638]
  - Editions Bim [639]
  - Bnote [640]
  - Bodensee [641]
  - Boosey & Hawkes [506]
  - Brassworks 4 [642]
  - Carpe Diem Music [508]
• Carus Verlag [509]
• CeBeDeM [510]
• Clivis Publicaciones [643]
• Cesky Rozhlas Nakladatelstvi [644] (Czech Radio)
• Cimmaron [514]
• Editions Combre [645]
• Edizioni Curci [646]
• Dacapo Records [647] good for Danish composers and performers
• Edition Daminus [648]
• Donemus [649]
• ECS Pub. [650]
• eNoty [521]
• Estonian Music.com [522]
• Edition Ex tempore [579]
• Dinsic [525]
• Doblinger [526]
• Edition Dohr [527]
• Donemus [528]
• Doberman-Yppan [529]
• Durand-Eschig-Salabert [530] pdf catalogs by medium of performance
• Canadian composers [531] from Eighth Note Publications
• Durand-Eschig-Salabert [530] pdf catalogs by medium of performance
• European American Music Distributors Corp.
  [532]: European American, Helicon, Universal Edition
• Faber Music: [533] contemporary composer [534]
  | educational composers [535] | film and TV composers [536]
• FJH Music [537]
• Frog Peak Music [538]
• Theodore Front [539] 20th-century composers in Front's approval plan
• Galaxy [520]
• Goldberg Edições Musicais [540]
• W.G. Haas [541]
• W. Hansen [542]
• Harrassowitz [543] list of 20th and 21st centuries composers
• Heinrichshofen [544] (composers listed in no apparent order)
• Edition HH [545]
• Hildegarde Publishing Company [546]
• Hubert-Hoche-Musikverlag [547]
• Edition Hoffmann [548] (double bass literature; includes birth/death dates)
• Bill Holab Music [549]
• HoneyRock [550] (publisher of percussion music)
• International Opus [551]
• Japan Federation of Composers [552]
• Jobert [553]
• Jomar Press [554]
• Kallisti Music Press [651]
• Kammermusik Verlag [556]
• Kendor Music [557]
- Keys Press [558]
- K.O.M. Musikverlag [559]
- Kompozitor [560]
- Martin Krämer Musikverlag [561]
- Laurentius-Musikverlag [562]
- Leisure Planet Music [563]
- H. Lemoine [564]
- Leonarda Productions [565] (strong focus on women composers)
- Lothinger [566]
- Lux Nova Press [567]
- Edition Margaux [568]
- Media Press [569]
- Meredith Music [570]
- MMB Music [572]
- Musica Ballica [573]
- Editions Musicales européennes [574]
- Muziekuitgeverij van Teeseling [575] (Dutch)
- Verlag Neue Musik [576]
- New Consonant Music [577] (series published by Alain Van Kerckhoven)
- Notissimo [578]
- Edition Nova Vita [579]
- Robert Ostermeyer Musikedition [580]
- Oxford University Press [581]
- Productions d'Oz [582]
- Peer Music [583]
- J.W. Pepper [584]
- Peters [585] (modern composers)
- Phylloscopus Publications [586]
- Piles Editorial [587]
- Pizzicato [588]
- Potenza Music [589]
- T. Presser [590]
- Productions d'Oz [591]
- Promethean Editions [592]
- PWM [593]
- Red Frog Music [594]
- Red House Editions [595]
- Editions Marc Reift [596]
- Edition Reimers [597]
- Ricordi [598] (German composers) Ricordi [599] (Italian composers)
- Rosewood Publications [600]
- Durand-Eschig-Salabert [530] pdf catalogs by medium of performance
- Edition Samfundet [601]
- Schirmer [602]
- Schott [603]
- Schweitzer Musikedition [604]
- Seilkopf-Verlag [605]
- Shawnee Press [606]
- Sikorski [607]
- Sloway Music [608]
- Smith Publications [609]
- Casa musicale Sonzogno [610]
- SOUNZ [611]
- Studio 4 Music [612]
- Subito Music [613]
• **Tecla** [614]
• **Edition Text + Kritik** [615]: Komponisten der Gegenwart
• **Theophilus** [616]
• **Transcontinental Music** [617] (publisher of Jewish music); scroll down to pull down menu in lower right column
• **Tre Media Edition** [618]
• **TrevCo** [619]
• **Triangiel Music Publishers** [620] (Polish)
• **Tritó** [621] Catalan composers
• **Universal Edition** [622]
• **Muziekuitgeverij Van Teeseling** [575]
• **Edition Viento** [623]
• **Verlag Vierdreunddreissig** [624]
• **Vogt & Fritz** [625]
• **Vox Novus** [626]
• **VP Music Media** [627] guitar music
• **Warwick Music** [628]
• **Edizioni Musicali Wicky** [629]
• **Wolfhead Music** [630]
• **Yelton Rhodes Music** [631]
• **United Music Publishers** [632]
• **University of York Music Press** [633]
• **Zentralbibliothek Zürich Kantons-, Stadt- und Universitätsbibliothek** [634]

**Music publishers' online catalogs**

[Music Cataloging at Yale](https://web.library.yale.edu) [1] | [Preferred titles](https://web.library.yale.edu) [69]
---
**Printed-music publishers** [489] directory of music publishers' web sites from Indiana University

• **C. Alan Publications** [492] Band and percussion music emphasis
• **Alliance Publications** [635] (specializes in Czech and Slovak music)
• **Amadeus** [636]
• **Amos Editio** [495]
• **AVK** [637] (New Consonant Music)
• **Bardic Edition** [498]
• **Bayard-Nizet** [499] (modern music, principally by Belgian composers)
• **Billaudot** [638]
• **Editions Bim** [639]
• **Bnote** [640]
• **Bodensee** [641]
• **Boosey & Hawkes** [506]
• **Brassworks 4** [642]
• **Carpe Diem Music** [508]
• **Carus Verlag** [509]
• **CeBeDeM** [510]
• **Clavis Publicaciones** [643]
• **Ceskly Rozhlas Nakladatelstvi** [644] (Czech Radio)
• **Cimmaron** [514]
• **Editions Ccombe** [645]
• Edizioni Curci [646]
• Dacapo Records [647] good for Danish composers and performers
• Edition Daminus [648]
• Donemus [649]
• ECS Pub. [650]
• eNoty [521]
• Estonian Music.com [522]
• Edition Ex tempore [579]
• Dinsic [525]
• Doblinger [526]
• Edition Dohr [527]
• Donemus [528]
• Doberman-Yppan [529]
• Durand-Eschig-Salabert [530] pdf catalogs by medium of performance
• Canadian composers [531] from Eighth Note Publications
• Durand-Eschig-Salabert [530] pdf catalogs by medium of performance
• European American Music Distributors Corp. [532]: European American, Helicon, Universal Edition
• Faber Music: [533] contemporary composer [534] education composers [535] film and TV composers [536]
• FJH Music [537]
• Frog Peak Music [538]
• Theodore Front [539] 20th-century composers in Front's approval plan
• Galaxy [520]
• Goldberg Edições Musicais [540]
• W.G. Haas [541]
• W. Hansen [542]
• Harrassowitz [543] list of 20th and 21st centuries composers
• Heinrichshofen [544] (composers listed in no apparent order)
• Edition HH [545]
• Hildelgard Publishing Company [546]
• Hubert-Hoche-Musikverlag [547]
• Edition Hoffmann [548] (double bass literature; includes birth/death dates)
• Bill Holab Music [549]
• HoneyRock [550] (publisher of percussion music)
• International Opus [551]
• Japan Federation of Composers [552]
• Jobert [553]
• Jomar Press [554]
• Kallisti Music Press [651]
• Kammermusik Verlag [556]
• Kendor Music [557]
• Keys Press [558]
• K.O.M. Musikverlag [559]
• Kompozitor [560]
• Martin Krämer Musikverlag [561]
• Laurentius-Musikverlag [562]
• Leisure Planet Music [563]
• H. Lemoine [564]
• Leonarda Productions [565] (strong focus on women composers)
• Lothring [566]
• Lux Nova Press [567]
• Edition Margaux [568]
• Media Press [569]
• Meredith Music [570]
• MMB Music [572]
• Musica Baltica [573]
• Editions Musicales européennes [574]
• Muziekuigeverij van Teeseling [575] (Dutch)
• Verlag Neue Musik [576]
• New Consonant Music [577] (series published by Alain Van Kerckhoven)
• Notissimo [578]
• Edition Nova Vita [579]
• Robert Ostermeyer Musikedition [580]
• Oxford University Press [581]
• Productions d'Oz [582]
• Peer Music [583]
• J.W. Pepper [584]
• Peters [585] (modern composers)
• Phylloscopus Publications [586]
• Piles Editorial [587]
• Pizzicato [588]
• Potenza Music [589]
• T. Presser [590]
• Productions d'Oz [591]
• Promethean Editions [592]
• PWM [593]
• Red Frog Music [594]
• Red House Editions [595]
• Editions Marc Reift [596]
• Edition Reimers [597]
• Ricordi [598] (German composers) Ricordi [599]
  (Italian composers)
• Rosewood Publications [600]
• Durand-Eschig-Salabert [530] pdf catalogs by medium of performance
• Edition Samfundet [601]
• Schirmer [602]
• Schott [603]
• Schweitzer Musikedition [604]
• Seilkopf-Verlag [605]
• Shawnee Press [606]
• Sikorski [607]
• Sloway Music [608]
• Smith Publications [609]
• Casa musicale Sonzogno [610]
• SOUNZ [611]
• Studio 4 Music [612]
• Subito Music [613]
• Tecla [614]
• Edition Text + Kritik [615]: Komponisten der Gegenwart
• Theophilius [616]
• Transcontinental Music [617] (publisher of Jewish music); scroll down to pull down menu in lower right column
- Tre Media Edition [618]
- TrevCo [619]
- Triangiel Music Publishers [620] (Polish)
- Tritó [621] Catalan composers
- Universal Edition [622]
- Muziekuitgeverij Van Teeseling [575]
- Edition Viento [623]
- Verlag Vierdreunddreissig [624]
- Vogt & Fritz [625]
- Vox Novus [626]
- VP Music Media [627] guitar music
- Warwick Music [628]
- Edizioni Musicali Wicky [629]
- Wolfhead Music [630]
- Yelton Rhodes Music [631]
- United Music Publishers [632]
- University of York Music Press [633]
- Zentralbibliothek Zürich Kantons-, Stadt- und Universitätsbibliothek [634]

Music publishers' online catalogs

Music Cataloging at Yale [1] ? Preferred titles [69]

A
- C. Alan Publications [492] (band and percussion music emphasis)
- Alliance Publications [652] (specializes in Czech and Slovak music)
- Amadeus [653]
- Amos Editio [495]

B
- Bardic Edition [498]
- Bayard-Nizet [499] (modern music, principally by Belgian composers)
- Billaudot [638]
- Editions Bim [639]
- Bnote [640]
- Bodensee [641]
- Boosey & Hawkes [506]
- Brassworks 4 [642]

C
- Carpe Diem Music [508]
- Carus Verlag [509]
- CeBeDeM [510]
- Clivis Publicaciones [643]
- Cesky Rozhlas Nakladatelstvi [644] (Czech Radio)
- Cimmeron [514]
- Editions Combres [645]
- Edizioni Curci [646]

