

## **0. GENERAL RULES**

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### **0A. Scope**

These rules provide instructions for cataloging printed music whose rarity, value or interest make special description necessary or desirable. They are especially appropriate for publications produced by printing methods dating from the onset of music printing through the nineteenth century. They may be used in describing printed music up to the present, as well, particularly music produced in fine or limited editions.

These instructions may also be used in cataloging manuscript music, particularly modern manuscripts dated after 1600. Rules addressing print and manuscript music are integrated herein and apply to both formats, unless otherwise indicated. Additional instructions for manuscripts are provided where appropriate. These instructions may also be useful for printed music with significant manuscript characteristics, such as handwritten inscriptions, revisions, or other annotations. The rules do not address pre-1600 manuscripts, photocopies, digital files, or printouts.

### **0B. The basic description**

#### **0B1. Required elements**

The description must always include the following elements, regardless of the completeness of the information available:

- › title proper
- › date of publication or creation
- › extent
- › size

Also include other elements of description as set out in the following rules, if available and appropriate to the chosen level of description.

## **0B2. Basis of the description**

**0B2.1. General rule.** Base the description on the item in hand.

**0B2.2. Imperfect copies.** If describing published music known to be imperfect, and details of a perfect (or more perfect) copy can be determined, base the description on the perfect copy. Use square brackets only where required for description of the perfect copy. In such cases, the details may be determined by examining additional copies or by referring to reliable descriptions in other sources. As appropriate, cite the source used for the description in a note (see **7B15**). Make a local note describing the imperfection of the copy in hand (see **7B20.1**).

If no reliable evidence of the details of a perfect copy is available, describe the copy as it is. Make a general note indicating that the description is based on an imperfect copy.

## **0C. Chief source of information**

### **0C1. Single title page**

**0C1.1.** The chief source of information is the title page, or, if there is no title page, the source from within the item that is used as a substitute for it. If information traditionally given on the title page is given on two facing pages or on pages on successive leaves, with or without repetition, treat all of these pages as the chief source of information.

**0C1.2.** However, if published music bears a cover issued by the publisher, and the cover contains all the elements typically given on a title page but with more recent information than that provided on the title page (e.g., a later edition statement and publication date), choose the cover as the chief source of information. Make a note to indicate that the cover has been chosen as the chief source of information (see **7B3.1**).

Poetry of animated nature illustrated : a chaste, interesting and instructive present for juveniles. -- Second edition. -- Philadelphia : Published by Robert A. Smith, 1848  
*Note:* Title, edition statement, and imprint taken from printed wrapper. Title page reads: Poetry of animated nature illustrated. In a series of numbers. Philadelphia: Published by Robert A. Smith, 1846

**0C1.3.** If one of the options for source of title page consists of a list of titles that includes the title of the piece being cataloged, use as the chief source of information whichever furnishes the fullest information, whether that be the “list” title page, the cover, or the caption.

**0C2. Multiple title pages**

**0C2.1.** If the music has more than one title page, choose as the chief source of information one of the following, applying the first applicable criterion:

- a) If the title pages present the music in different aspects (e.g., as an individual publication and as part of multi-volume music), prefer the one that corresponds to the aspect in which the item is to be treated.
- b) If the music is in more than one volume, each of which has a title page, use the title page in the first volume (or the lowest numbered volume if the first volume is not available).
- c) If the music is in one volume and the chief difference between multiple title pages is imprint date, choose the one with the latest date.
- d) If the music is in one volume and the chief difference between two title pages is that one is letterpress and the other is not, choose the letterpress title page.
- e) If the music has the same information on the title page(s) in more than one language or script, choose the title page that is in the language or script of the main part of the resource.
- f) If two title pages face one another, choose the one on the recto of its leaf.
- g) If two or more title pages follow one another, choose the first one.

Whenever any of the above criteria are applied, indicate in a note the source chosen as the chief source of information.

