

1. TITLE AND STATEMENT OF RESPONSIBILITY AREA

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1A. Preliminary rule

1A1. Prescribed punctuation

For instructions on the use of spaces before and after prescribed punctuation, see 0E.

Precede the title of a supplement or section (see 1B6) by a period.

Enclose the general material designation in square brackets.

Precede each parallel title by an equals sign.

Precede each unit of other title information by a colon.

Precede the first statement of responsibility by a diagonal slash.

Precede each subsequent statement of responsibility by a semicolon.

For the punctuation of this area when music has no collective title, see 1G.

1A2. Sources of information

1A2.1. General rule. The prescribed source of information for the title and statement of responsibility area is the title page.

1A2.2. Omission of pious invocations, etc. Omit, without using the mark of omission, information found on the title page that constitutes neither title information nor a statement of responsibility. Such information may include dedications, pious invocations, quotations, devices, announcements, epigrams, mottoes, prices, etc. (see 0G5.2). Transcribe or describe this kind of information

in a note if it is considered important. If such information is a grammatically inseparable part (see **1B1**) of one of the elements of the title and statement of responsibility area, however, transcribe it as such. If such information constitutes the only title-like information present in the source, it may be used as a devised title according to the provisions of **1B5**.

1A2.3. Multiple items. If the music is one of a multiple group of volumes or is comprised of multiple parts, and the title page gives a statement of the volume, part (e.g., voice or instrument), or part number within the overall group, omit this statement without using the mark of omission, unless it is a grammatically inseparable part (see **1B1**, **1B4**) of the information being transcribed. Do transcribe statements such as “in two volumes,” however (see **1E3**).

1A3. Form and order of information

Transcribe title and statement of responsibility information in the form and order in which it is presented in the source, unless instructed otherwise by specific rules (see **0G**).

1B. Title proper

1B1. Elements of the title proper

1B1.1. The title proper is the first element of the description. Title information preceding the chief title on the title page is considered part of the title proper. If the chief title is preceded or followed in the source by other elements of information, transpose these elements to their appropriate areas in the description (or give them in a note) unless case endings would be affected, the grammatical construction of the information would be disturbed, or the text is otherwise grammatically inseparable from the title proper. In the latter cases, transcribe the information as part of the title proper.

Horn's celebrated cavatina, "I've been roaming"

The favorite songs of the comic opera *I viaggiatori ridicoli*

Wyeth's repository of sacred music

Potpourri pour le piano-forte sur les thèmes de l'opera, *Jessonda*
de Louis Spohr

Musica de Don Lodovico Agostini Ferrarese, il primo libro de
madrigali a cinque voci

The vocal score of *Good news* : a musical comedy

AREA 1: TITLE AND STATEMENT OF RESPONSIBILITY

Sam. H. Harris presents Of thee I sing

J.W. Pepper's (1892) campaign band book

Johann Risten Himlische Lieder

1B1.2. If a title consists solely of a generic term such as the name(s) of one or more types of composition, or one or more types of composition and one or more of the following:

- › medium of performance
- › key
- › date of composition
- › number

treat generic term, medium of performance, etc., as the title proper. When the elements listed above are present on the title page, transpose them to the title proper, while otherwise retaining the order in which they appear on the title page.

Sonate en re majeur, opus 3, pour violon

Musik für Saiteninstrumente, Schlagzeug, und Celeste

Violin-Sonaten 1, 2, 3

Zwei Praeludien und Fugen für Orgel, op. posth.

Twelve grand concertos in seven parts for four violins, a tenor violin, a violoncello with a thoroughbass for the harpsichord

1B1.3. When elements have been transposed, provide sufficient information in a note to indicate the actual order of elements on the original title page. If the changes are minor or easily summarized, make a note to indicate the original position of the transposed element(s). If the changes are substantial, provide a note, with additional title access, giving the exact transcription of the title words and elements, starting from the upper left-hand corner of the title page, proceeding down to the lower right-hand side.

Sonate à quatre mains pour le forte-piano, oeuvre 41

Note: Work number appears after composer's name on t.p.

Konzert für Violine und Kammerorchester, Op. 2, Nr. 1

Note: Title page reads: Op. 2, Nr. 1, Konzert für Violine und Kammerorchester

1B1.4. In all other cases--that is, if the title does *not* consist solely of the name of one or more types of composition--if one or more statements of medium of performance, key, date of composition and/or number is found in the source of information, treat the element(s) as other title information (see 1E), while otherwise retaining the order in which they appear on the title page.