D
- Dacapo Records [647] (good for Danish composers and performers)
- Edition Daminus [648]
- Doberman-Yppan [654]
- Doblinger [655]
- Edition Dohr [527]
- Donemus [649]
<table>
<thead>
<tr>
<th>Preferred titles</th>
<th>Published on Yale University Library (<a href="https://web.library.yale.edu">https://web.library.yale.edu</a>)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Durand-Eschig-Salabert</td>
<td>[656]</td>
</tr>
<tr>
<td>ECS Pub.</td>
<td>[650]</td>
</tr>
<tr>
<td>eNoty</td>
<td>[521]</td>
</tr>
<tr>
<td>Estonian Music.com</td>
<td>[522]</td>
</tr>
<tr>
<td>Edition Ex tempore</td>
<td>[579]</td>
</tr>
<tr>
<td>European American Music Distributors Corp.</td>
<td>[657]: European American, Helicon, Universal Edition</td>
</tr>
<tr>
<td>Faber Music</td>
<td>[658]</td>
</tr>
<tr>
<td>FJH Music</td>
<td>[537]</td>
</tr>
<tr>
<td>Frog Peak Music</td>
<td>[538]</td>
</tr>
<tr>
<td>W.G. Haas</td>
<td></td>
</tr>
<tr>
<td>Hildegard Publishing Company</td>
<td>[659]</td>
</tr>
<tr>
<td>Hubert-Hoche-Musikverlag</td>
<td>[660]</td>
</tr>
<tr>
<td>Edition Hoffmann</td>
<td>[548] (double bass literature; includes birth/death dates)</td>
</tr>
<tr>
<td>Bill Holab Music</td>
<td>[549]</td>
</tr>
<tr>
<td>HoneyRock</td>
<td>[550] (publisher of percussion music)</td>
</tr>
<tr>
<td>International Opus</td>
<td>[551]</td>
</tr>
<tr>
<td>Jobert</td>
<td>[661]</td>
</tr>
<tr>
<td>Jomar Press</td>
<td>[554]</td>
</tr>
<tr>
<td>Kallisti Music Press</td>
<td>[651]</td>
</tr>
<tr>
<td>Kammermusik Verlag</td>
<td>[556]</td>
</tr>
<tr>
<td>Kendor Music</td>
<td>[662]</td>
</tr>
<tr>
<td>Keys Press</td>
<td>[663]</td>
</tr>
<tr>
<td>K.Q.M. Musikverlag</td>
<td>[664]</td>
</tr>
<tr>
<td>Kompozitor</td>
<td>[665]</td>
</tr>
<tr>
<td>Martin Krämer Musikverlag</td>
<td>[561]</td>
</tr>
<tr>
<td>Laurentius-Musikverlag</td>
<td>[666]</td>
</tr>
<tr>
<td>Leisure Planet Music</td>
<td>[563]</td>
</tr>
<tr>
<td>H. Lemoine</td>
<td>[667]</td>
</tr>
<tr>
<td>Leonarda Productions</td>
<td>[565] (strong focus on women composers)</td>
</tr>
<tr>
<td>Lothringer: A-E</td>
<td>F-J</td>
</tr>
<tr>
<td>Lux Nova Press</td>
<td>[673]</td>
</tr>
<tr>
<td>Media Press</td>
<td>[569]</td>
</tr>
<tr>
<td>Meredith Music</td>
<td>[570]</td>
</tr>
<tr>
<td>Mostly Marimba: A-E</td>
<td>F-J</td>
</tr>
<tr>
<td>Music Sales Classical</td>
<td>[679]</td>
</tr>
<tr>
<td>Musica Baltica</td>
<td>[680]</td>
</tr>
<tr>
<td>Muziekuitgeverij van Teeseling</td>
<td>[681] (Dutch)</td>
</tr>
<tr>
<td>Verlag Neue Musik</td>
<td>[682]</td>
</tr>
<tr>
<td>New Consonant Music</td>
<td>[683] (series published by Alain Van Kerckhoven)</td>
</tr>
<tr>
<td>Edition Nova Vita</td>
<td>[579]</td>
</tr>
<tr>
<td>Oxford University Press</td>
<td>[581]</td>
</tr>
<tr>
<td>Productions d'Oz</td>
<td>[684]</td>
</tr>
<tr>
<td>Peters</td>
<td>[585] (modern composers)</td>
</tr>
<tr>
<td>Phylloscopus Publications</td>
<td>[685]</td>
</tr>
<tr>
<td>Piles Editorial</td>
<td>[686]</td>
</tr>
<tr>
<td>Pizzicato</td>
<td>[588]</td>
</tr>
<tr>
<td>Potenza Music</td>
<td>[589]</td>
</tr>
<tr>
<td>T. Presser</td>
<td>[687]</td>
</tr>
</tbody>
</table>
Productions d'Oz [684]
Promethean Editions [688]
PWM [689]
R
Red House Editions [690]
Editions Marc Reift [596]
Edition Reimers [597]
Ricordi [691] (German composers) Ricordi [692] (Italian composers)
See also Ricordi catalog [693]: list of publications from plate no. 1 (1808)-plate no. 41568 (1870); searchable by composer [694]
S
Durand-Eschig-Salabert [656]
Edition Samfundet [695]
Schott [603]
Schweitzer Musikedition [696]
Seilkopf-Verlag [605]
Shawnee Press [697]
Sikorski [607]
Smith Publications [698]
Casa musicale Sonzogno [699]
Spartan Press [700]
Subito Music [701]
T
Tecla [614]
Theophilus [702]
Tre Media Edition [618]
TrevCo [703]
Triangiel Music Publishers [704] (Polish)
Trító [705] (Catalan composers)
U
Universal Edition [706]
V
Verlag Vierdreunddreissig [707]
Vogt & Fritz [708]
Vox Novus [626]
VP Music Media [627] (guitar music)
W
Warwick Music [709]
Edizioni Musicali Wicky [629]
Wirripang [710] (Australian)
Wolfhead Music [630]
Y
Yelton Rhodes Music [631]
United Music Publishers [711]
University of York Music Press [712]
Z
Zimbel Press [713]

Printed biographical sources for composers and their works

Music Cataloging at Yale [1] Preferred titles [69]
See also Musical biographical resources on the Web [714] and Music dictionaries in the Yale Music Library [715]

See also Authority tools for audiovisual and music catalogers: an annotated list of useful resources [716] from OLAC

General encyclopedias | Resources by specific time period | Women composers | National encyclopedias and books | Library catalogs | By form, genre, or medium of performance

General Encyclopedias


   Earlier editions of this source sometimes include persons not covered in the current edition.


   A reprint of the second edition of 1875-1883 and the 1878-1880 supplement.


   An index to sources.

Kurzgefasstes Tonkünstler-Lexikon. 15. Aufl. Wilhelmshaven: Heinrichshofen's Verlag, c1971. Ref ML105 A468

   An excellent source for lesser-known German composers, editors, and arrangers, but also occasionally includes the non-German composer who does not appear anywhere else. Three volumes: volume 1 is a new printing of the 1936 edition, volume 2, parts 1 and 2 includes composers who were born or died after 1937 or updates the entries from volume 1.

Grove, George. Dictionary of music and musicians, eds. 1 through 5. Ref ML100 G883 1927 (Yale has 3rd ed. in reference)

   A less scholarly work than its successor (see New Grove), but occasionally will include biographical information about lesser-known English composers.

The international who's who in music and musician's directory. Cambridge, Eng. Ref ML105 I61 (only the most current ed. in reference; older eds. in stacks)

   Published periodically, earlier editions usually include persons not in the current edition.


Resources by specific time period
20th century


- International in scope, but includes only the more well-established composers.


19th century


- A good source for determining how many works with a given title a composer wrote. Particularly good for less well-known 19th-century composers.

17th-18th centuries

*Répertoire international des sources musicales = International inventory of musical sources.* Series A/I Ref. ML113 I61

- Known as RISM; useful for finding 1st edition titles.

Before 1600


- A good source for individual titles within larger works.

Women composers


Fuller, Sophie. *The Pandora guide to women composers: Britain and the United States 1629- present.* London ; San Francisco: Pandora, 1994. ML82 F968 P1


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### National encyclopedias and books

Encyclopedias that focus on a particular nation usually will contain more in-depth articles about composers of that nationality, but also include better-known composers not of that nationality.

Argentina | Australia | Austria | Belgium | Bolivia | Brazil | Canada | Czechoslovakia | Cuba | Denmark | Ecuador | England/Great Britain | Estonia | Finland | France | Germany | Holland | Hungary | India | Ireland | Israel | Italy | Japan | Latin America | Netherlands | New Zealand | North and South America | Norway | Paraguay | Poland | Portugal | Romania | Russia/Soviet Union | Silesia | South Africa | Spain | Sweden | Switzerland | Ukraine | United States | Yugoslavia

**Argentina**


**Australia**


**Austria**


**Belgium**

*CeBeDeM et ses compositeurs affilés: biographies, catalogues, discographie = CeBeDeM en zijn aangesloten componisten: biografieen, catalogi, discografie = CeBeDeM and its affiliated composers: biographies, catalogues, discography.* Bruxelles: Centre belge de documentation musicale, c1977-c1980. ML120 B429 V8


**Bolivia**


**Brazil**


**Canada**


**Czechoslovakia**


**Cuba**


**Denmark**

Danske komponister af i day = Danish composers of today. København: Dansk Komponistforening, 1980. Ref ML120 D39 D191+
Ecuador
Ref ML101 E19 G9

England/Great Britain

Estonia
ML106 E81

ML106 E81 E2

20th-century emphasis.

Finland
ML101 F511 H6

ML106 F511 S9

Includes lengthy bios for better-known Finnish composers. Brief bios for other Finnish composers are arranged alphabetically at the end of the volume.

France
Ref ML100 D554 1986

Ref ML100 E56

Germany
Ref ML106 G37 M9+

Good for really obscure Germans; includes work lists for most.

Ref ML100 M987+

Holland
Ref ML100 A394+

Bunge, Sas. *60 years of Dutch chamber music = 60 annees de musique de chambre neerlandaise = 60 Jahre niederlandische Kammermusik: 1913-1973*. Amsterdam: Stichting Cultuurfonds BUMA; Stichting Nederlandse Muziekbelangen, 1974.
ML106 N469 B9+

Hungary
ML106 H936 C9 1979

ML106 H936 K4 1988
<table>
<thead>
<tr>
<th>Region</th>
<th>Source</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Italy</td>
<td><em>Enciclopedia della music.</em> Milano Ricordi, 1972.</td>
<td>Ref ML100 E5+ 1972</td>
</tr>
<tr>
<td>Latin America</td>
<td><em>Compositores de América.</em> Washington, D.C.: Unión panamericana, 1955.</td>
<td>19 volumes with an index. The index serves as a locator for the set, since this source is not arranged alphabetically. To find a composer, you must know the composer's country of residence, and consult the index, which is arranged by country. This set is particularly good for Latin American composers.</td>
</tr>
<tr>
<td></td>
<td><em>Diccionario de la música española e hispanoamericana.</em> [Spain]: Sociedad General de Autores y Editores, c1999.</td>
<td>REF ML101 S733 D5+</td>
</tr>
</tbody>
</table>
ML106 N532 T4

**North and South America**

Ref ML105 P187 C7+  
19 volumes with an index. The index serves as a locator for the set, since this source is not arranged alphabetically. To find a composer, you must know the composer’s country of residence, and consult the index, which is arranged by country. This set is particularly good for Latin American composers.

**Norway**

Ref ML100 C247+

**Paraguay**

ML101 P222 S9

**Poland**

*Encyklopedia muzyczna PWM*. Krakow: Polskie Wydawn. Muzyczne, 1979-  
Ref ML100 E565+  
Ref. ML106 P76 S6

**Portugal**

Ref ML101 B827 E5 2003+  
REF ML128 P58 H2+

**Romania**

Ref ML106 R758 C8  

**Russia/Soviet Union**

ML300.5 J93  
Includes biographies and work lists for the following composers: Joseph Achron, Mikhail Fabianovich Gnesin, Aleksandr Abramovich Krein, Grigorii Krein, Moshe Milner, Leonid Leonidovich Sabaneev, Lazare Saminsky, Aleksandr Veprik

Ref ML100 M9942+ 1973

Ref ML106 R96 H6  
The transliteration of the names of composers and titles of work is not according to the LC style of transliteration.
Silesia
Ref ML101 S342

South Africa
Ref ML106 S726

Spain
*Dicionario de la música española e hispanoamericana.* [Spain]: Sociedad General de Autores y Editores, c1999-
REF ML101 S733 D5+

ML106 S735 M9

ML106 S735 S4+

Sweden
Ref ML100 S682+

Switzerland
Ref ML106 S979 S4

Ukraine
SML ML390 S66 1997 (LC)

United States
Ref ML106 U5 A5+ 1980
  Brief biographical information; includes ASCAP members only.

Ref ML106 U58 A549 C7+ 1982
  On occasion, a person in the first edition is not found in the second edition.

Ref ML106 U3 B9 2005

Ref ML106 U58 C58
  A good source for obscure nineteenth-century composers.

Ref ML390 E94 A5

Ref ML100 W64+

Ref ML101 U58 N5+
  The most well-established American composers are included. Entries for those of foreign birth include works
composed after coming to the US.


**Yugoslavia**


*Muzicka enciklopedija*. Zagreb: Jugoslavenski leksikografski zavod, 1971. Ref ML100 M994+

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**Library catalogs**


Even though the cut-off date is 1980, CPM to 1980 is valuable for finding first edition titles and ascertaining how many of a given form a composer has written.


*Music, books on music, and sound recordings* (MBMSR). Formerly *Music and phonorecords*.


Good for finding dates for lesser-known composers. Unfortunately, since the catalog itself is old, sometimes only the year of birth is given in the heading.

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**By form, genre, or medium of performance**

Band | Cello | Chamber music | Double bass | Flute | Guitar | Horn | Opera | Orchestra | Organ | Percussion | Saxophone | Viola da gamba

**Band**


**Cello**


Ref ML128 V795 L2+ 2007

Gives some birth and death information along with lists of works for or with cello.

**Chamber music**


Double bass

Flute

A reprint of the 1906 edition. Includes many obscure composers for the flute, but since it is current only to 1906, some entries do not have death dates.

Guitar
Ref ML128 G9 M8 1985

Ref ML102 GT P912+ 1934a

reprint of: *Diccionario biográfico--bibliográfico--histórico--crítico de guitarras (instrumentos afines), guitarristas (profesores, compositores, concertistas, lahudistas, amateurs), guitarreros (luthiers), danzas y cantos, terminología*. Buenos Aires: Romero y Fernández, 1934.

Horn
ML955 H816+

Opera and vocal music
ML128 V872 B2

2a. ed.
Ref ML102 Z38 D5+ 2006

*The Gramophone Shop encyclopedia of recorded music*
hsr ML156 G747 G7 1948a


hsr ML128 V872 B2 1950


Arranged in three sections, by title, composer, and librettist.

Orchestra
Includes name in the language of country of origin as well as English translation of the name.

Organ
erw. Aufl. Mainz: Schott, 2001-
   Very good resource; organized by country and then chronologically by date of birth. With work lists. Includes index.

   Includes composers, with birth and death dates, not found elsewhere.

   Includes composers' last names and initials, birth and death dates, and country; lists of works

   ML128 O68 V5
   Covers 20th-century Italian organ composers.

**Percussion**


**Saxophone**

   Gives brief biographical information for lots of composers whose biographical information cannot be found elsewhere.

**Viola da gamba**

   Ref ML128 V785 V7+
   Now online at [www.vdgs.org.uk/thematic.html](http://www.vdgs.org.uk/thematic.html) [325]

**Recording date and place of origin for musical works (RDA 6.4-6.5)**

*Note: this page was created with music cataloging in mind.*

(6.4) **Date of work**

Use in conjunction with MARC 046 [717] field (Special coded dates).

Date of work is the earliest date associated with a work. It may be the date:
   ° the work was created
   or
   ° the work was first published or released.

(6.4.1.2) **Sources of information**

Take information on date of work from any source.

(6.4.1.3) **Recording date of work**

Record the date of the work in terms of the calendar preferred by the agency creating the data.

   **LC-PCC PS**: LC practice: Record dates in terms of the Gregorian calendar.

For works other than treaties, generally record the date of the work by giving the year or years alone.

Record date of work as a separate element, as part of an access point, or as both.

For instructions on recording date of work as part of authorized access points representing musical works, see 6.28.1.9-6.28.1.10 [16].

Indicate the source of information by applying the instructions at 5.8.1.3.
Best practices for music cataloging [718]: If giving date of work as a component of an access point (i.e., to distinguish two works with the same preferred title), routinely also give date of work in an 046 [717] ‡k (and ‡l as appropriate). For other works, give date of work separately in an 046 [717] ‡k (and ‡l as appropriate) if readily ascertainable.

(6.5) Place of origin of the work
Use in conjunction with MARC 370 [719] field (Associated place).
Place of origin of the work is the country or other territorial jurisdiction from which a work originated.

(6.5.1.2) Sources of information
Take information on place of origin of the work from any source.