**0C2.2. Multipart music.** If music consists of several simultaneous parts (e.g. score and parts), choose as the source of the chief source the part that gives the most information, usually the score if present. Indicate in a note the part chosen if other than the score. If the title pages of other parts differ from that of the chief source, indicate the variations in a note, if deemed important.

**0C3. No title page**

For music produced without a title page (or for music produced *with* a title page when the title page is missing and no reliable description of it is available), if a single title proper is available in a single source within the music, use this source as the title page substitute. If the same title proper is available in more than one source within the music, choose as the title page substitute the source that supplies the most additional information. If different titles, or differing forms of the same title, appear within the music, choose as the title page substitute one of the following, in this order of preference:

- a) caption
- b) cover
- c) colophon
- d) other preliminaries
- e) a source elsewhere within the music
- f) a reference source

Indicate in a note the source chosen as the title page substitute (see **7B3**).

Hereafter in these rules, “title page” means “title page or title page substitute”.

**0D. Prescribed sources of information**

The prescribed source(s) of information for each area of the description is set out in preferred order below. Do not interpolate transcribed information from elsewhere in the item if it is not present in a prescribed source for that area.

For manuscripts written or annotated in various hands, transcribe only information that is part of the original manuscript, if this can be determined. Enclose later annotations in square brackets and identify the handwriting and date in a note, if possible.

<b>Area</b>	<b>Prescribed sources of information</b>
1. Title and statement of responsibility	Title page
2. Edition	Title page, caption, cover <sup>1</sup> , colophon, other preliminaries

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<sup>1</sup> Consider the cover to be a prescribed source only if it was issued by the publisher. Title and series-like statements present on covers not issued by the publisher usually represent binders' titles and should be treated as copy-specific information. They may be transcribed in a local note,

3. Material (or type of publication) specific	Title page
4. Publication, distribution, etc.	Title page, caption, cover, colophon, other preliminaries, first page of music
4. Date of creation of manuscript	Title page, caption, cover, last page of music, colophon, other preliminaries, first page of music
5. Physical description	The whole resource
6. Series	Series title page, title page, caption, cover, colophon, other preliminaries
7. Note	Any source
8. Standard number and terms of availability	Any source

In all cases in which information for areas 1-4 is taken from elsewhere than the title page, make a note to indicate the source of the information (see **7B3**, **7B6**, **7B7.1**, **7B8**). In all cases in which information for area 6 is taken from elsewhere than the series title page, make a note to indicate the source of the information (see **7B13**).

### **0E. Prescribed punctuation**

Precede each area, other than the first, by a period-space-dash-space (. -- ) unless the area begins a new paragraph.

Precede or enclose each occurrence of an element of an area with standard punctuation as indicated in the “prescribed punctuation” sections in these rules.

Precede each mark of prescribed punctuation by a space and follow it by a space, with the following exceptions: the comma, period, closing parenthesis, and closing square bracket are not preceded by a space; the opening parenthesis and opening square bracket are not followed by a space.

End paragraphs with normal punctuation (usually the period).

If an entire area or element is omitted from the bibliographic description (e.g., because it is not present in the source), also omit its corresponding prescribed punctuation. Do not use the mark of omission.

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if considered important. In case of doubt, do not consider the cover to be a prescribed source of information.

## 0F. Language and script of the description

### 0F1. General rule

**0F1.1.** In the following areas, transcribe information from the music itself in the language and script (wherever feasible) in which it appears there:

- › Title and statement of responsibility<sup>2</sup>
- › Edition
- › Musical presentation
- › Publication, distribution, etc.
- › Series

**0F1.2.** Give interpolations into these areas in the language and script of the other information in the area, except for prescribed interpolations and other cases specified in these rules (e.g., **4B4** and **4C6**). If the other information in the area is romanized, give interpolations according to the same romanization.

**0F1.3.** Give any other information (other than titles, citations, signatures, and quotations in notes) in the language and script of the cataloging agency.