Der Meistersinger von Nurnberg ; Klavierauszug für zwei Händen

Petite suite : pour orchestre

Hymne a la joie : extrait de la 9e symphonie, pour 5 trompettes
en ut

Newe teutsche Lieder : mit funff Stimmen

L'esperance : for the piano

In case of doubt, treat statements of medium of performance, key, date of composition, and number as part of the title proper.

1B2. Note on the source of the title proper

Make a note on the source of the title proper if it is a title page substitute, e.g., the caption title, cover, etc.

Fanfare for brass quintet
Note: Title from caption

Kammerkonzert : für Klavier, Flöte und Streicher
Note: Caption title (piano part)

Hope told a flattering tale : introduced by Madam Mara ... in the
opera of Artaxerxes, written by Peter Pindar, Esq. : with the
celebrated harp accompaniment / compos'd by Mr. Mazzinghi
Note: Title from caption

1B3. Forms of the title proper

The title proper can take a variety of forms, some of which are exemplified below:

1B3.1. Title proper inclusive of other titles or other title information appearing before the chief title on the title page:

Orpheus Britannicus, A collection of all the choicest songs : for
one, two and three voices
(*Comment:* By virtue of its typographical prominence, the English title is clearly
the chief title)

AREA 1: TITLE AND STATEMENT OF RESPONSIBILITY

A new edition of The blue bell of Scotland : with variations for the piano forte or harp

(Comment: "The blue bell ..." is more prominent than "A new edition ...")

1B3.2. Title proper inclusive of alternative titles:

The dancing master, or, Directions for dancing country tunes

The overture to The institution of the Garter, or, Arthur's round table restor'd

The spinet, or, Musical miscellany

1B3.3. Title proper consisting solely of the name of a responsible person or body:

Monteverdi

1B3.4. Title proper inclusive of a caption:

Source:

All'altezza reale di Frederico, prencipe reale di Valla e prencipe elettorale di Hanouer, delle scienze e de le bell'arti, amatore possessore e protettore sollievo delle gravi occupazioni, dal suo dilicato gusto, per loro pregio approvate e dalla sua regale clemenza gradite, di gratitudine e d'ossequio in perpetuo monumento dedica l'umilissimo devotissimo et obbligatissimo servo Nicolo Porpora

Transcription:

All'altezza reale di Frederico, prencipe reale di Valla e prencipe elettorale di Hanouer, delle scienze e de le bell'arti, amatore possessore e protettore sollievo delle gravi occupazioni, dal suo dilicato gusto, per loro pregio approvate e dalla sua regale clemenza gradite, di gratitudine e d'ossequio in perpetuo monumento dedica l'umilissimo devotissimo et obbligatissimo servo Nicolo Porpora

1B4. Title proper with grammatically inseparable designation

If the music is in more than one volume or part and the title proper of each volume or part includes a grammatically inseparable designation such as numbering, instrument or voice that is specific to that volume or part, supply in square brackets after the first designation a hyphen and the final designation, omitting intermediate designations. Do the same for single-volume music that contains multiple parts.

Airs de différents auteurs, mis en tablature de luth, premiere[-quatrième] livre

If it is not feasible to do this, transcribe the title proper of the first volume or part without this interpolation and make a note about the later designation(s).

1B5. No title proper

1B5.1. If no title can be found in any source, and the work includes vocal text, use as the title proper the opening words of the text if these provide a reasonably distinctive title. Indicate in a note if the title proper is taken from the opening words of the text.

Sol che il sole risplenda

Note: Title from first lines of text

(Comment: Manuscript opera excerpt; title is not bracketed because the first page of text is here the title page substitute)

1B5.2. If no title can be found, no vocal text is present, and a type of composition can be determined, devise a title, giving all of the elements prescribed for uniform titles for music, in the order prescribed in AACR2R 25.25-25.35, with the exception that the type of composition should be given in the singular.

[Trio, piano, strings, no. 2, op. 66, C minor]

1B5.3. If no vocal text is present and no type of composition can be determined, supply a title from a reference source, or devise a brief descriptive title, preferably in the language and script of the cataloging agency, and use this devised title, enclosed in square brackets, as the title proper. Indicate in a note if the title proper is supplied from a reference source or has been devised by the cataloger.