(6.5.1.3) Recording place of origin of the work
Record the place of origin as a separate element, as part of an access point, or as both.
For instructions on recording place of origin as part of authorized access points representing musical works, see 6.28.1.9-6.28.1.10 [16].
Indicate the source of information by applying the instructions at 5.8.1.3.

Best practices for music cataloging [720]: In authority records for works, give place of origin of the work in 370 [721] ‡g if readily ascertainable. Give country or local place within a country, as appropriate.

Recording date, language, and other distinguishing characteristics of expression (RDA 6.10-6.11)

Music Cataloging at Yale [1] | Preferred titles [69]

Note: this page was created with music cataloging in mind.

Date of expression (6.10) | Language of expression (6.11) | Other distinguishing characteristic of the expression (6.12)

(6.10) Date of expression
Date of work is the earliest date associated an expression.
If the date of expression is not known, treat the date of the earliest manifestation embodying the expression as the date of expression.

(6.10.1.2) Sources of information
Take information on date of work from any source.

(6.10.1.3) Recording date of expression
Record the date of the expression in terms of the calendar preferred by the agency creating the data.

LC-PCC PS: LC practice: Record dates in terms of the Gregorian calendar.

Best practices for music cataloging [77]: Follow LC-PCC PS.
Record the date of the expression by giving the year or years alone unless a more specific date is needed to distinguish one expression from another expression.
Record date of expression as a separate element, as part of an access point, or as both.
For instructions on recording date of work as part of authorized access points representing musical works, see 6.28.1.9-6.28.1.10 [16].
Indicate the source of information by applying the instructions at 5.8.1.3.

Best practices for music cataloging [77]: Generally do not record date of expression in a 046 field, in either bibliographic or authority records. In bibliographic records for scores, the date of expression can be inferred from the date of publication and/or copyright date. In bibliographic records for sound recordings, date of expression is equivalent to date of capture (7.11.3).

(6.11) Language of expression
Language of expression is a language in which a work is expressed.

(6.11.1.2) Sources of information
Take information on language of expression from any source.

(6.11.1.3) Recording language of expression
Record the language or languages of the expression using an appropriate term or terms in a language preferred by the agency creating the data. Select terms from a standard list of names of languages, if available.

**LC-PCC PS:**

**Form of Language Names**

When recording the language of expression, base the name of the language on the form found in the current edition of [MARC Code List for Languages](https://web.library.yale.edu) (and the updates).

Note the following when using the code list:

1. Use the name found in boldface type.
2. Use the name for a specific language rather than the name of a language group.
3. Do not include parenthetical dates that appear with the name.
4. Retain other parenthetical qualifiers that appear with the name.
5. For the early form of a modern language that is found in an inverted form, use the early form in direct order within parentheses following the modern language.

**Best practices for music cataloging** (77): Follow LC-PCC PS.

Record language of expression as a separate element, as part of an access point, or as both.

For instructions on recording language of expression as part of the authorized access point, see 6.27.3.

For instructions on recording language of expression as part of authorized access points representing expressions of musical works, see 6.28.3.6.

Indicate the source of information by applying the instructions at 5.8.1.3.

**Best practices for music cataloging** (77):

 Routinely record language for the following linguistic content:

° Text underlying printed music (scores) (008/35-35, 041 ≠a)
° Sung or spoken text (sound recordings) (008/35-35, 041 ≠d)
° Text presented separately (e.g., librettos) (041 ≠e)
° Subtitles (041 ≠j)
° Language of accompanying text (e.g., critical commentary, program notes) (041 ≠g)

If readily ascertainable, also record:

° Original language of printed, sung or spoken text (041 ≠h)
° Original language of text presented separately (e.g., librettos) (041 ≠n)
° Original language of accompanying text (≠m)

 Optionally, explain the language content in a 546 field (for primary language content) and/or a 500 field (for accompanying text), if deemed useful for identification and access.

(6.11.1.4) **Expressions involving more than one language**

If a single expression of a work involves more than one language, record each of the languages.

(6.12) **Other distinguishing characteristic of the expression**

Other distinguishing characteristic of the expression is a characteristic other than content type, language of expression, or date of expression. It serves to differentiate an expression from another expression of the same work.

For additional instructions on other distinguishing characteristics of expressions of musical works, see 6.18 [13].

(6.12.1.2) **Sources of information**

Take information on other distinguishing characteristics of the expression from any source.

(6.12.1.3) **Recording language of expression**

Record other distinguishing characteristics of the expression as separate elements, as parts of access points, or as both. For instructions on recording other distinguishing characteristics of the expression as part of the authorized access point, see 6.27.3.

Indicate the source of information by applying the instructions at 5.8.1.3.

(6.12.1.4) **Selected parts or excerpts**

Record Selections to identify an expression consisting of selected parts or excerpts from a larger work.
Recording form of work (RDA 6.3)

Music Cataloging at Yale [1] ? Preferred titles [69]

Note: this page was created with music cataloging in mind.

(6.3) Form of work
Use in conjunction with Best practices for music cataloging using RDA and MARC 21 [724], MLA's Best practices for using LCGFT for music resources [725], and MARC 380 [726] field (Form of work).

Form of work is a class or genre to which a work belongs.

(6.3.1.2) Sources of information
Take information on form of work from any source.

(6.4.1.3) Recording form of work
Record form of work as a separate element, as part of an access point, or as both.

Best practices for music cataloging [724]: If giving form of work as a component of an access point [15] (i.e., preferred titles consisting of the name of one or more type of composition [2]), routinely also record form of work in a 380 [726] field.

For other works, record form of work separately in a 380 field if readily ascertainable.

Prefer controlled vocabulary such as Library of Congress Genre/Form Terms for Library (LCGFT) (See Commonly used music terms in the Library of Congress Genre/Form Terms [727].

For consistency, capitalize the first term.

When terms do not come from a controlled vocabulary, use the singular form.

Do not record in a 380 field types of composition [2] terms that are:
° terms indicating a number of performers (e.g. Duets)
° tempo markings (e.g., Allegros)
° other generic terms that do not convey formal characteristics (e.g., Pieces, Music).

Recording key for musical works (RDA 6.17)

Music Cataloging at Yale [1] ? Preferred titles [69]

See also The names of keys in French, German, Italian, and Spanish [728]

Record the key if one or more of the following conditions applies:
° it is commonly identified in reference sources
° it appears in the composer’s original title or the title proper of the first manifestation
° it is apparent from the resource described (unless it is known to be transposed in the resource).

Best practices for music cataloging [77]: If giving key as a component of an access point, routinely also give key in a 384 [729] field. For other works, give key separately in a 384 field if readily ascertainable.

Best practices for music cataloging [77]: Follow the same criteria for recording the mode (“major” or “minor”) as for recording the pitch center; that is, if pitch center is given or apparent, but mode is not, record only the pitch center. Record the symbols ? and ? rather than the words "sharp" and "flat."

Recording medium of performance for musical works (RDA 6.15)
Changes to this document that reflect recent updates to RDA are in process but are not complete

Medium of performance is the instrument, instruments, voice, voices, etc., for which a musical work was originally conceived.

**Instrumental music:** one performer to a part | Individual instruments | Accompanying ensembles with one performer to a part | Music for orchestra, string orchestra, or band | One or more solo instruments and accompanying ensemble | **Vocal music:** Solo voices | Choruses | Accompaniment for songs, Lieder, etc. | Indeterminate/unspecific medium

**(6.15.1.2) Sources of information**
Take information on medium of performance from any source.

**(6.15.1.3) Recording medium of performance**
Record the medium of performance by applying these instructions, as applicable:
- instrumental music intended for one performer to a part (6.15.1.4)
- instruments (6.15.1.5)
- accompanying ensembles with one performer to a part (6.15.1.6)
- instrumental music for orchestra, string orchestra, or band (6.15.1.7)
- one or more solo instruments and accompanying ensemble (6.15.1.8)
- solo voices (6.15.1.9)
- choruses (6.15.1.10)
- indeterminate medium of performance (6.15.1.11).

Record medium of performance as a separate element, as part of an access point, or as both. For instructions on recording medium of performance as part of the authorized access point, 6.28.1.9-6.28.1.11.

If there is more than one part for a particular instrument or voice, record the number of parts.

**Exception:**
If the term percussion is used (6.15.1.4), record the number of players if there is more than one.

Use *continuo* for a thorough bass part whether it is named as basso, basso continuo, figured bass, thorough bass, or continuo, and whether the individual instrument or instruments of the continuo are specified or not.

For guidelines on recording details about the medium of performance, apply the instructions for medium of performance of musical content at 7.21.

**Best practices for music cataloging** [77]: If giving the medium of performance as a component of an access point, routinely also give medium of performance in a 382 [730] field. For other works, give medium of performance in a 382 [730] field if readily ascertainable.

**Instrumental music**

**(6.15.1.4) Instrumental music intended for one performer to a part**
Record each instrument by applying the instructions at 6.15.1.5 and 6.15.1.11

**Exceptions:**
- If there is more than one percussion instrument, and the names of the individual instruments are not specified by the composer in the original title, use percussion.
- If the medium includes a continuo part, record the name of the part (6.15.1.3)
- If the medium includes instruments acting as an accompanying ensemble, record a term for the accompanying ensemble (6.15.1.6)

**Best practices for music cataloging** [77]: There is no limit to the number of medium elements recorded, either as components of access points or in 382 [730] fields.

**(6.15.1.5) Instruments**
When recording an individual type of instrument, use a term in a language preferred by the agency creating the data whenever possible.

**LC-PCC PS:** Use a term in English whenever possible.

**Best practices for music cataloging** [77]: Follow LC-PCC PS

**Descriptive Cataloging Manual (DCM) Z1**, 382, Medium of performance: Best practice: Record the medium of performance using RDA terminology when available.
If a required term is not listed in RDA, use a term from a controlled vocabulary, such as LCSH. Use the following list of terms as a guide:
- * cello or violoncello (LC-PCC PS: LC practice: cello)
- * cor anglais or English horn (LC-PCC PS: LC practice: English horn)
- * double bass (not bass viol or contrabass)
- * double bassoon or contrabassoon (LC-PCC PS: LC practice: contrabassoon)
- * harpsichord (not cembalo or virginal)
- * horn (not French horn)
- * kettle drums or timpani (LC-PCC PS: LC practice: timpani)
- * viol (for sizes of viola da gamba other than bass)
- * viola da gamba (not bass viol or gamba)
- * viols (for viols of different sizes)

**LC-PCC PS:** Use the following instrument names: cello, English horn, contrabassoon, timpani.

**LC-PCC PS:** LC practice: In applying RDA 6.15.1.5, if a composer wrote works for or including various keyboard stringed instruments such as harpsichord, piano, or clavichord, use the one that predominates in the composer's works of a given type of composition in all preferred titles for works of that type. If no predominant instrument is apparent, use the term "keyboard instrument" in the medium of performance element.

**6.15.1.5.1: Number of hands:**
For one instrument, specify the number of hands if other than two:
- piano, 1 hand
- piano, 3 hands
- keyboard instrument, 4 hands
- marimba, 8 hands
For two or more keyboard or mallet (marimba, vibraphone, xylophone, etc.) instruments, specify the number of hands if other than two per instrument.
- piano (2), 3 hands
- pianos (2), 8 hands

**6.15.1.5.2: Pitch and range of instruments:**
If considered important for identification and access, record the designation of key in which an instrument is pitched and/or terms indicating the range of an instrument.

**Optional omission:**
- a) the designation of the key in which an instrument is pitched
- b) terms indicating a range alto, tenor, bass, etc.

> Best practices for music cataloging [77]: If deemed useful for identification and access, give specific ranges of instruments, etc. in a note

**6.15.1.5.3: Alternative instruments:**
Record the names of alternative instruments.

**6.15.1.5.4: Doubling instruments:**
Record the names of doubling instruments.

**Optional omission:**
- Omit doubling instruments.

**Examples:**
violins (2), viola, cello
strings
piano, violin, viola, cello
horns (2), violin, viola, cello
timpani, tom-tom, snare drum
bassoon, violin, viola, cello
piano, flute, clarinet, marimba, violin, cello
flute, harp, violin, viola, cello
piano, flutes (2), clarinets (2), oboes (2), horns (2), trombones (2), bassoons (2), trumpets (2)
harpichord, Jew's harp, violin, viola, cello
piano, flute, oboe, clarinet, horn, trumpet, trombone, percussion, violin, viola, cello, double bass
celesta, flute, oboe, clarinet, bassoon, horn, trumpet, harp, violin, viola, cello, double bass
- Celesta is considered a keyboard instrument and is given first
organ, trumpets (4), horns (4), trombones (4), baritone, tuba, timpani, percussion, harp
flute, oboe, clarinet, bassoon, horn, trumpet, violin, viola, cello, double bass
flute, oboe, saxophone, bassoon, horn, trumpet, trombone, percussion, harp, violin, viola, cello, double bass
flutes (8), oboes (6), clarinets (6), bassoons (6), horns (6), trumpets (6), trombones (6), tuba, timpani, percussion
celesta, harpsichord, piano, piccolo, flute, oboe, clarinets (3), English horn, saxophone, bassoon, contrabassoon,
trumpets (3), trombones (2), flügelhorn, horns (2), baritone, tuba, glockenspiel, harp

(6.15.1.6) **Accompanying ensembles with one performer to a part**

For an accompanying ensemble with one performer to a part, record the appropriate term for the instrument or family of instruments followed by the word ensemble.

<table>
<thead>
<tr>
<th>The ensemble consists of:</th>
<th>Record:</th>
</tr>
</thead>
<tbody>
<tr>
<td>the same instrument or from the same family of instruments</td>
<td>record the appropriate term for the instrument or family of instruments followed by the word ensemble</td>
</tr>
<tr>
<td>instruments from two or more families of instruments</td>
<td>instrumental ensemble when a more specific term is not available</td>
</tr>
</tbody>
</table>

**Alternative:** For an accompanying ensemble with one performer to a part, record the appropriate term for each instrument of the accompanying ensemble instead of the name of the ensemble.

(6.15.1.7) **Instrumental music for orchestra, string orchestra, or band**

Record an appropriate term from the following list:

- orchestra (use for both full or reduced (chamber) orchestra)
- string orchestra
- band

Don't list the individual instruments.

Disregard continuo when it is part of an orchestra or string orchestra.