### 0F2. Romanization

**0F2.1.** If it is not feasible to transcribe from the music using a nonroman script, romanize the text according to the *ALA-LC Romanization Tables*. Do not enclose the romanized text within square brackets. Make a note to indicate that the romanized text appears in nonroman script on the music (see **7B2**).

*Source:*

СОБРАНИЕ РУССИХЪ НАРОДНЫХЪ ПѢСЕНЪ СЪ ИХЪ  
ГОЛОСАМИ

*Transcription:*

Sobranie russkikh narodnykh piesen s ikh golosami

*Note:* Title in Cyrillic script

*Source:*

Anno τής παρθενοτοχίας M. DC. XVIII

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<sup>2</sup> If nonroman text has been transcribed within the first five words of the title proper, provide additional title access for a romanized form of the title proper (see **Appendix F**).

*Transcription:*

Anno tēs parthenotokias MDCXVIII

*Note:* In the date, the text, tēs parthenotokias, is printed in Greek script

**0F2.2.** *Optionally*, if it is feasible to transcribe from the music using a nonroman script, also provide parallel romanized fields using the *ALA-LC Romanization Tables*. Do not enclose the romanized text within square brackets, but indicate in a note that the romanization does not appear on the source.

*Note:* Romanization supplied by cataloger

## **0G. Transcription**

Transcribe information in the form and order in which it is presented in the source, according to these general rules **0B-0G**, unless instructed otherwise by specific rules. Do not use the mark of omission to indicate transposition.

### **0G1. Letters, diacritics, and symbols**

**0G1.1. Letters and diacritics.** In general, transcribe letters as they appear. Do not add accents and other diacritical marks not present in the source. Convert earlier forms of letters and diacritical marks to their modern form (see **Appendix G2**). Transcribe a ligature (e.g., æ, œ) by giving its component letters separately.

**0G1.2. Symbols, etc.** Replace symbols or other matter that cannot be reproduced using available typographical facilities with a cataloger's description in square brackets. Make an explanatory note if necessary.

**0G1.3. Key designations.** Transcribe accidentals (flat and sharp signs, etc.) adjacent (e.g, without a space) following the key letters they modify. If minor keys are represented by lower-case letters in the chief source, transcribe them as lower-case. Otherwise, record any letter(s) representing the key in uppercase.

### **0G2. Capitalization and conversion of case**

**0G2.1. General rule.** Convert letters to uppercase or lowercase according to the rules for capitalization in AACR2, Appendix A. Do not convert case when transcribing roman numerals.

**0G2.2. Letters *i/j* and *u/v*.** If the rules for capitalization require converting the letters *i/j* or *u/v* to uppercase or lowercase, apply the following table:<sup>3</sup>

<i>Uppercase letter to be converted</i>	<i>Lowercase conversion</i>
I (vowel or consonant) anywhere in word	i
II at end of word	ij
II elsewhere in word	ii
V (vowel or consonant) at beginning of word	v
V (vowel or consonant) elsewhere in word	u
VV representing single letter	vv

<i>Lowercase letter to be converted</i>	<i>Uppercase conversion</i>
i (vowel or consonant) anywhere in word	I
j (vowel or consonant) anywhere in word	I
u (vowel or consonant) anywhere in word	V
v (vowel or consonant) anywhere in word	V
vv representing single letter	VV

If the source uses a gothic typeface that does not distinguish between the letters *i/j* or the letters *u/v*, transcribe the letters as *i* and *v* respectively.

*Source:*

LE QVINTE MVSICHE ... DI CLAVDIO SARACINI

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<sup>3</sup> This table represents the “solution of last resort” for text-based material, as given in **Appendix G**. However, unlike material that is primarily text-based, music will usually not have sufficient text to analyze the printer’s pattern of usage for *i/j* and *u/v*; therefore, this table is used in every case for music. For information on the early printing of primarily textual matter as it pertains to the transcription of *i/j* and *u/v*, see **Appendix G4**. If any of the letters transcribed within the first five words of the title proper are in converted form, provide additional title access using alternative forms of the title proper as needed (see **Appendix F**).