[Concerto per il clavicembalo, violino 1mo, violino 2do, oboe 1ma, oboe 2da, con basso]

Note: Title from Joseph Haydn, Thematisch-bibliographisches Werkverzeichnis / von Anthony van Hoboken

[Hymni, Magnificat, motecta]

Note: Title from description in: Capellea Sixtinae codices / J.M. Llorens Cistero. Città del Vaticano : Biblioteca apostolica vaticana, 1960

Examples of titles devised from manuscript content, followed by one example of the note given in this situation:

[Piano music]

[Music for four unidentified instruments]

[Music for unidentified instruments or voices]

[Music]

[Manuscript collection of sacred music]

Note: Title devised from content

1B6. Title proper with supplementary or section designation or title

If the title proper for a work that is supplementary to, or a section of, another work appears in two or more grammatically separable parts, transcribe the title of the main work first, followed by the designation(s) and/or title(s) of the supplement(s) or section(s) in order of their dependence. Separate the parts of the title proper by periods. If the arrangement indicated requires transposition, make a note to indicate the actual reading of the titles.

La fiancée. No. 4, Duo chanté par Mme. Pradher et Mr. Chollet

Note: Title page reads: No. 4. La fiancée

1B7. Abridgments of the title proper

1B7.1. General rule. Abridge a long title proper only if it can be done without loss of essential information. Do not omit any of the first five words. Indicate omissions by the mark of omission.

Collectiun da canzuns spirtualas : sur da las ampurtontas wardads
da la doctrina da la cardienscha a moral Christianeivla ... :
da duvrtartiers ilg public survetsch da deus en las baselgias
evangelicas Rumonschas

1B7.2. Alternative title. If the title proper contains an alternative title, do not omit any of the first five words of the alternative title.

Deadly lively, or, The ladies nag : a favorite comic song

The adventures of Major Longbow, or, Upon my life it's true ...

Harmonischer Gottes-Dienst, oder, Geistliche Cantaten zum
allgemeinen Gebrauche

1B7.3. Chief title. Extend the transcription of the title proper through to the end of the chief title of the resource. Apply this provision even if other words in the title proper precede the chief title (see **1B1.1**, **1B3.1**). If the end of the chief title cannot be determined, break off the transcription at the first grammatically acceptable place, but in no event within the first five words of the chief title.

Don Fernandi de las Infantas Patritij Cordubensis Sacrarum varii
styli cantionum tituli spiritus sancti

(Comment: The chief title starts with "Sacrarum varii styli ...")

A brand new song, entitled The Irishman's address to the twenty-six Nottingham worthies ...

(Comment: The chief title begins "The Irishman's address" but its ending is ambiguous)

1C. *Optional addition. General material designation*

1C1. General rule

Give, immediately after the title proper, the appropriate general material designation as instructed in AACR2R 1.1C.

Sonata for viola and piano, op. 147 [music]

Sechs Partiten für Flöte [manuscript]

The call for Isaiah [kit]

Motetti a quattro, cinque e sei voci [microform]

1D. Parallel titles

1D1. Order and source of parallel titles

Transcribe parallel titles in the order indicated by their sequence on, or by the layout of, the title page. If the original title appears elsewhere than on the title page, transcribe it in a note, if considered important.

1D2. Language of parallel titles and relationship to title proper

1D2.1. Transcribe an original title in a language different from that of the title proper appearing on the title page as a parallel title, unless it is grammatically inseparable from another part of the description.

The first step in flute-playing = Le premier pas du flutiste

1D2.2. Transcribe as other title information an original title in the same language as the title proper (see **1E**).

The adventures of Red Riding Hood : Little Red Riding Hood

1D2.3. If the chief source includes statements of medium of performance, key, date of composition, and/or number that are treated as part of the title proper

(see 1B1) in two or more languages or scripts, transcribe such information in the order in which it appears in the chief source of information.

Sonate a 3, en mi mineur, pour 2 violons ou hautbois et basse
continue [GMD] = e-Moll, für 2 Violinen oder Oboen und
Generalbass = in E minor, for 2 violins or oboes and thorough-
bass

1E. Other title information

1E1. Order and source of other title information

Transcribe other title information appearing on the title page in the order indicated by the sequence on, or layout of, the title page. Transcribe other title information not appearing on the title page in a note, if considered important.

1E2. Other title information

1E2.1. General rule. Transcribe title information that appears following the title proper as other title information, even if it begins with a preposition, conjunction, prepositional phrase, etc.