The Library of Congress Medium of Performance Thesaurus for Music [731] (LCMPT) gives scope notes for "orchestra" and "string orchestra":

- orchestra: a large ensemble consisting of bowed string instruments and some combination of wind and other types of instruments, or such an ensemble whose relative size is not specified. For a small orchestra so specified, use chamber orchestra.
  - Keep in mind that the terms in the LCMPT are intended to be used in field 382 of MARC 21 bibliographic records, and not necessarily in the medium of performance of authorized access points. "Chamber orchestra" is not used in authorized access points.
- string orchestra: an orchestra consisting solely or primarily of string instruments.
  - Use "string orchestra" even when there are keyboard, percussion, and/or plucked instruments. It is the presence of one or more wind instruments that would define the ensemble as an orchestra.

(6.15.1.8) **One or more solo instruments and accompanying ensemble**

Record the term for the solo instrument or instruments and the term for the accompanying ensemble, in that order.

- For the solo instrument(s), follow 6.15.1.4-6.15.1.5 and 6.15.1.11
- For the accompanying ensemble, see 6.15.1.6-6.15.1.7

**LC-PCC PS:** For an accompanying ensemble that has only one performer to a part, use the word "ensemble" preceded by the appropriate qualifying term (e.g., "string ensemble," "jazz ensemble," "wind ensemble") in the part of the medium of performance element that follows the solo instruments.

**Best practices for music cataloging** [77]: Follow LC-PCC PS.

**Vocal music**

(6.15.1.9) **Solo voices**

Record an appropriate term from the following list to identify a type of solo voice:

- soprano
- mezzo-soprano
- alto
- tenor
- baritone
- bass
- other terms as appropriate (e.g., bass-baritone, countertenor)
If no specific voice types or ranges can be ascertained for two or more solo voices of different ranges, record an appropriate term from the following list:

- mixed solo voices
- men’s solo voices
- women’s solo voices
- other terms as appropriate (e.g., children’s solo voices)

For compositions that include solo voice(s) with chorus, record only the appropriate terms for the chorus (6.15.1.10) and the accompaniment, if any.

(6.15.1.10) Choruses
Record an appropriate term from the following list to identify a type of choral ensemble (two or more performers to a part):

- mixed voices
- women’s voices
- men’s voices
- unison voices
- other terms as appropriate (e.g., children’s voices)

» Best practices for music cataloging [77]: other commonly used terms: equal voices, treble voices

(6.15.1.11) Accompaniment for songs, Lieder, etc.
If:

° the work is not in a "popular" idiom

and

° the preferred title for the work consists solely of the name of a type, or of two or more types, of composition for solo voice (e.g., Lieder, Mélodie, Songs)

and

° the voice is accompanied by anything other than a keyboard stringed instrument alone, record the name of the accompanying instrument(s) or ensemble (following 6.15.1.3 to 6.15.1.9), followed by the word accompaniment.

Examples:
flute accompaniment
violin, piano accompaniment
flute, electronics accompaniment
piano, clarinet, viola accompaniment
clarinet, viola, cello accompaniment
violins (2), cello accompaniment
orchestra accompaniment

RDA doesn't cover what to do when the voice and instruments are equal in the ensemble. Current practice is to name all the instruments (following 6.15.1.3 to 6.15.1.6) but don't add the word accompaniment.

Examples:
high voice, flute, oboe, vibraphone, violin, cello
medium voice, violin, piano
voice, flutes (2), clarinet, trombone, violin, viola, cellos (2)

If such a work is not accompanied, record unaccompanied.

(6.15.1.13) Indeterminate medium of performance
If the specific medium of performance, or any part of it, is not stated in the resource or other source, record that part of the medium of performance as follows, in this order of priority:

RDA Medium indicated by the composer or Record:

available from any other source:
6.15.1.1 one family of instruments or voices
3.1 (6.15.1.10), or a collective term for other media
6.15.1.1 only the range or general type of instrument or voice
3.2 the family, collective term, etc.

° plucked instrument, chordal instrument, bass instrument, keyboard instrument

° low instrument, treble instrument, melody instrument, male
### Recording numeric designation for musical works (RDA 6.16)

**Music Cataloging at Yale** [1] ? **Preferred titles** [69]

Use in conjunction with **Best practices for music cataloging** [732] and **MARC 383** [733].

The numeric designation of a musical work is a **serial number**, **opus number**, or **thematic index number** assigned to a musical work by a composer, publisher, or a musicologist.

#### (6.16.1.2) Sources of information

Take information on numeric designations of musical works from any source.

#### (6.16.1.3) Recording numeric designations

Record as many of the following numeric designations of musical works as can readily be ascertained. Use the following abbreviations found in appendix B.5.4:

- ° number, in any language: n., no, no., Nr.
- ° opus: opus

Use inclusive numbering for an aggregate work that is identified by consecutive serial numbers or thematic index numbers in music reference sources and/or **thematic indexes** [22].

Record numeric designations of musical works as separate elements, as parts of access points, or as both. For instructions on recording a numeric designation of a musical work as part of the authorized access point, see **6.28.1.9** [734]-**6.28.1.10** [735].

**Best practices for music cataloging** [732]: If giving numeric designation as a component of an access point, routinely also give that numeric designation in **383** [733] field. For all works, give all numeric designations that are readily ascertainable in separate **383** [733] fields.

#### (6.16.1.3.1) Serial number

For works with the **same title** and **same medium of performance** are **consecutively numbered** in music reference sources different works in a **consecutively numbered series** have different forms of numeric designation, or different words introducing the number and the different forms or words are in the same sources from which the numeric designations for the individual works are taken

**LC-PCC PS**: For a **serial number that is accompanied in the source by a term** such as "number," "book," "collection," etc., apply the following:

**Best practices for music cataloging** [736]: Follow LC-PCC PS
Term:
the term is the English word "number" or its abbreviation, or an equivalent word or abbreviation in another language:

Use:
the number in the preferred title by the English preceded by the abbreviation "no."

the term is a non-English term not meaning "number" and substitute the English equivalent of the term and use an English abbreviation if the non-English term is abbreviated, or the full form of the term if the non-English form is fully spelled out.

In all other cases:
the term as it appears in the source.

If no term appears with the number:
the number as a cardinal number and precede it by the English abbreviation "no."
° use Arabic numerals

(6.16.1.3.2) Opus number
Record the opus number, if any, and the number within the opus, if any.
° Best practices for music cataloging [737]: use "op.", "no.", and Arabic numerals
If there is a conflict in opus numbering among works of the same title and medium or if the overall opus numbering of a composer's works is confused and conflicting
Add to the opus number the name of the publisher originally using the number chosen.
° add the publisher's name in parentheses

(6.16.1.3.3) Thematic index number
In the case of certain composers, record the number assigned to a work in a recognized thematic index [22]. Precede the number by.
* the initial letter or letters of the musicologist's name (e.g., K. 453)
or * a generally accepted abbreviation (e.g., BWV 232).

WoO (Werke ohne Opus) numbers should also be taken from a recognized thematic index.

LC-PCC PS: A bibliography of thematic indexes used in the Library of Congress/NACO Authority File [83]
See also Work numbers for composers [19]
Best practices for music cataloging [738]: Follow LC-PCC PS. Note that there is no restriction on thematic index numbers that may be used in variant access points or 383 [733] fields.

Recording other distinguishing characteristics of the expression of musical works (RDA 6.18)

Music Cataloging at Yale [1] ? Preferred titles [69]

Arrangements, transcriptions, etc. (6.18.1.4) | Sketches (6.18.1.5) | Vocal and choruses scores (6.18.1.6)
A distinguishing characteristic serves to differentiate an expression of a musical work from another expression of the same work (e.g., an arrangement, sketches, vocal score).

(6.18.1.2) Sources of information
Take information on other distinguishing characteristics of the expression of a musical work from any source.

(6.18.1.3) Recording other distinguishing characteristics of the expression
Best practices for music cataloging, draft: If giving other distinguishing characteristic as a component of an access point, routinely also give other distinguishing characteristic in a 381 [739] field.

(6.18.1.4) Arrangements, transcriptions, etc.
Record the word arranged to one or more works, or to parts of one or more works, of one composer that are:
° "serious," "classical," or "art" music (broadly speaking)
° and are
» arrangements, transcriptions, versions, settings, etc., in which music for one medium of performance has been rewritten for another medium
and/or
  » simplified versions of previously existing musical works.
  » arranged, transcribed, etc. by the composer or by someone else
    ◦ in the "popular" idiom (e.g., rock, jazz) (broadly speaking)
      ◦ only if the expression is either
        » an instrumental work arranged for vocal or choral performance
        or
        » a vocal work arranged for instrumental performance

From the LC-PCC PS: The following are not to be considered arrangements:
  ◦ Revisions by the original composer:
      ◦ if a composer revises a work, retaining the original title and opus number, and the revision is one of a different instrumentation within the same broad medium (e.g., orchestra, instrumental ensemble, band), do not consider the revision to be an arrangement. Use the same authorized access point for the original and the revision.
  ◦ Alternative instruments:
      ◦ a work composed before 1800 for a baroque, renaissance, or other early instrument (viola da gamba, recorder, etc.), or for voice, in a resource that is edited for or performed on a modern instrument or as an alternative voice part provided the key is unchanged and the notation has not been significantly changed.
      ◦ a work for a melody instrument originally written for one or more alternative instruments or separately published for one or more alternative instruments in the first or other early editions, for a work with a non-distinctive title, record a preferred title for one of the alternatives and provide an addition to the preferred title for the other version(s)
        ▪ When the preferred title for such a revision is non-distinctive, record a preferred title for one of the alternatives and provide an addition to the preferred title for the other version(s):
          ▪ Brahms, Johannes, ‡d 1833-1897.
            Sonatas, ‡m clarinet, piano, ‡n op. 120, ‡n no. 1 (Viola)
  ◦ Added accompaniments:
      ◦ a work to which an accompaniment or other parts have been added with no alteration of the original music.
        » However, for notated music, classify the resource as an arrangement, assign subject headings for both the expanded and the original media of performance, and add "Arranged" to the subject heading for the expanded version.
  ◦ Song transpositions:
      ◦ one or more songs transposed to accommodate a voice range different from the original.

Best practices for music cataloging [77]: Follow LC-PCC PS.

(6.18.1.5) Sketches
If the expression consists of a composer's sketches for one or more musical compositions, record Sketches.

(6.18.1.6) Vocal and choruses scores
If the expression is a vocal score or a chorus score, record Vocal score(s) or Chorus score(s) as applicable. Vocal score  Chorus score
Recording preferred titles for musical works (RDA 6.14)

For general instructions, see Recording titles of works (RDA 6.2.1) See also recording: medium of performance (RDA 6.15) | numeric designation (RDA 6.16) | key (RDA 6.17) | other distinguishing characteristic of the expression (RDA 6.18)

The preferred title (RDA 6.2.2) for a musical work is
° the title or form of title chosen to identify the musical work
° the basis for the authorized access point representing that work.

Sources of information (RDA 6.14.2.2) | Choosing the preferred title (RDA 6.14.2.3)

Recording the preferred title for: a musical work (RDA 6.14.2.4) | title consisting solely of the name of one type of composition (RDA 6.14.2.5) | duets (RDA 6.14.2.6) | a part or parts of a musical work (RDA 6.14.2.7) | compilations of musical works (RDA 6.14.2.8)

(6.14.2.2) Sources of information

Works created after 1500: Determine the title to be used as the preferred title from resources embodying the work or from reference sources
Works created before 1500: Determine the title to be used as the preferred title from modern reference sources.
If the evidence of modern reference sources is inconclusive, use (in this order of preference):
° modern editions
° early editions
° manuscript copies

(6.14.2.3) Choosing the preferred title for a musical work

Choose the composer's original title in the language in which it was presented.
Exceptions:
° Better known: If the work has become better known by another title in the same language, choose it as the preferred title (see also RDA 6.2.2.4–6.2.2.5).
° Long title: If the title is very long, choose (in this order of preference)
  » a brief title by which the work is commonly identified in reference sources
  » a brief title devised by the cataloger.
° Numbered sequence: Use the name of the type of composition (any word that indicates a type of composition or expression) as the preferred title if:
  » all the titles of a composer’s works include the name of a type of composition
  and
  » the works are also cited as a numbered sequence of compositions of that type.

(6.14.2.4) Recording the preferred title for a musical work

When recording the title chosen according to 6.14.2.3, omit from the title:
° a statement of medium of performance (even if such a statement is part of a compound word, provided that the resulting word or words is the name of a type of composition)
° key
° serial, opus, and thematic index numbers
° numbers (unless they are an integral part of the title)
° date of composition
° adjectives and epithets not part of the original title of the work

See also general guidelines for on recording a title [740]

Examples:

n 2013020654
  Cinq sonates & un divertissement
  Remove number: Cinq sonates & un divertissement
  What remains:: Sonates & un divertissement

The placement of the generic information ahead of the distinctive portion does not mean all of the title (statement of medium included) should be retained.
  Quatuor à cordes "Ainsi la nuit"
  remove medium of performance: Quatuor à cordes "Ainsi la nuit"
  What remains is: Quatuor "Ainsi la nuit"

Best practices for music cataloging [77]: For pre-twentieth century works, normally consider phrases such as "a
due," "a cinque" to be statements of medium of performance and not part of the title as defined in this rule.

For pre-twentieth century works with titles such as *Duo concertant*, *Quartetto concertante* (but not titles naming a form, such as *Sinfonia concertante*, *Rondeau concertant*, etc.), consider the word "concertant" or its equivalent to be an adjective or epithet not part of the original title of the work, and omit it from the preferred title.

**6.14.2.5** Preferred title consisting solely of the name of one type of composition

If the application of 6.14.2.3-6.14.2.4 results in a preferred title consisting solely of the name of one type of composition [82], record:

- the accepted form of that name in a language preferred by the agency creating the data.
- in the plural unless the composer wrote only one work of the type.

* LC-PCC PS: Language: Record the accepted form of name in English if the name has an English cognate form or if the same name is used in English.

However: For works intended for concert performance called *étude*, *fantasia*, or *sinfonia concertante* or their cognates, record the form of the name in the original language.

RDA does not indicate how to determine whether one of these works is intended for concert performance or for strictly instructional purposes.