*Transcription:*

Le quinte musiche / di Claudio Saracini

*Source:*

ROMAE APVD VALERIVM DORICVM BRIXIENSEM

*Transcription:*

Romae : Apud Valerium Doricum Brixiansem

**0G2.3. Final capital "I" in Latin.** Do not convert to lowercase a final capital I in Latin texts when the final I is uppercase and the immediately preceding letters in the word are lowercase or smaller capital letters. Since this usage is not merely typographic but affects meaning, the capital must be left in that form.<sup>4</sup>

*Source:*

Typis Dvcalis MonasterI Campidonensis

*Transcription:*

Typis Ducalis MonasterI Campidonensis

**0G2.4. Chronograms.** Capital letters occurring apparently at random or in a particular sequence on a title page or in a colophon may represent a chronogram. Where there is good reason to assume that a chronogram is being used, do not convert letters considered part of the chronogram from uppercase to lowercase, or from lowercase to uppercase (see also **4D2.2**).

**0G3. Punctuation in the source**

**0G3.1. General rule.** Do not necessarily transcribe punctuation as it appears in the source. Instead, follow modern punctuation conventions, using common sense in deciding whether to include the punctuation, omit it, replace it, or add punctuation not present.

*Source:*

Harmonia sacra; or, Divine hymns and dialogues: with a thorow-bass for the theorbo-lute, bass-viol, harpsichord, or organ. Composed by the best masters of the last and present age. The words by several learned and pious persons

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<sup>4</sup> If the letter occurs within the first five words of the title proper, provide additional title access for the form of title with the final capital I converted to ii (see **Appendix F**).

*Transcription:*

Harmonia sacra, or, Divine hymns and dialogues : with a thorow-bass for the theorbo-lute, bass-viol, harpsichord, or organ / composed by the best masters of the last and present age ; the words by several learned and pious persons

*Source:*

London: Printed for A Millar, over-against Catharine-street in the Strand. M,DCC,LI.

*Transcription:*

London : Printed for A. Millar, over-against Catharine-Street in the Strand, MDCCLI [1751]

*Alternative rule:* Transcribe all punctuation as found in the source of information, with the exception of those marks covered in rules 0G3.5-0G3.7. When following this alternative rule, always include prescribed punctuation as well, even if this results in double punctuation. Prescribed punctuation is treated at the beginning of each chapter within these rules.<sup>5</sup>

Harmonia sacra; or, Divine hymns and dialogues: : with a thorow-bass for the theorbo-lute, bass-viol, harpsichord, or organ. / Composed by the best masters of the last and present age. ; The words by several learned and pious persons

London: : Printed for A Millar, over-against Catharine-Street in the Strand., M,DCC,LI. [1751]

**0G3.2. Apostrophes.** Transcribe apostrophes as found. Do not supply apostrophes not present in the source.

Wyeth's repository of sacred music

XII sonata's or solo's for a violin

Loves a dream of mighty treasure

Favorite country dances, reels, &c. : as performed at the Prince of Wales's, Bath and other grand balls

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<sup>5</sup> Commas are not required around *or* when applying this option, because commas surrounding a conjunction introducing an alternative title are an AACR2 convention, not prescribed ISBD punctuation.

**0G3.3. Hyphens.** Transcribe hyphens used to connect the constituent parts of compound words, normalizing their form as necessary (see **Appendix G2**). Do not supply hyphens not present in the source.

Pot-pourri d'airs des Mystères d'Isis, Dom-Juan et du Mariage de Figaro

Dyer's New-York selection of sacred music

The Indian princess, or, La belle sauvage : an operatic melo-  
drame in three acts

**0G3.4. Punctuation within roman numerals.** Do not transcribe internal marks of punctuation appearing within roman numerals. Omit them without using the mark of omission.