The Austrian retreat [GMD] : a favorite air

Rule Britannia [GMD] : Volkslied mit Variationen für das Piano-
Forte

The airs of the Beggars opera [GMD] : for the guitar, German
flute or violin

Neue teutsche Lieder [GMD] : mit fünff Stimmen, welche gantz
lieblich zu singen vnd auff allerley Instrumenten zu gebrauchen

1E2.2. Transcribe performance information appearing in the chief source as other title information, or give in a quoted. Do not transcribe this information as part of the statement of responsibility.

Choose me your valentine : as sung by Madame Vestris / composed
by Charles E. Horn

Pretty maiden : a celebrated duetto sung by Mr. Horn & Miss
Wilson in the opera of The haunted tower

Omphale : tragedie en musique : représenté pour la premiere fois
par l'Academie royalle de musique le 10. novembre 1701

Le sacrifice d'amour : cantatille nouvelle chantez au concert du
Chateau de Thuilleries par Melle. Le Maure / composez par Mr.
Le Maire

1E2.3. If this other title information appears following the statement of responsibility, transcribe it as a subsequent statement of responsibility (see **1F14.2**).

1E2.4. If this other title information, or some portion of it, constitutes a formal statement of the contents of the work, and is grammatically separable from the title proper and other title information, transcribe it in a note, if considered important (see **7B16.2**). When these formal statements are omitted from the title and statement of responsibility area, use the mark of omission.

The art of singing : in three parts ...
Optional note: Contents: (from t.p.) I. The musical primer -- II.
The Christian harmony -- III. The musical magazine

1E2.5. Distinguish the above situations from those in which titles of other works are given equal prominence with the first-named work (see **1G1**).

1E3. Statements about illustrations or volumes

Treat an illustration statement or a statement such as “in two volumes” as other title information, unless the statement is grammatically inseparable from information transcribed as part of another element or area (see **1F13** and **2B8**). If the statement appears following the statement of responsibility, transcribe it as a subsequent statement of responsibility.

The American child's pictorial history of the United States :
illustrated by sixty engravings

General index to fifty-six volumes of the Gentleman's magazine :
from its commencement in the year 1731 to the end of 1786 /
compiled by Samuel Ayscough, clerk, assistant librarian of the
British Museum ; in two volumes

1E4. Abridgment of other title information

Optionally, if other title information is very lengthy and can be abridged without loss of essential information, omit less important words or phrases, using the mark of omission. If considered important, transcribe omitted words or phrases in a note (including the other titles or phrases referred to in **1E2.3**).

Handel's overtures from all his operas and oratorios set for the
harpsichord and organ ...
(Comment: Title page includes a long list, in columns, of the titles of the operas
represented within)

1E5. Other title information with grammatically inseparable elements

If the other title information includes a statement of responsibility or an element belonging to another area, and the element is a grammatically inseparable part of the other title information according to one or more of the conditions enumerated in **1B1.1**, transcribe it as other title information.

Wilt thou forgive that sin : a setting of John Donne's A hymn to
God

1E6. Parallel statements containing other title information

Transcribe parallel statements containing other title information in the order in which they appear on the title page.

1F. Statements of responsibility

1F1. Statements of responsibility on the title page

Transcribe statements of responsibility found on the title page in the form in which they appear.

Mélange de thèmes nouveaux : en duo pour harpe et violoncello,
oeuvre 75 / par Chles. Bochsa fils et L. Duport

The history of the long captivity and adventures of Thomas
Pellow, in South-Barbary ... / written by himself

De indiciis et praecognitionibus : opus apprime utile medicis /
Dauide Edguardo Anglo authore

I dieci libri di architettura / di Leon Battista Alberti

Thoughts on education / by the late Bishop Burnet

Moore's Irish melodies / illustrated by D. Maclise, R.A.

1F2. Statements of responsibility on other sources

If a statement of responsibility appears on a source other than the title page, or is taken from outside the music, record the statement and its source in a note.

Note: Pref. signed: Thomas Hopkins
(*Comment:* Hopkins is not recorded in the statement of responsibility area even though he is known to be the author)

Note: "Irene V. Jackson, compiler and general editor"--P. xv.

1F3. Transposition of statements of responsibility

If a statement of responsibility precedes the title proper in the source, transpose it to its required position unless it is a grammatically inseparable part of the title proper according to one or more of the conditions enumerated in **1B1.1**. When transposing the statement of responsibility, do not use the mark of omission. Make a note indicating the transposition.

Hanc dissertationem medicam de hydrope tympanite ... submittit ad diem [blank] Martii MDCLXXII ... David Richter, Zittâ-Lusatus, autor / praeside ... Dn. Johanne Arnoldo Friderici
Note: "Praeside" statement precedes title on t.p.