**Best practices for music cataloging** [77]:

- When a composer uses a word that is normally the name of a type of composition as the title of a work that is definitely not a work of the type designated by the word, do not consider the title to be the name of a type of composition.
- A title consisting of two words, each of which alone would be the name of a type of composition, may in combination produce a distinctive title. Generally treat such a compound title as a distinctive title.

**Singular vs. plural:**

**6.14.2.5.2** Record the accepted form of the name of the type of composition [82] in the singular form unless the composer wrote more than one work of that type with the same title.

* LC-PCC PS: Singular vs. plural: The medium of performance is a separate element from the preferred title. If the composer wrote one piano sonata and one violin sonata, consider that the composer wrote two sonatas, and therefore the plural form for the type of composition must be used as the preferred title.

When cataloging the first occurrence of a work of a particular type of composition by a composer, choose the preferred title as follows:

- If the composer is deceased consult reference sources to ascertain whether the composer wrote more than one work of that type; if he did not, choose the singular form of the type of composition as the preferred title.
- If the composer is living choose the singular form of the type of composition as the preferred title unless the work being cataloged bears a serial number (including 1); in that case use the plural form on the assumption that the composer has written or intends to write more works of that type.

When cataloging the second occurrence of a work of a particular type by a composer, if the singular form has been used in the authorized access point for the first work of that type, revise the preferred title to the plural.

* LC-PCC PS: for both 6.14.2.5 and 6.28.1:

**Mélodie/Mélodies; Melody/Melodies**

When choosing the preferred title for a work for solo voice and keyboard stringed instrument having the French title "Mélodie" or "Mélodies," do not translate those titles into English as "Melody" or "Melodies" because the cognate words in English and other languages do not have the same meaning as the French words. Consider the medium of performance to be implied by the French title (6.28.1.9 [734]) and do not add medium of performance in the authorized access point.

When choosing the preferred title for a work for solo voice with accompaniment other than a keyboard stringed instrument alone or without accompaniment having the French title "Mélodie" or "Mélodies," do not translate the title into English. Apply RDA 6.28.1.9 and add the medium of performance of the accompaniment, or "unaccompanied," in the authorized access point.

When the English word "Melody" or "Melodies," or their cognates in another language (including French), is the title of a work that is not for solo voice and keyboard stringed instrument, consider it the name of a type of composition. Use the English form as the preferred title and add the medium of performance according to 6.28.1.9 [734].
Liturgical words or phrases
When the preferred title is a Latin liturgical word or phrase (e.g., "Gloria," "Salve Regina," "Te Deum")

° record it in the singular
° Exception: Use the plural form "Magnificats," "Masses," or "Requiems" when appropriate
° Generally, do not add the medium of performance in the authorized access point.

Best practices for music cataloging [77]: Follow LC-PCC PS. Consult the alphabetical list at Types of Composition for Use in Authorized Access Points for Music [82] to determine whether the title in question meets the condition of the rule. Do not consider such titles as "Double concerto," "Tripelkonzert," etc. to be names of types of compositions.

When a composer uses a word which is normally the name of a type of composition as the title of a work which is definitely not a work of the type designated by the word, do not consider the title to be the name of a type of composition.

A title consisting of two words, each of which alone would be the name of a type of composition, may in combination produce a distinctive title. Generally treat such a compound title as a distinctive title.

(6.14.2.6) Duets
Record Duets for works variously titled duos, duets, etc.

(6.14.2.7) Recording the preferred title for a part or parts of a musical work
One part (6.14.2.7.1) Follow the instructions for recording the preferred title for a musical work (6.14.2.4) and the following:

RDA Each part identified by: Record:
6.14.2.7. only a number the number
1.1
6.14.2.7. only a title or verbal designation the title or verbal designation
1.2
6.14.2.7. both a number and a title or verbal designation and
1.3
° each of the parts is identified by its own title or verbal designation
° the parts are identified by the same title or verbal designation
6.14.2.7. a number and some are also identified by a title or verbal designation, if there is one
designation
1.4
6.14.2.7. Part of a larger part
1.5
° and the title of the larger part is distinctive the distinctive title of the larger part followed by the title and/or
designation of the smaller part
° and the title of the larger part is not distinctive » unless it is required to identify the smaller part
Separate the title and/or designation of the larger part from the title and/or designation of the smaller part by a full stop

Two or more parts (6.14.2.7.2): record the preferred titles of the parts applying the instructions given under 6.2.2.9.1: Record the preferred title for the part by applying the basic instructions at 6.2.1 [5].

Examples:

Nr. 5
Preferred title for a part of Johannes Brahms's Ungarische Tänze in a compilation also including Nr. 6 of the same work
Nr. 6
Preferred title for a part of Johannes Brahms's Ungarische Tänze in a compilation also including Nr. 5 of the same work
Largo al factotum
Preferred title for a part of Gioacchino Rossini's Il barbiere di Siviglia in a compilation also including the part
Una voce poco fa
Una voce poco fa
Preferred title for a part of Gioacchino Rossini's Il barbiere di Siviglia in a compilation also including the part
Largo al factotum
No. 2
Preferred title for a part of Franz Schubert's Impromptus, piano, D. 899 in a compilation also including No. 4 of the same work

No. 4
Preferred title for a part of Franz Schubert's Impromptus, piano, D. 899 in a compilation also including No. 2 of the same work

If a composer assembles a group of excerpts from a larger work and calls the group *suite*, record that word as the designation for the part.

**Alternative:** When identifying two or more parts of a work, instead of (or in addition to) recording the preferred title for each of the parts, record the conventional collective title *Selections* as the preferred title for the parts unless the parts form a group called *suite* by the composer.

### (6.14.2.8) Compilations of musical works

This rule is used for a compilation of works that is *not* known by a title used in resources embodying that compilation or in reference sources.

If a compilation of musical works has become known by a title through use in resources embodying that compilation or in reference sources, apply the instructions at 6.2.2.4-6.2.2.5.

For other compilations, record the preferred title for a compilation that consists of, or purports to be, the complete musical works or complete works for a broad or specific medium in various or a single type by a composer by applying the instructions below.

<table>
<thead>
<tr>
<th>RDA Type of compilation:</th>
<th>Record:</th>
</tr>
</thead>
<tbody>
<tr>
<td>6.14.2.8. Complete works</td>
<td>Works</td>
</tr>
<tr>
<td>2</td>
<td>Consider complete works to include a compilation that consists of, or purports to be, the complete musical works of a composer. Treat compilations that are complete at the time of publication as complete works.</td>
</tr>
</tbody>
</table>

6.14.2.8. Complete works for **one broad medium** in **various types** one of the following conventional collective titles:
- Chamber music
- Choral music
- Instrumental music
- Keyboard music
- Vocal music

If none of the above is appropriate, record an appropriate specific collective title.

**Best practices for music cataloging** [77]: Use only those conventional collective titles given as examples

6.14.2.8. Complete works for **one specific medium** in a **single type** apply the instructions given under 6.14.2.8.5.

6.14.2.8. Complete works for **one specific medium** in **various types** one of the following conventional collective titles:
- Brass music
- Orchestra music
- Piano music
- Piano music, 4 hands
- Piano music, pianos (2)
- String quartet music
- Violin, piano music

If none of the above is appropriate, record an appropriate specific collective title.

**LC-PCC PS:** For a collection of popular songs by a composer such as George Gershwin or Cole Porter, normally use the conventional collective title "Songs. Selections" regardless of whether some of the songs may have originally been intended for theatrical productions. If, however, the resource being cataloged provides clear evidence that all the songs in the compilation are from larger works of a single type of...
composition, use the authorized form of the type as the basis of the conventional collective title (e.g., "Musicals. Selections").

Complete works for one specific medium
- in a single type

6.14.2.8. Complete works of one type for one specific medium or various media

one of the following conventional collective titles:
- Concertos
- Musicals
- Operas
- Polonaises
- Quartets
- Sonatas
- Songs
- Symphonies

If none of the above is appropriate, record an appropriate specific collective title.

Best practices for music cataloging [77]: To the extent possible, use names of types of compositions given in Types of Composition for Use in Authorized Access Points for Music [82]. If none of those is suitable, use an appropriate a genre/form term (e.g., Motion picture music, Incidental music). As the RDA examples show, use an English-language form if one is available.

6.14.2.8. Compilation corresponding to one of the categories above and the compilation is incomplete

Identify each of the works in the compilation separately by applying the instructions at 6.14.2.4-6.14.2.7

Example:
- Renaissance concerto
- Salomon Rossi suite
- Orpheus and Euridice

Resource described: Orchestral works / by Lukas Foss

Alternative: When identifying two or more works in an incomplete compilation, record a conventional collective title as instructed at 6.14.2.8.2-6.14.2.8.5, as applicable, followed by Selections. Apply this instruction instead of or in addition to recording the preferred title for each of the works in the compilation.

Example:
- Orchestra music. Selections

Resource described: Orchestral works / by Lukas Foss

LC-PCC PS: LC practice for Alternative: Instead of recording the preferred title for each of the works in the compilation, record a conventional collective title followed by "Selections." Give an authorized access point for the first or predominant work (25.1) or expression (26.1).

Best practices for music cataloging [77]: Generally follow LC-PCC PS for the alternative. If deemed useful for identification and access, also give separate access points for all individual works embodied in the resource.

Recording titles of works (RDA 6.2.1)
Music Cataloging at Yale [1] ? Preferred titles [69]

Note: this page was created with music cataloging in mind.

For music-specific instructions, see Recording preferred titles for musical works [6] (RDA 6.14)
A title of the work is a word, character, or group of words and/or characters by which a work is known.

There are two categories of titles that identify works:
° preferred title [6] for the work (6.14)
° variant title for the work

(6.2.1.2) Sources of information
Take the title or titles of the work from any source.

(6.2.1.3) General guidelines on recording a title
When recording a title of a work, apply the guidelines on capitalization, numbers, diacritical marks, initial articles, spacing of initials and acronyms, and abbreviations, at 6.2.1.4-6.2.1.9

(6.2.1.4) Capitalization
Capitalize the first word or the abbreviation of the first word in a title and in a title of a part, section, or supplement.
Capitalize other words within titles applying the guidelines given in Appendix A, as applicable to the language involved.

Other Terms Associated with Titles of Works
Capitalize the first word of each term
Goyescas (Opera)

Thematic index numbers (see 6.16 [741]): follow the capitalization practice used in the thematic index

Titles with unusual capitalization: follow the capitalization of the title as found on the source of information.

Do not capitalize:

• words or abbreviations indicating medium of performance (see 6.15 [10])
• numeric designation of a musical work (see 6.16 [742]), unless the word is, or the abbreviation stands for, a proper name
• the first word of a title if it is preceded by punctuation indicating that the beginning of the phrase from which the title was derived has been omitted

(6.2.1.5) Numbers expressed as numerals or as words
Record numbers expressed as numerals or as words in the form in which they appear on the source of information

(6.2.1.6) Diacritics
Record diacritical marks such as accents appearing in a title for a work as they appear on the source of information.

Optional addition: Add diacritical marks such as accents that are not present on the source of information.

Follow the standard usage for the language of the data.

(6.2.1.7) Initial articles [743]
The rule says to include the article, but LC applies the alternative:

Omit an initial article unless the title for a work is to be accessed under that article (e.g., a title that begins with the name of a person or place).

(6.2.1.8) Spacing of initials and acronyms and Punctuation and spacing (LC-PCC PS for 1.7.1)

(1.7.3) Punctuation: Transcribe punctuation as it appears on the source, omitting punctuation on the source that separates data to be recorded as one element from data to be recorded as a different element, or as a second or subsequent instance of an element.

Punctuation/spacing within access points and ending access points
Internal punctuation is used to set off unambiguously the units of access points (including name/title portions of name/title fields).

Ending punctuation:

• Name authority records: do not end access points with an ending mark of punctuation except when it is part of the data (e.g., a period in an abbreviation) or is called for by the cataloging instructions (e.g., an element enclosed within parentheses)
Thematic catalogs

Music Cataloging at Yale [1] ? Preferred titles [69]

See also Work numbers for authorized access points [19]

A thematic catalog (or thematic index) is a list of works, usually of one composer, but occasionally of a specific collection of a specific institution or of multiple composers, based on medium of performance, type of work, etc. Some may include a detailed description of each work. These descriptions may include one or more of the following:

- name of the work
- name by which the work is popularly known
- medium of performance
- form or type of composition
- opus and serial or work number
- author of text, if applicable
- musical incipit (the opening notes (and text, when applicable) of a work, and, in some cases, the opening notes of each movement)
- location of manuscript
- date and/or place of composition
- date and/or place of first and/or subsequent publication

A catalog may be arranged in chronological order by opus or work number or by some other method, for example, by medium of performance. Those arranged by medium of performance may be sub-arranged in chronological order by opus or work number, by type of work, and so on, as appropriate.
Preferred titles
Published on Yale University Library (https://web.library.yale.edu)

order or by key.

Opus numbers

An opus number is a unique number assigned by a composer or by publishers to some or all of that composer's work or group of works.

According to New Grove, opus number were, until 1800, more common in instrumental music than in vocal music and stage works. In the seventeenth and eighteenth centuries, opus numbers frequently were assigned by the publisher at the time of publication. It was not uncommon for different publishers to issue the same work under different opus numbers or to assign the same opus number to different works by the same composer. Considering all this, it is not safe to assume that opus numbering represents chronological order.

Opus numbers may appear in Arabic or roman form. The word "opus" may be in another language ("œuvre," "soch.," etc.), may be abbreviated ("op.," "œuv.," etc.), or may be another word meaning with the same meaning ("Werk").

WoO numbers

"WoO" is used when most, but not all, of a composer's works have opus numbers. The works that cannot be identified numerically are arranged chronologically or by form or genre and assigned numbers preceded by "WoO." This stands for Werke ohne Opuszahl, or "works without opus numbers." WoO numbers for a composer's works are used in authorized access points for music when they appear in a thematic index, in reference sources, or on published works.

Serial numbers

Serial numbers are usually assigned by the composer to a group of work of the same type of composition or in the same form in the order in which the works were written. Serial numbers that have been assigned posthumously are generally not used in authorized access points for music.

Work numbers

Work numbers (or thematic index numbers) are assigned by the person who creates a catalog of a composer's works. A "thematic index" or "thematic catalog" may be arranged chronologically, by medium of performance, by type of composition, or by some other criterion.