La liberta Ramminga : applause musicali nella celebre funzione  
detta delle Tasche dell' eccellentissima repubblica di Lucca :  
l'anno MDCLXXVIII, giornata terza

**0G3.5. Ellipses, square brackets, and virgules.** Do not transcribe ellipses ... or square brackets [ ] when present in the source; replace them with a dash -- and parentheses ( ) respectively or omit them, as appropriate. Do not confuse a virgule (/) in gothic typefaces with a slash; replace it with a comma or omit it, as appropriate. Make an explanatory note, if considered important.

*Source:*

Leominster, [Mass.]

*Transcription:*

Leominster, Mass.

*Optional note:* On t.p., "Mass." is enclosed by square brackets

**0G3.6. Line endings.** Do not transcribe a hyphen or other mark of punctuation used to connect a single word divided between two lines; transcribe as a single word, ignoring the punctuation. If the function of the hyphen is in doubt (e.g., if it might form part of a compound word), transcribe it.

*Source:*

SELECTISSI-  
MARVM CANTIO-  
NVM SACRARVM

*Transcription:*

Selectissimarum cantionum sacrarum

**0G3.7. Punctuation substituting for letters.** Transcribe as hyphens any hyphens, dashes, or underscore characters used in the source as a substitute for one or more letters in a word or an entire word. Use one hyphen for each distinct piece of type.

*Source:*

Sec--t----s of st--te, the L----ds of the Ad-----ty

*Transcription:*

Sec--t-----s of st--te, the L-----ds of the Ad-----ty

Transcribe asterisks as asterisks.

par Mr. B\*\*\*

If the values of the missing letters are known, provide the information in a note, if considered important.

*Source:*

Clara H\_\_\_\_\_d

*Transcription:*

Clara H-d

*Optional note:* Clara H-d is Clara Hayward

## 0G4. Spacing

**0G4.1. Spacing within words and numbers.** In general, follow modern spacing conventions when transcribing from the source. Make no attempt to preserve full or irregular spaces between letters within words. If a word is divided between the end of one line and the beginning of the next, transcribe it as a single word, ignoring the line-break.

Omit internal spaces when transcribing numbers (including roman numerals).

*Source:*

G R A E C A E GRAMMATICES

*Transcription:*

Graecae grammatices

*Source (showing line endings):*

DE LAVDI

BVS VRBIS ETRVRIAE

**ET ITALIAE***Transcription:**De laudibus urbis Etruriae et Italiae*

*Alternative rule:* Transcribe internal spaces within numbers (including roman numerals). If multiple spaces or different sizes of spaces appear between two characters within the number, transcribe them as a single space.

*Source:*

M. D. CC. XLIV

*Transcription:*

M. D. CC. XLIV

**0G4.2. Spacing between words.** If spacing between words in the source is ambiguous, or lacking, include spaces in the transcription to separate the words as needed.<sup>6</sup>

*Source:*

LAMORTE D'ORFEO

*Transcription:*

La morte d'Orfeo

**0G4.3. Variant spellings.** Do not insert spaces within single words that merely represent variant or archaic spellings.

*Source:*

Newyork, Printed &amp; Sold by George Gilfert, 1795

*Transcription:*

Newyork : Printed &amp; sold by George Gilfert, 1795

**0G5. Omissions**

**0G5.1. General rule.** Indicate omissions in the transcription or in a quoted note by using the mark of omission. When using the mark of omission, generally give it with a space on either side. However, give a space on only one side if the mark comes at the end of an area, is preceded by an opening parenthesis or opening

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<sup>6</sup> If the missing spaces occur in the first five words of the title proper, provide additional title access for the form of title as it appears in the source, without the spaces (see **Appendix F**).

square bracket, or is followed by a closing parenthesis, closing square bracket, or comma.

London : Published at the Royal Harmonic Institution ... by Welsh & Hawes ..., [182-?]

A Bruxelles : Chez Terry, Marchand d'Estampes et de Musiques, aux Arts Reunis ..., [1800?]