Il primo libro delli madrigali a sei voci / di Camillo Zanotti
 ...
Note: Composer's name precedes title on t.p.

1F4. Single statements of responsibility with two or more names

Transcribe a single statement of responsibility as such whether the two or more persons or corporate bodies named in it perform the same function or different functions.

Puzzled people : a study in popular attitudes to religion, ethics, progress, and politics in a London borough / prepared for the Ethical Union by Mass-Observation

A new method of discovering the longitude both at sea and land ... / by William Whiston and Humphry Ditton

A treatise of health and long life, with the sure means of attaining it : in two books / the first by Leonard Lessius, the second by Lewis Cornaro ...

1F5. Omission of names in statements of responsibility

When a single statement of responsibility names more than one person or corporate body performing the same function or with the same degree of responsibility, transcribe all the names mentioned. *Optionally*, if the responsible persons or bodies named in a single statement are considered too numerous to list exhaustively, all after the third may be omitted. Indicate the omission by the mark of omission and supply "et al." in square brackets.

/ composées par Mrs. Bach, Abel & Giardini

/ componirt von J. Cramer ... [et al.]

1F6. Two or more statements of responsibility

If there are two or more statements of responsibility, transcribe them in the order indicated by their sequence on, or by the layout of, the title page. If the sequence and layout are ambiguous or insufficient to determine the order, transcribe the statements in the order that makes the most sense.

Trois fantaisies ou caprices pour piano, op. 16 [GMD] / par F.
Mendelssohn Bartholdy ; édition revue et doigtée par H.F.
Kufferath

The orphans prayer : a pathetic ballad / the words by M.G. Lewis,
esqr. ; and set to music, with an accompaniment for the harp or
pianoforte, by Miss Abrams

The songs of Father Goose / verse by L. Frank Baum ; music by
Alberta N. Burton ; pictures by Wm. W. Denslow

1F7. Terms of address, etc., in statements of responsibility

Include titles and abbreviations of titles of nobility, address, honor, and distinction that appear with names in statements of responsibility.

/ composé par Mr. Bailleux

/ del sigr. Pietro Guglielmi

/ by Horatio Walpole, Earl of Orford ...

1F8. Qualifications in statements of responsibility

Qualifications such as initials indicating membership in societies, academic degrees, and statements of positions held may be omitted from the statement of responsibility, using the mark of omission, unless:

the qualifications are necessary grammatically

or the qualifications are necessary for identifying the person or are useful in establishing a context for the person's activity (initials of religious orders, phrases, or adjectives denoting place names, etc.)

or the statement of responsibility represents the author only by a pseudonym, a descriptive phrase, or nonalphabetic symbols.

/ organista della Sereniss. Sig. di Venetia in S. Marco

1F9. Ambiguous statements of responsibility

If the relationship between the title of a work and the person(s) or body (bodies) named in the statement of responsibility is not clear, supply an explanatory word or short phrase in the language of the text, within square brackets, or make a note.

De l'humour noir / [compilé par] André Breton

Le domino noir / D.F.E. Auber ; [paroles de] E. Scribe

If considered important, make notes about expansions, explanations, and corrections of statements of responsibility when needed for clarity (see 7B6).

1F10. Statements of responsibility in more than one language or script

1F10.1. If there are parallel titles in more than one language or script, but only a single statement of responsibility, transcribe the statement of responsibility after all the title information.

*Jeux de cartes pour enfants = Children's playing cards / par
Giovanni Belgrado et Bruno Munari*

1F10.2. If there are both parallel titles and statements of responsibility in more than one language or script, transcribe each statement of responsibility after the title proper, parallel title, or other title information to which it relates. If any of these titles lack a matching statement of responsibility, transcribe the information in the order indicated by the sequence on, or by the layout of, the title page.

*Milton : opéra en un acte / de Jouy et Dieulafoi ; mis en musique
par Gaspard Spontini ... = Milton : opera en un atto e in prosa
/ dei Signori Jouy e Dieulafoy ; tradotta in versi italiani da
Luigi Balochi ; posta in musica da Gaspard Spontini ...*

1F10.3. Make a note to indicate the original position on the source of any transposed statements.

1F11. Nouns and noun phrases

1F11.1. Treat a noun or noun phrase occurring in conjunction with a statement of responsibility as other title information if it is indicative of the nature of the work.