Thematic index numbers generally have an alphabetic prefix in the form of an initial or acronym. An initial may be first initial of the compiler's last name. The "K." in Mozart's thematic index number stands for Ludwig Köchel, the organizer of Mozart's works. When the numbers are taken from a reference source other than a thematic index, the first initial of the last name of the author of the article or book may be used. The thematic index numbers for Michel de Lalande are taken from the article by Sawkins in New Grove and are preceded by the letter "S." Two letters may represent the first initials of the composer's first and last names, as is the case with "MH," for Michael Haydn, or multiple authors of the composer's thematic index, such as "BI," standing for Bianchi and Inzaghi's index of Alessandro Rolla's works.

A thematic index number may also be an acronym representing the title of the thematic index. The letters in the thematic index numbers for J. S. Bach's works, "BWV," stand for Bach-Werke-Verzeichnis [Bach Work List], compiled by Wolfgang Schmieder.

Some thematic index numbers include indication of key, such as those for Johann Friedrich Fasch or Georg Philipp Telemann. In the following examples, the "FWV" is taken from the title of the thematic index for Fasch, Verzeichnis der Werke von Johann Friedrich Fasch [List of works by Johann Friedrich Fasch]. The thematic index is divided into sections by type of work/medium of performance, with each section assigned a letter. The letter is given in uppercase in an authorized access point. Section L lists Fasch's concertos. The letter following the colon signifies key, with uppercase letters for major keys and lowercase letters for minor keys. The number following the key indicates the position of that work within the sequence of works in that category and in that key, with numbers assigned by the compiler of the thematic index.

<table>
<thead>
<tr>
<th>Thematic index number</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
FWV L:D11  D major
FWV L:e1  E minor

The thematic index numbers for Telemann's instrumental music are from *Telemann-Werkverzeichnis, Instrumentalwerke* [Telemann work list, instrumental works]. The source is divided into numbered sections. Section 42 includes works for two instruments and continuo, further subdivided by key.

<table>
<thead>
<tr>
<th>Thematic index number</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>TWV 42:f1</td>
<td>F minor</td>
</tr>
<tr>
<td>TWV 42:F5</td>
<td>F major</td>
</tr>
</tbody>
</table>

Thematic catalogs may be superceded by newer catalogs. For example, the harpsichord sonatas of Domenico Scarlatti are currently assigned "K." numbers, for Ralph Kirkpatrick's ordering of the sonatas. Previously, "L." numbers, for Alessandro Longo's organization of the sonatas, were used. Generally, when a new thematic catalog is issued, it includes a concordance referring the new numbers to the numbers used in the older catalog.

When no thematic index exists for a composer, and some or all the works of that composer have been published in a monographic series, the numbering system by which the works have been organized in that source may be used. Work numbers for several early British composers, such as John Bull, William Byrd, Orlando Gibbons, and John Ward, are taken from the series Musica Britannica. Work numbers for these composers are preceded by "MB." The number in this authorized access point for a work by John Bull is taken from *Musica Britannica* volume 14, which is Bull's keyboard music. The work is number 25 in that volume:

Bull, John, -1628. In nomines, keyboard instrument, MB 25, A minor

For a list of thematic indexes currently being used in the creation of authorized and variant access points in the Library of Congress/NACO Authority File (LC/NAF), see the Music Library Association Cataloging and Metadata Committee's [Thematic Indexes Used in Library of Congress NACO Authority Files](https://www.loc.gov/item/95455035) [744]

Sources:
[Classical music cataloging systems explained](https://www.loc.gov/item/96440026) [745]
Thematic catalog (index) in *The Harvard dictionary of music*

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**Types of composition and LC subject headings**

[Music Cataloging at Yale](https://www.loc.gov) [1] ▶ [Preferred titles](https://web.library.yale.edu) [69]

This is a list of types of composition for which there are corresponding subject headings.

- *Types of compositions* [746] are used in *preferred titles* [6] for music, which are formulated according to RDA.
- *Subject headings* are formulated according to the Library of Congress *Subject Cataloging Manual*.

**Types of compositions** that do *not* have corresponding subject headings (e.g., capriccios, impromptus, nocturnes) are not listed here.

For more information about the *types of composition* listed here, see *Types of Composition for Use in Authorized Access Points for Music* [746].

For the purposes of this list, *brief* instructions for the *subject headings* are in the "Comments" column.

*These *brief* comments are not meant to replace information found in the Library of Congress *Subject Cataloging Manual*. For complete instructions on the *subject headings*, consult the *Subject Cataloging Manual* or the subject authority record for a specific subject heading.
<table>
<thead>
<tr>
<th>Type</th>
<th>Subject heading</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agnus Dei</td>
<td>Agnus Dei (Music)</td>
<td>Do not include medium of performance in either; medium of performance may be used in uniform title to resolve conflicts</td>
</tr>
<tr>
<td>Allemande/Allemandes</td>
<td>Allemandes</td>
<td>Not qualified by medium of performance; assign an additional heading for the medium of performance for allemandes for a specific medium.</td>
</tr>
<tr>
<td>Anthem/Anthems</td>
<td>Anthems</td>
<td>For collections of anthems for various mediums of performance; assign an additional heading for individual anthems and collections for a specific medium of performance, e.g., 1. Anthems. 2. Choruses [747], Sacred (Mixed voices, 4 parts [748]), Unaccompanied.</td>
</tr>
<tr>
<td>Aria/Arias</td>
<td>Songs</td>
<td>For solo voice with secular texts; for art songs, qualify the heading as appropriate by voice range and specification of accompaniment, e.g., Songs (High voice) with piano; Songs with orchestra; Songs, Unaccompanied.</td>
</tr>
<tr>
<td>Arietta/Ariettas</td>
<td>Silent songs</td>
<td>For solo voice with sacred texts; qualify the heading as appropriate by voice range and specification of accompaniment, e.g., Sacred songs (High voice) with piano; Sacred songs with string orchestra; Sacred songs, Unaccompanied.</td>
</tr>
<tr>
<td>Ave Maria</td>
<td>Ave Maria (Music)</td>
<td>Not qualified by medium of performance; assign an additional heading for the medium of performance for ayres for a specific medium, e.g., Choruses, Sacred (Women's voices) with organ.</td>
</tr>
<tr>
<td>Ayre/Ayres</td>
<td>Ayres</td>
<td>Not qualified by medium of performance; assign an additional heading for the medium of performance for ayres for a specific medium, e.g., Songs (High voice) with lute.</td>
</tr>
<tr>
<td>Ballad/Ballads</td>
<td>Ballads</td>
<td>For collections of ballads in various unrelated languages. Works in a single language or group of languages are entered under this heading with language qualifier, e.g., Ballads, English.</td>
</tr>
<tr>
<td>Ballade/Ballades (instrumental)</td>
<td>Ballades (Instrumental music)</td>
<td>For ballades for a specific medium, a second heading is assigned, e.g. 1. Ballades (Instrumental music) 2. Piano music.</td>
</tr>
<tr>
<td>Ballade/Ballades (vocal)</td>
<td>Ballades (Polyphonic chansons)</td>
<td>Do not include medium of performance in the subject heading</td>
</tr>
<tr>
<td>Ballet/Balletts</td>
<td>Balletti (Part songs)</td>
<td>Do not include medium of performance in the subject heading</td>
</tr>
<tr>
<td>Type</td>
<td>Subject heading</td>
<td>Comments</td>
</tr>
<tr>
<td>----------------------</td>
<td>-----------------</td>
<td>-----------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Barcarolle/Barcaroles</td>
<td>Barcaroles new</td>
<td>There is no scope note in the subject authority record concerning qualifying by medium of performance.</td>
</tr>
<tr>
<td>Barcarollette/Barcarollettes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Basse danse</td>
<td>Basses danses</td>
<td>There is no scope note in the subject authority record concerning qualifying by medium of performance.</td>
</tr>
<tr>
<td></td>
<td>(Music)</td>
<td></td>
</tr>
<tr>
<td>Beguine/Beguines</td>
<td>Beguines (Music)</td>
<td>Not qualified by medium of performance; assign an additional heading for the medium of performance for beguines for a specific medium.</td>
</tr>
<tr>
<td>Blues</td>
<td>Blues (Music)</td>
<td>Assigned to blues with voice(s) or for two or more instrumentalists; LC is not qualifying this heading by medium of performance; headings for individual instruments may be qualified by &quot;(Blues)&quot;.</td>
</tr>
<tr>
<td>Bolero/Boleros</td>
<td>Boleros (Music)</td>
<td>Not qualified by medium of performance; assign an additional heading for the medium of performance for boleros for a specific medium.</td>
</tr>
<tr>
<td>Bossa nova</td>
<td>Bossa nova (Music)</td>
<td>Not qualified by medium of performance; assign an additional heading for the medium of performance for bossa nova for a specific medium.</td>
</tr>
<tr>
<td>Bourrée/Bourrées</td>
<td>Bourrées</td>
<td>Not qualified by medium of performance; assign an additional heading for the medium of performance for bourrées for a specific medium.</td>
</tr>
<tr>
<td>Canción/Canciones</td>
<td>Songs</td>
<td>See song [749] for medium of performance for uniform titles; do not include medium of performance in the subject heading</td>
</tr>
<tr>
<td></td>
<td>for vocal works</td>
<td></td>
</tr>
<tr>
<td>Canon/Canons</td>
<td>Canons, fugues, etc.</td>
<td>For collections of canons, fugues, and similar compositions for various mediums of performance; add medium of performance to this heading for individual canons, fugues, etc. and collections of canons, fugues, etc. for a specific medium of performance.</td>
</tr>
<tr>
<td>Cantata/Cantatas</td>
<td>Cantatas</td>
<td>For collections of sacred and secular cantatas for chorus of mixed voices or for various types of chorus (men's, mixed, women's, etc.).</td>
</tr>
<tr>
<td></td>
<td>Cantatas, Sacred</td>
<td>For sacred cantatas for mixed voices or collections of sacred cantatas for various groups of voices (men's, mixed, women's, etc.).</td>
</tr>
<tr>
<td></td>
<td>Cantatas, Secular</td>
<td>For secular cantatas for mixed voices or collections of secular cantatas for various groups of voices (men's, mixed, women's, etc.).</td>
</tr>
<tr>
<td></td>
<td>Solo cantatas</td>
<td>For collections of sacred and secular solo cantatas for various ranges of</td>
</tr>
</tbody>
</table>
Preferred titles
Published on Yale University Library (https://web.library.yale.edu)

Voices (high, low, medium).

Solo cantatas,
Sacred
For collections of sacred solo cantatas for various ranges of solo voice (high, low, medium), collections for various combinations of two or more solo voices, or combinations of these types, and individual works for two or more solo voices. Assign an additional heading is assigned for the medium of performance for collections for the same combination of two or more solo voices, and individual works, e.g., 1. Solo cantatas, Sacred. 2. Sacred vocal duets; 1. Solo cantatas, Sacred. 2. Sacred vocal duets with orchestra; 1. Solo cantatas, Sacred. 2. Sacred vocal trios with organ.

Solo cantatas,
Secular
For collections of secular solo cantatas for various voice ranges (high, low, medium).

Canticle/Canticles
Canticles
Do not include medium of performance in the subject heading

Canto/Canti/Cantos
Songs
See song [749] for medium of performance for uniform titles; do not include medium of performance in the subject heading.

Canzonet/Canzonets
Canzonetta/Canzonettas
Canzonets (Part songs)
For collections of canzonets and individual canzonets in more than one language. Collections of canzonets and individual canzonets in a single language are entered under the heading qualified by the language, e.g. Canzonets (Part songs), English.

Carol/Carols
Carols
For collections of carols in various languages. Collections of carols and individual carols in a single language are entered under the heading qualified by the language, e.g. Carols, English.

Cassation/Cassations
Suites
Include medium of performance in both when appropriate

Catch/Catches
Glees, catches, rounds, etc.
Do not include medium of performance in the subject heading

Chacarera/Chacareras
Chacareras (Music)
[Although there is no scope note indicating such, this subject heading is not qualified by medium of performance; assign an additional heading for the medium of performance for chacareras for a specific medium.]

Chaconne/Chaconnes
Chaconnes
Include medium of performance in both when appropriate

Chanson/Chansons
Polyphonic chansons
See song [749] for medium of performance for uniform titles; do not include medium of performance in the subject heading