(*Comment:* The mark of omission has a space on only one side because it is followed by a comma)

**0G5.2. Information not considered part of any area.** If omitting grammatically separable information from the transcription because it is not considered part of any area (pious invocations, etc.; see **1A2.2**), do not use the mark of omission. If considered important, give the omitted information in a note.

**0G5.3. Information not taken from the chief source of information.** If transcribing information from a source other than the chief source of information, omit any words preceding or following the information if they are not considered part of the element and are grammatically separable. Do not use the mark of omission. If considered important, give the omitted text in a note.

The second edition

*Note:* Edition statement from colophon; full colophon reads: This, the second edition of *Le morte Darthur*, with Aubrey Beardsley's designs ... is limited to 1000 copies for the United Kingdom and 500 for America, after printing which the type has been distributed

## 0G6. Interpolations

**0G6.1. General rule.** Indicate an interpolation in the transcription or in a quoted note by enclosing it in square brackets. If transcribing text with missing or obscured letters or words that can be reconstructed with some certainty, include these in the transcription, enclosing them in square brackets.

amico[rum]

(*Comment:* The word ends with a *ꝛ*)

**0G6.2. Conjectural and indecipherable text.** Indicate a conjectural interpolation by adding a question mark immediately after the interpolation, within the square brackets. Supply a question mark enclosed in square brackets for each indeterminable word or portion of word. Make a note to justify the interpolations, provide explanations, or offer tentative readings of indecipherable portions of text, if considered important.

amico[rum?]

(*Comment:* The word ends with a symbol of contraction that is conjectured to be a ~~7~~)

amico[?]

(*Comment:* The symbol of contraction at the end of the word cannot be determined)

E1[speth?] [?] McWhorter

(*Comment:* An autograph with some conjectured letters in the forename and an indecipherable middle initial, transcribed in a local note)

**0G6.3. Lacunae in imperfect copies.** If the description is based on an imperfect copy (see **0B2.2**), use the mark of omission enclosed in square brackets ([...]) to show lacunae in the resource.

En Barcelo[na] : Por Sebastian Mateu[...]

*Note:* Description based on an imperfect copy; title page torn with partial loss of imprint

**0G6.4. Blank spaces.** If transcribing text containing blank spaces intended to be completed in manuscript (such as for situations where a publisher has multiple publications with nearly identical title pages and has opted for the expediency of retaining standing type or a specially engraved title page for the purpose), supply the word “blank” enclosed in square brackets.<sup>7</sup> If the blank has been completed in the item being described, indicate this in a local note, if considered important.

Magnificat in [blank] / composé par Mr. Le Clerc

*Local note:* In [library's] copy, the key “Re Mineur” is written by hand

The Royall : a new dance performed at court on her majesties birth day, Febr. ye 6th, 17[blank] / compos'd by Mr. Isaac

*Local note:* In [library's] copy, the dance's name is taken from a printed label pasted over a blank space and the year has been filled out in manuscript: 1753

**0G6.5. Adjacent elements within a single area.** If adjacent elements within one area are to be enclosed in square brackets, generally enclose them in one set of square brackets.

[Leipzig : W. Stürmer], 1572

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<sup>7</sup> If the blank occurs in the first five words of the title proper, provide additional title access for the form of title without the interpolated word “[blank]” (see **Appendix F**).

If the square brackets are due to interpolations such as corrections or expansions (see **0G8.2**, **4B3**, **4B4**, **4B5**), however, use separate pairs of square brackets.

Lugduni [Lyon] : [Philippe Tighi?], 1573

**0G6.6. Adjacent elements in separate areas.** If adjacent elements are in different areas, enclose each element in a set of square brackets.

At London : Imprinted for VWilliam Aspley, [1613] -- [48], 418 p.

## 0G7. Misprints, etc.

**0G7.1. Misprints.** Transcribe a misprint as it appears in the music. Follow such an inaccuracy either by “[sic]” or by the abbreviation “i.e.” and the correction within square brackets.<sup>8</sup>

: (...) for two treebles [sic] and a bass

Six quatuor [i.e. quatuors] à flute, violon, taille & basse,  
obligés

Do not correct words spelled according to older or non-standard orthographic conventions, e.g., “françoise” for “française”, or “antient” for “ancient”.