Comus : a mask / by John Milton

1F11.2. If the noun or noun phrase is indicative of the role of the person(s) or body (bodies) named in the statement of responsibility rather than of the nature of the work, treat it as part of the statement of responsibility.

Solomon [GMD] : an oratorio / set to musick by Mr. Handel

The saltarella : Mr. Isaac's new dance made for her Majesty's birthday, 1708 / the tune by Mr. Paisible ; engraven in characters and figures for the use of the masters ; the characters writ by Mr. de la Garde, dancing master

1F11.3. In case of doubt, treat the noun or noun phrase as part of the statement of responsibility.

1F12. Persons or bodies not explicitly named in statements of responsibility

Transcribe a statement of responsibility as such even if no person or body is explicitly named in that statement. Such statements will generally contain words like "translated," "edited," "compiled," etc.

/ the whole harmonized for three and four voices, with a figured base for the organ and piano forte ; calculated for public worship and private devotion

1F13. Statements of responsibility with grammatically inseparable elements

If the statement of responsibility includes information belonging to another area, and the information is grammatically inseparable from the statement of responsibility according to one or more of the conditions enumerated in **1B1.1**, transcribe it as part of the statement of responsibility.

L'hymne au soleil / traduit en vers latins, sur la troisième édition du texte françois, par M. l'abbé Métivier

1F14. Phrases about notes, appendixes, etc.

1F14.1. Transcribe phrases about notes, appendixes, and such accompanying matter in the order indicated by the sequence on the title page. If such information appears before the statement of responsibility, transcribe it as other title information (see **1E2.1**).

Chemische Erfahrungen bey meinem und andern Fabriken in Deutschland : nebst einem Anhang besonderer chemischer Geheimnisse / von J.A. Weber

Clarion call : with Franklin Phelps' criticisms / by Lunceford Yates

1F14.2. If such information appears after the statement of responsibility, transcribe it as a subsequent statement of responsibility, whether or not it names a person or body.

High life below stairs : a farce / by James Townley ; with a variety of German notes explanatory of the idioms ... alluded to by John Christian Huttner

Some remarks on the Barrier Treaty, between Her Majesty and the States-General / by the author of The conduct of the allies ; to which are added the said Barrier-Treaty ; with the two separate articles ...

Monsieur Bossu's treatise of the epick poem ... / done into English from the French, with a new original preface upon the same subject, by W.J. ; to which are added An essay upon Satyr by Monsieur d'Acier ; and A treatise upon pastorals by Monsieur Fontanelle

1F14.3. *Optionally*, if the phrases are very lengthy and can be abridged without loss of essential information, omit less important words or phrases, using the mark of omission. If considered important, transcribe omitted phrases in a note. If the phrases are actually titles of other works given equal prominence with the title of the first work, see *1G*.

1G. Music without a collective title

1G1. Two or more works named on the title page

1G1.1. By same person or body. If the music has no collective title and the title page bears the titles of two or more individual works, other than supplementary matter, that are contained in the music, transcribe the titles of the individual works in the order in which they appear on the title page. Separate the titles by a space-semicolon-space if the works are all by the same person(s) or body (bodies), even if the titles are linked by a connecting word or phrase.

Cantus, songs and fancies, to severall mvsicall parts [music] : both apt for voices and viols : with a brief introduction to musick, as is taught into the Musick-school of Aberdeen ; together also, with Severall of the choisest Italian-songs, and new English-ayres, all in three parts ...

(Comment: Within the volume itself, separate title pages for "Cantus..." and "Severall ..." show that these are distinct works; furthermore, "Cantus ..." had previously been published separately)

1G1.2. By different persons or bodies. If the individual works are by different persons or bodies, or the authorship is in doubt, precede each title other than the

first by a period and one space, unless a linking word or phrase is already present. Precede each statement of responsibility by a space-slash-space.

The serving-man become a queen. Jockey of the green. The lass of
Richmond Hill

Franklin's way to wealth and Penn's maxims

1G2. One or more works not named on the title page

If the music has no collective title, and one or more works contained within are not named on the title page:

- transcribe the title and statement of responsibility from the title page, and name the other work(s) in a contents note (see **7B16**)
- or* make a separate description for each separately titled work, linking the separate descriptions with "With" notes (see **7B18**)
- or* devise a collective title for the whole resource, preferably in the language and script of the cataloging agency, and use this devised title, enclosed in square brackets, as the title proper, and, *optionally*, name the work(s) in a contents note

[A collection of dances from the early 1600s arranged for small consort]