Chanson/Chansons
Songs
Include medium of performance in
<table>
<thead>
<tr>
<th>Preferred titles</th>
<th>Published on Yale University Library (<a href="https://web.library.yale.edu">https://web.library.yale.edu</a>)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Chant/Chants</strong> for vocal works Chants [name of rite] chants</td>
<td>both when appropriate See <strong>song</strong> [749] for medium of performance for uniform titles; do not include medium of performance in the subject heading; include the name of rite, e.g., Byzantine chants, Gregorian chants, etc., when applicable</td>
</tr>
<tr>
<td><strong>Choralbearbeitung/Choral Chorale preludes bearbeitungen</strong></td>
<td>Implied medium of performance: organ; for other mediums of performance, use the heading followed by the medium, e.g. <strong>Chorale preludes (Orchestra)</strong></td>
</tr>
<tr>
<td><strong>Chorale prelude/Chorale preludes</strong></td>
<td><strong>Choralvorspiel/Choralvorspiele</strong></td>
</tr>
<tr>
<td><strong>Choral-Vorspiel/Choral-Vorspiele</strong></td>
<td><strong>Chorale/Chorales</strong></td>
</tr>
<tr>
<td><strong>Chorale/Chorales</strong></td>
<td><strong>Chorales</strong></td>
</tr>
<tr>
<td><strong>Choro/Choros</strong></td>
<td><strong>Choros</strong></td>
</tr>
<tr>
<td><strong>Chorinho/Chorinhos</strong></td>
<td><strong>Choros</strong></td>
</tr>
<tr>
<td><strong>Concertino/Concertinos</strong></td>
<td>For concertos accompanied by full orchestra, use the heading followed by the solo instrument(s) in parentheses, e.g. <strong>Concertos (Piano)</strong>; for concertos with accompaniment of an ensemble other than full orchestra, name the type of ensemble in the parenthetical statement following the word “with,” e.g. <strong>Concertos (Flute with chamber orchestra)</strong></td>
</tr>
<tr>
<td><strong>Concerto/Concertos</strong></td>
<td><strong>Concertos</strong></td>
</tr>
<tr>
<td><strong>Concerto grosso/Concerti Concerti grossi grossi</strong></td>
<td>Use for a collections of concerti grossi; for an individual concerto grosso, use the heading &quot;Concertos&quot; with medium of performance.</td>
</tr>
<tr>
<td><strong>Conductus</strong></td>
<td><strong>Conductus</strong></td>
</tr>
<tr>
<td><strong>Country dance/Country dances (Music)</strong></td>
<td>Although there is no scope note with instructions to not qualify this heading by medium of performance, there are references from the heading qualified by medium; assign an additional heading for the medium of performance for country dances for a specific medium.</td>
</tr>
<tr>
<td><strong>Courante/Courantes</strong></td>
<td><strong>Courantes</strong></td>
</tr>
<tr>
<td><strong>Credo</strong></td>
<td><strong>Credo (Music)</strong></td>
</tr>
<tr>
<td><strong>Credo (Music)</strong></td>
<td>Do not include medium of performance for courantes for a specific medium.</td>
</tr>
<tr>
<td>Type</td>
<td>Subject heading</td>
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<tr>
<td>-----------------------------</td>
<td>-----------------------</td>
</tr>
<tr>
<td>Czarda/Czardas</td>
<td>Czardas</td>
</tr>
<tr>
<td>Divertimento/Divertimentos</td>
<td>Suites</td>
</tr>
<tr>
<td>Divertiomento/Divertimentinos</td>
<td>Suites</td>
</tr>
<tr>
<td>Divisions</td>
<td>Variations</td>
</tr>
<tr>
<td>Duet/Duets</td>
<td>Duets</td>
</tr>
<tr>
<td>Ecossaise/Ecossaises</td>
<td>Ecossaises</td>
</tr>
<tr>
<td>Entr'acte/Entr'actes</td>
<td>Entr'acte music</td>
</tr>
<tr>
<td>Estampie/Estampies</td>
<td>Estampes</td>
</tr>
<tr>
<td>Estudio/Estudios</td>
<td>‡v Studies and exercises</td>
</tr>
<tr>
<td>Etude/Études</td>
<td>Études</td>
</tr>
<tr>
<td>Étude/Études</td>
<td>Etüde/Ätüden</td>
</tr>
<tr>
<td>Exercise/Exercises</td>
<td>‡v Studies and exercises</td>
</tr>
<tr>
<td>Type</td>
<td>Subject heading</td>
</tr>
<tr>
<td>----------------------</td>
<td>----------------</td>
</tr>
<tr>
<td><strong>Fandango/Fandangos</strong></td>
<td>Fandangos</td>
</tr>
<tr>
<td><strong>Fanfare/Fanfares</strong></td>
<td>Fanfares</td>
</tr>
<tr>
<td><strong>Finale/Finales</strong></td>
<td>Finales (Music)</td>
</tr>
<tr>
<td><strong>Foxtrot/Foxtrots</strong></td>
<td>Foxtrots</td>
</tr>
<tr>
<td><strong>Fugue/Fugues</strong></td>
<td>Canons, fugues, etc.</td>
</tr>
<tr>
<td><strong>Furiant/Furiants</strong></td>
<td>Furiants</td>
</tr>
<tr>
<td><strong>Galliard/Galiards</strong></td>
<td>Galliards</td>
</tr>
<tr>
<td><strong>Galop/Galops</strong></td>
<td>Galops</td>
</tr>
<tr>
<td><strong>Gavotte/Gavottes</strong></td>
<td>Gavottes</td>
</tr>
<tr>
<td><strong>Gesang/Gesänge</strong></td>
<td>Songs</td>
</tr>
<tr>
<td><strong>Gigue/Gigues</strong></td>
<td>Jigs</td>
</tr>
<tr>
<td><strong>Glee/Glees</strong></td>
<td>Glees, catches,</td>
</tr>
<tr>
<td>Type</td>
<td>Subject heading</td>
</tr>
<tr>
<td>-----------------------------</td>
<td>--------------------------</td>
</tr>
<tr>
<td>Gloria</td>
<td>rounds, etc.</td>
</tr>
<tr>
<td></td>
<td>Gloria in excelsis</td>
</tr>
<tr>
<td></td>
<td>Deo (Music)</td>
</tr>
<tr>
<td>Gradual/Graduals</td>
<td>Graduals (Chants)</td>
</tr>
<tr>
<td>Guajira/Guajiras</td>
<td>Guajiras</td>
</tr>
<tr>
<td>Gyakorlat/Gyakorlatok</td>
<td>‡v Studies and exercises</td>
</tr>
<tr>
<td>Hanesera/Habaneras</td>
<td>Habaneras</td>
</tr>
<tr>
<td>Hornpipe/Hornpipes</td>
<td>Hornpipes</td>
</tr>
<tr>
<td>Hymn/Hymns</td>
<td>Hymns</td>
</tr>
<tr>
<td>In nomine/In nomines</td>
<td>In nomine (Music)</td>
</tr>
<tr>
<td>Interlude/Interludes</td>
<td>Interludes (Music)</td>
</tr>
<tr>
<td>Introit/Introits</td>
<td>Introits (Music)</td>
</tr>
<tr>
<td>Jota/Jotas</td>
<td>Jotas</td>
</tr>
<tr>
<td>Krakowiak/Krakowiaks</td>
<td>Krakowiaks</td>
</tr>
<tr>
<td>Kyrie</td>
<td>Kyrie eleison (Music)</td>
</tr>
<tr>
<td>Ländler</td>
<td>Ländler (Music)</td>
</tr>
<tr>
<td>Type</td>
<td>Subject heading</td>
</tr>
<tr>
<td>-------------------------</td>
<td>-----------------</td>
</tr>
<tr>
<td>Laulu/Laulut</td>
<td>Songs</td>
</tr>
<tr>
<td>Lied/Lieder</td>
<td>Songs</td>
</tr>
<tr>
<td>Madrigal/Madrigals</td>
<td>Madrigals</td>
</tr>
<tr>
<td>Magnificat/Magnificats</td>
<td>Magnificat (Music)</td>
</tr>
<tr>
<td>Mambo/Mambos</td>
<td>Mambos (Music)</td>
</tr>
<tr>
<td>March/Marches</td>
<td>Marches</td>
</tr>
<tr>
<td>Marcietta/Marciettas</td>
<td>Mass/Masses</td>
</tr>
<tr>
<td>Mass/Masses</td>
<td>Masses</td>
</tr>
<tr>
<td>Mazurka/Mazurkas</td>
<td>Mazurkas</td>
</tr>
<tr>
<td>Mélodie/Mélodies</td>
<td>Songs</td>
</tr>
<tr>
<td>Milonga/Milongas</td>
<td>Milongas (Music)</td>
</tr>
<tr>
<td>Minuet/Minuets</td>
<td>Minuets</td>
</tr>
<tr>
<td>Miserere</td>
<td>Psalms (Music)--51st Psalm or Psalms (Music)--57th Psalm</td>
</tr>
</tbody>
</table>
| Modinha/Modinhas        | Modinhas        | [Although there is no scope note]}
indicating such, this subject heading is not qualified by medium of performance; assign an additional heading for the medium of performance for modinhas for a specific medium.]