**0G7.2. Turned and approximated letters.** Transcribe a turned letter (i.e., a letter set upside-down), whether inadvertent or deliberate, as the intended letter. Transcribe two letters used to approximate a third letter as the intended letter. However, transcribe **vv** as **vv** (see **Appendix G5**). Make an explanatory note, if considered important.<sup>9</sup>

London

*Optional note:* First "n" in "London" printed with a turned "u"

Wittenberg

*Optional note:* The "W" in "Wittenberg" is formed using "rv"

**0G7.3. Blank spaces for initial letters.** When the printer has left a blank space for an initial letter, supply the intended letter in square brackets, regardless of whether the letter has been executed in manuscript, and make an explanatory

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<sup>8</sup> If the misprint occurs in the first five words of the title proper, provide additional title access for the form of title without the interpolation and for the form of title as if it had been printed correctly (see **Appendix F**).

<sup>9</sup> If the two letters used to approximate a third letter occur in the first five words of the title proper, provide additional title access for the form of title with the letters transcribed as set (see **Appendix F**).

note. If a guide letter has been printed, transcribe it without square brackets. In case of doubt about whether a printed guide letter is present, transcribe the letter without square brackets. Make a local note to indicate the presence or absence of manuscript execution in the copy, if considered important.

[H]istoriarum libri XXXV

*Note:* Space for initial letter of first word of title left blank by printer

*Optional local note:* [Library] copy: Initial letter executed in red and green ink

Historiarum libri XXXV

*Optional local note:* [Library] copy: Printed guide letter "H" at beginning of title not executed in manuscript

## 0G8. Abbreviations and contractions

**0G8.1.** When transcribing from the music, do not abbreviate any words not abbreviated in the source.

**0G8.2.** If special marks of contraction have been used by the printer in continuance of the manuscript tradition, expand affected words to their full form and enclose supplied letters in square brackets (see **Appendix G3**). Make an explanatory note, if considered important (see **7B4.2**). If a contraction standing for an entire word appears in the source, supply instead the word itself, enclosed in square brackets. However, transcribe an ampersand or a Tironian sign (**ŷ**) as an ampersand. Enclose each expansion or supplied word in its own set of square brackets.

Compendiu[m] musices confectu[m] ad facilioru[m] instructione[m]  
cantu[m] chorale[m] discentiu[m]

If the meaning of a contraction is conjectural, apply the bracketing conventions given in **0G6.2**.

## 0G9. Superscripts and subscripts

Transcribe superscript and subscript characters on the line unless the sense would be affected (e.g., in a mathematical formula).

*Source:*

I.<sup>E</sup> Recueil Nouveaux

*Transcription:*

Ie. recueil nouveaux

*Source:*

With Flute or Violin Accompt. ad Libitum

*Transcription:*

; with flute or violin accompt. ad libitum

**0G10. Initials, etc.**

**0G10.1.** Transcribe initials, initialisms, and acronyms without internal spaces, regardless of how they are presented in the source of information.

Quatuor de W.A. Mozart

, Music sellers to HRH the Prince of Wales,

Missa in honorem purissimi cordis B.M.V. pro duabus aut tribus  
vocibus

**0G10.2.** Treat an abbreviation consisting of more than a single letter as if it were a distinct word, separating it with a space from preceding and succeeding words or initials.

Ph. D.

Ad bibliothecam PP. Franciscan. in Anger

/ componiert von Ch. Gounod ; deutsche Übersetzung von Ferd.  
Gumbert

/ first collected by Chr. Ign. La Trobe

**0G10.3.** If two or more distinct initialisms (or sets of initials), acronyms, or abbreviations appear in juxtaposition, separate them with a space.

M. J.P. Rabaut

(*Comment:* The first initial stands for Monsieur)