<table>
<thead>
<tr>
<th>Motet/Motets</th>
<th>Motets</th>
<th>For collections of motets for various mediums of performance; assign an additional heading for individual motets and collections for a specific medium.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Musicals</td>
<td>Musicals</td>
<td>For theatrical productions, principally of 20th century American or British origin, consisting of musical numbers (songs, ensembles, and dances) integrated into a dramatic framework.</td>
</tr>
<tr>
<td>Revues</td>
<td></td>
<td>For theatrical productions featuring a series of songs, dances, and other entertainments without any unifying dramatic element.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Type</th>
<th>Subject heading</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Noël/Noëls</td>
<td>Carols, French</td>
<td>Do not include medium of performance in the subject heading</td>
</tr>
<tr>
<td>Nonet/Nonets</td>
<td>Nonets</td>
<td>For collections of compositions for nine instruments belonging to various families and in various combinations; for collections of compositions not in a specific form or of a specific type for a single combination of nine instruments, and individual works, enter under this heading followed by a parenthetical qualifier with the names of the instruments; precede the heading with the name of the instrumental family [750] when all are from the same family.</td>
</tr>
<tr>
<td>Octet/Octets</td>
<td>Octets</td>
<td>For collections of compositions for eight instruments belonging to various families and in various combinations; for collections of compositions not in a specific form or of a specific type for a single combination of eight instruments, and individual works, enter under this heading followed by a parenthetical qualifier with the names of the instruments; precede the heading with the name of the instrumental family [750] when all are from the same family.</td>
</tr>
<tr>
<td>Offertory/Offertories</td>
<td>Offertories (Music)</td>
<td>Do not include medium of performance in the subject heading</td>
</tr>
<tr>
<td>Overture/Overtures</td>
<td>Overtures</td>
<td>For overtures for orchestra; add medium of performance in parentheses to this heading for overtures for other mediums of performance.</td>
</tr>
<tr>
<td>Part song/Part songs</td>
<td>Part songs</td>
<td>Secular vocal chamber music works</td>
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<table>
<thead>
<tr>
<th>Type</th>
<th>Subject heading</th>
<th>Comments</th>
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<tbody>
<tr>
<td>Motet/Motets</td>
<td>Motets</td>
<td>Для коллекций мотетов для различных средств исполнения; надстройте дополнительную заголовок для индивидуального мотета и коллекций для конкретного средства исполнения.</td>
</tr>
<tr>
<td>Musicals</td>
<td>Musicals</td>
<td>Для театральных производств, главным образом, американских или британских произведений 20-го столетия, состоящих из музыкальных номеров (песен, ансамблей, танцев) интегрированных в драматический фреймворк.</td>
</tr>
<tr>
<td>Revues</td>
<td></td>
<td>Для театральных производств, представляющих серию песен, танцев и других развлечений без единяющего драматического элемента.</td>
</tr>
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<table>
<thead>
<tr>
<th>Тип</th>
<th>Заголовок</th>
<th>Комментариев</th>
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</thead>
<tbody>
<tr>
<td>Noël/Noëls</td>
<td>Carols, French</td>
<td>Не включайте средство исполнения в заголовок</td>
</tr>
<tr>
<td>Nonet/Nonets</td>
<td>Nonets</td>
<td>Для коллекций композиций для девяти инструментов различных семей и в различных комбинациях; для коллекций композиций не в определенной форме или определенного типа для одной комбинации из девяти инструментов, и индивидуальных работ, вводите под этим заголовок, следуя за скобочным квалификатором с именами инструментов; предыдите заголовок с именем инструментальной семьи [750] когда все они из одной семьи.</td>
</tr>
<tr>
<td>Octet/Octets</td>
<td>Octets</td>
<td>Для коллекций композиций для восьми инструментов различных семей и в различных комбинациях; для коллекций композиций не в определенной форме или определенного типа для одной комбинации из восьми инструментов, и индивидуальных работ, вводите под этим заголовок, следуя за скобочным квалификатором с именами инструментов; предыдите заголовок с именем инструментальной семьи [750] когда все они из одной семьи.</td>
</tr>
<tr>
<td>Offertory/Offertories</td>
<td>Offertories (Music)</td>
<td>Не включайте средство исполнения в заголовок</td>
</tr>
<tr>
<td>Overture/Overtures</td>
<td>Overtures</td>
<td>Для увертюра для оркестра; добавьте средство исполнения в скобках к этому заголовку для увертюра для других средств исполнения.</td>
</tr>
<tr>
<td>Part song/Part songs</td>
<td>Part songs</td>
<td>Секулярные вокальные камерные музыкальные произведения</td>
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<tr>
<td>Music Heading</td>
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<tr>
<td>Part-song/Part-songs</td>
<td>for solo voices or chorus, unaccompanied or with instruments, including collections and individual works in more than one language; part songs in a single language are entered under the heading qualified by the language, e.g. ‡a Part songs, English</td>
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</tr>
<tr>
<td>Partita/Partitas</td>
<td>Suites; include medium of performance in both when appropriate</td>
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<tr>
<td>Pasodoble/Pasodobles</td>
<td>Pasodobles; not qualified by medium of performance; assign an additional heading for the medium of performance for pasodobles for a specific medium.</td>
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</tr>
<tr>
<td>Passacaglia/Passacaglias</td>
<td>Passacaglias; for collections of passacaglias for various mediums of performance; add medium of performance in parentheses to this heading for individual passacaglias and collections of passacaglias for a specific medium of performance.</td>
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<tr>
<td>Passamezzo/Passamezzos</td>
<td>Passamezzos; not qualified by medium of performance; assign an additional heading for the medium of performance for passamezzos for a specific medium.</td>
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<td>Passeped/Passeped</td>
<td>Passeped; not qualified by medium of performance; assign an additional heading for the medium of performance for passeped for a specific medium.</td>
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<tr>
<td>Pastoral/Pastorals</td>
<td>Pastoral music (Secular); for instrumental and vocal pastoral(e)s; for sacred pastoral(e)s, assign the appropriate subject heading for the vocal form.</td>
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<tr>
<td>Pavane/Pavans</td>
<td>Pavans; not qualified by medium of performance; assign an additional heading for the medium of performance for pavans for a specific medium.</td>
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<tr>
<td>Polka/Polkas</td>
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<tr>
<td>Polonaise/Polonaises</td>
<td>Polonaises; not qualified by medium of performance; assign an additional heading for the medium of performance for polonaises for a specific medium.</td>
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<tr>
<td>Potpourri/Potpourris</td>
<td>Potpourris; for collections of musical potpourris for various mediums of performance; enter individual compositions and collections of potpourris for a single medium of performance under this heading followed by a parenthetical qualifier indicating the medium.</td>
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<tr>
<td>Prélude de</td>
<td>Chorale preludes; for compositions originally written or...</td>
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<td>Type</td>
<td>Subject heading</td>
<td>Comments</td>
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<tr>
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<tr>
<td>choral/Préludes de chorals</td>
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<td>arranged for organ; for other mediums of performance, use the heading followed by the medium, e.g. Chorale préludes (Orchestra)</td>
</tr>
<tr>
<td>Psalm/Psalms</td>
<td>Psalms (Music)</td>
<td>Not qualified by medium of performance; for collections of various Psalms set to music and individual compositions with text from several Psalms; for individual works with text from a single Psalm, indicate the specific Psalm in ‡v, e.g., Psalms (Music) ‡v 100th Psalm.</td>
</tr>
<tr>
<td>Quadrille/Quadrilles</td>
<td>Quadrilles</td>
<td>Not qualified by medium of performance; assign an additional heading for the medium of performance for quadrilles for a specific medium.</td>
</tr>
<tr>
<td>Quartet/Quartets</td>
<td>Quartets</td>
<td>For collections of compositions for four instruments belonging to various families and in various combinations; for collections of compositions not in a specific form or of a specific type for a single combination of four instruments, and individual works, enter under this heading followed by a parenthetical qualifier with the names of the instruments; precede the heading with the name of the instrumental family [750] when all are from the same family.</td>
</tr>
<tr>
<td>Quartettino/Quartettinos</td>
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<td>For collections of compositions for five instruments belonging to various families and in various combinations; for collections of compositions not in a specific form or of a specific type for a single combination of five instruments, and individual works, enter under this heading followed by a parenthetical qualifier with the names of the instruments; precede the heading with the name of the instrumental family [750] when all are from the same family.</td>
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<tr>
<td>Quintet/Quintets</td>
<td>Quintets</td>
<td>For collections of compositions for five instruments belonging to various families and in various combinations; for collections of compositions not in a specific form or of a specific type for a single combination of five instruments, and individual works, enter under this heading followed by a parenthetical qualifier with the names of the instruments; precede the heading with the name of the instrumental family [750] when all are from the same family.</td>
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<tr>
<td>Quodlibet/Quodlibets</td>
<td>Quodlibets (Music)</td>
<td>Not qualified by medium of performance; assign an additional heading for the medium of performance for quodlibets for a specific medium.</td>
</tr>
<tr>
<td>Rag/Rags</td>
<td>Ragtime music</td>
<td>May be used as a qualifier under headings for certain individual instruments, e.g., Piano music (Ragtime)</td>
</tr>
<tr>
<td>Requiem/Requiems</td>
<td>Requiems</td>
<td>For requiems for mixed voices and collections of requiems for various groups of voices (men's, mixed, women's, etc.); for individual requiems and collections of requiems for one</td>
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<td>Type</td>
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<tr>
<td>Rhapsody/Rhapsodies</td>
<td>Rhapsodies (Music)</td>
<td>Do not include medium of performance in the subject heading</td>
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<td>Rigaudon/Rigaudons</td>
<td>Rigaudons</td>
<td>Not qualified by medium of performance; assign an additional heading for the medium of performance for rigaudons for a specific medium.</td>
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<tr>
<td>Romance/Romances (instrumental)</td>
<td>Romances (Music)</td>
<td>Include medium of performance in uniform title; subject heading not qualified by medium of performance; assign an additional heading for the medium of performance for romances for a specific medium.</td>
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<tr>
<td>Romance/Romances (vocal)</td>
<td>Songs</td>
<td>See song [749] for medium of performance for uniform titles; include medium of performance in the subject heading</td>
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<tr>
<td>Rondeau/Rondeaux</td>
<td>Rondeaux (Polyphonic chansons)</td>
<td>Do not include medium of performance in the subject heading</td>
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<tr>
<td>Rondino/Rondinos Rondo/Rondos Rondoletto/Rondolettos</td>
<td>Rondos</td>
<td>For collections of rondos for various mediums of performance; enter individual compositions and collections of rondos for a single medium of performance under this heading followed by a parenthetical qualifier indicating the medium.</td>
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<tr>
<td>Rumba/Rumbas</td>
<td>Rumbas</td>
<td>Not qualified by medium of performance; assign an additional heading for the medium of performance for rumbas for a specific medium.</td>
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<tr>
<td>Saltarello/Saltarellos</td>
<td>Saltarellos</td>
<td>Not qualified by medium of performance; assign an additional heading for the medium of performance for saltarellos for a specific medium.</td>
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<tr>
<td>Salve Regina</td>
<td>Salve Regina (Music)</td>
<td>Do not include medium of performance to either; medium of performance may be used in uniform title to resolve conflicts</td>
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<td>Samba/Sambas</td>
<td>Sambas</td>
<td>Not qualified by medium of performance; assign an additional heading for the medium of performance for sambas for a specific medium.</td>
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<td>Sanctus</td>
<td>Sanctus (Music)</td>
<td>Do not include medium of performance to either; medium of performance may be used in uniform title to resolve conflicts</td>
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<td>Saraband/Sarabands</td>
<td>Sarabands</td>
<td>Not qualified by medium of performance; assign an additional heading for the medium of performance for sarabands for a specific medium.</td>
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<tr>
<td>Preferred titles</td>
<td>Published on Yale University Library (<a href="https://web.library.yale.edu">https://web.library.yale.edu</a>)</td>
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<td>Sardana/Sardanas</td>
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<td>Not qualified by medium of performance; assign an additional heading for the medium of performance for sardanas for a specific medium.</td>
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<td>Scherzando/Scherzandos</td>
<td>Scherzos</td>
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<tr>
<td>Scherzettino/Scherzettinos</td>
<td>For collections of scherzos for various mediums of performance; enter individual compositions and collections of scherzos for a single medium of performance under this heading followed by a parenthetical qualifier indicating the medium.</td>
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<td>Scherzino/Scherzinoss</td>
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<tr>
<td>Scherzo/Scherzos</td>
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<tr>
<td>Seguidilla/Seguidillas</td>
<td>Seguidillas (Music)</td>
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<tr>
<td></td>
<td>For both instrumental and vocal seguidillas.</td>
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<tr>
<td>Septet/Septets</td>
<td>Septets</td>
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<tr>
<td></td>
<td>For collections of compositions for seven instruments belonging to various families and in various combinations; for collections of compositions not in a specific form or of a specific type for a single combination of seven instruments, and individual works, enter under this heading followed by a parenthetical qualifier with the names of the instruments; precede the heading with the name of the instrumental family when all are from the same family.</td>
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<tr>
<td>Serenade/Serenades</td>
<td>Suites</td>
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<tr>
<td>Sevillana/Sevillanas</td>
<td>Sevillanas</td>
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<td></td>
<td>Not qualified by medium of performance; assign an additional heading for the medium of performance for sevillanas for a specific medium. [instructions based on LC practice.]</td>
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<td>Sextet/Sextets</td>
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<td>For collections of compositions for six instruments belonging to various families and in various combinations; for collections of compositions not in a specific form or of a specific type for a single combination of six instruments, and individual works, enter under this heading followed by a parenthetical qualifier with the names of the instruments; precede the heading with the name of the instrumental family when all are from the same family.</td>
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<td>Siciliana/Sicilianas</td>
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</tr>
<tr>
<td>Sinfonia/Sinfonie</td>
<td>Symphonies</td>
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<tr>
<td>Sinfonietta/Sinfoniettas</td>
<td>For symphonies for orchestra; add medium of performance in parentheses to this heading for symphonies for other mediums of performance.</td>
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<tr>
<td>Son/Sones</td>
<td>Sones</td>
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<td></td>
<td>there is no scope note in the subject</td>
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<tr>
<td>Type</td>
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<td>Comments</td>
</tr>
<tr>
<td>------------------------------</td>
<td>-----------------</td>
<td>----------</td>
</tr>
<tr>
<td>Sonata/Sonatas</td>
<td>Sonatas</td>
<td>For works for one or two solo instruments; for collections of compositions for one or two solo instruments; add medium of performance in parentheses to this heading for individual sonatas and collections of sonatas for a specific medium of performance; sonatas for three or more solo instruments are entered under headings for the medium of performance; for sonatas for two melody instruments and continuo, see <em>trip sonatas</em>.</td>
</tr>
<tr>
<td>Song/Songs</td>
<td>Songs</td>
<td>See <em>song</em> [749] for medium of performance for uniform titles; include medium of performance in the subject heading</td>
</tr>
<tr>
<td>Spiritual/Spirituals</td>
<td>Spirituals (Songs)</td>
<td>Not qualified by medium of performance or format subdivision</td>
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<td>Stabat Mater</td>
<td>Stabat Mater dolorosa (Music)</td>
<td>Do not include medium of performance to either; medium of performance may be used in uniform title to resolve conflicts</td>
</tr>
<tr>
<td>Study/Studies</td>
<td>Symphonic poems</td>
<td>For pedagogical works; form subdivision under individual musical instruments and families of instruments</td>
</tr>
<tr>
<td>Suite/Suites</td>
<td>Symphonies</td>
<td>Implied medium of performance: orchestra; add medium of performance in parentheses to this heading for symphonic poems for other mediums of performance.</td>
</tr>
</tbody>
</table>

*Te Deum* laudamus
Terzettino/Terzettinos  Trios
For collections of compositions for three instruments belonging to various families and in various combinations; for collections of compositions not in a specific form or of a specific type for a single combination of three instruments, and individual works, enter under this heading followed by a parenthetical qualifier with the names of the instruments; precede the heading with the name of the instrumental family [750] when all are from the same family.

Toccata/Toccatas  Toccatas
Not qualified by medium of performance; assign an additional heading for the medium of performance for toccatas for a specific medium.

Trios
For collections of compositions for three instruments belonging to various families and in various combinations; for collections of compositions not in a specific form or of a specific type for a single combination of three instruments, and individual works, enter under this heading followed by a parenthetical qualifier with the names of the instruments; precede the heading with the name of the instrumental family [750] when all are from the same family.

Trio sonata/Trio sonatas  Trio sonatas
For collections of trio sonatas for two melody instruments and continuo; add medium of performance to this heading for individual trio sonatas and collections of trio sonatas for two specific melody instruments and continuo; for sonatas for one or two solo instruments, see sonatas.

Übung/Übungen  Studies and exercises
For pedagogical works; form subdivision under individual musical instruments and families of instruments.

Variation/Variations  Variations
For collections of variations for various mediums of performance; add medium of performance to this heading for individual variations and collections of variations for a specific medium of performance.

Vesper/Vespers  Vespers (Music)
Do not include medium of performance to either; medium of performance may be used in uniform title to resolve conflicts.

Villancico/Villancicos  Villancicos (Music)
Not qualified by medium of performance.
preferred titles

<table>
<thead>
<tr>
<th>Villanella/Villanelle</th>
<th>Villanelle (Part songs)</th>
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<tr>
<td>Performance; villancicos for a specific medium, assign an additional heading for the medium of performance for villancicos for a specific medium, e.g. <strong>Part songs, Spanish</strong>. For vocal works.</td>
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Villanelle/Villanelle

<table>
<thead>
<tr>
<th>Vocalise/Vocalises</th>
<th>Vocalises</th>
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<tr>
<td>See <strong>song</strong> [749] for medium of performance for uniform titles; include medium of performance in the subject heading</td>
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Vocalise/Vocalises

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</thead>
<tbody>
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<td>Zortzico/Zortzicos</td>
<td>Zortzikos (Music)</td>
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</tbody>
</table>

Not qualified by medium of performance; assign an additional heading for the medium of performance for waltzes for a specific medium.

Not qualified by medium of performance; assign an additional heading for the medium of performance for zortzikos for a specific medium.

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Work numbers for authorized access points

[Music Cataloging at Yale](https://web.library.yale.edu/cataloging/music) | [Preferred titles](https://web.library.yale.edu/cataloging/music/preferred-titles)

Work numbers for authorized access points for composers whose works are assigned numbers other than opus numbers or numbers in addition to opus numbers

See also [Thematic catalogs](https://web.library.yale.edu/cataloging/music/comparison-of-uniform-titles-and-preferred-titles)

Many composer's works are assigned **work (or thematic index) numbers** [751] in addition to or in place of opus or serial numbers.

For a list of thematic indexes currently being used in the creation of authorized and variant access points in the Library of Congress/NACO Authority File (LC/NAF), see the Music Library Association Cataloging and Metadata Committee's [Thematic Indexes Used in Library of Congress NACO Authority Files](https://web.library.yale.edu/cataloging/music/comparison-of-uniform-titles-and-preferred-titles)[744]

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Source URL: https://web.library.yale.edu/cataloging/music/preferred-titles

Links

http://web.library.yale.edu/cataloging/music/acpointswor[16]
http://web.library.yale.edu/cataloging/music/acpointssad[17]
http://web.library.yale.edu/cataloging/music/acpointspart[18]
http://web.library.yale.edu/cataloging/music/thematic-catalogs[23]
http://web.library.yale.edu/cataloging/music/composers-work-lists-web[28]
http://web.library.yale.edu/cataloging/music/composers-worklists-in-published-scores-books-or-periodicals[29]
ichnisSeinerWerkenInChronologischerFolge/SchubertDeutsch-verzeichnisDv#page/n0emode/1up [37]
http://www.musiqueoruequebec.ca/catal/telemann/tegp.html [38]
http://www.classical.net/music/composer/works/vivaldi/lists/fanna.php [39]
http://www.hofmeister.rhu.ac.uk/2008/content/database/indices/composers/Aa-Ad.html [47]
http://www.archive.org/details/biographieuniver187801 [67]
http://web.library.yale.edu/cataloging/music/preferred-titles [70]
http://web.library.yale.edu/cataloging/music/preftitles[6,14,2,5][71]
http://web.library.yale.edu/cataloging/music/preftitles[ singularplural][72]
http://web.library.yale.edu/cataloging/music/medium[6,15,1][73]
https://web.library.yale.edu/cataloging/music/LCMPT [74] http://web.library.yale.edu/cataloging/music/frbr-wemi-music#work [75] http://web.library.yale.edu/cataloging/music/frbr-wemi-music#expression [76]
http://web.library.yale.edu/cataloging/music/prefsource#2.2.4 [82]
http://web.library.yale.edu/cataloging/music/medium[6,15,1][87]
http://web.library.yale.edu/cataloging/music/preftitles#onepart [88]
http://web.library.yale.edu/cataloging/music/preftitles#6.14,2,7 [89]
http://web.library.yale.edu/cataloging/music/preftitles#6.14,2,7,2 [90]
http://www.library.yale.edu/cataloging/music/preftitles#twoartscons [91]
http://web.library.yale.edu/cataloging/music/acpointswor[6,28,1,2][92]
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