

7. NOTE AREA

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7A. Preliminary rule

7A1. General instructions

7A1.1. Notes qualify and amplify the formal description, especially when the rules for such description do not allow certain information to be included in the other areas. Notes can therefore deal with any aspect of the music.

7A1.2. Notes, by their nature, cannot be enumerated exhaustively, but can be categorized in terms of the areas of description to which they pertain. In addition to notes relating to these areas, there are notes that do not correspond to any area of the formalized areas of description. Occasionally it may be useful to group together notes that refer to more than one area, for instance when they are all based on one source within the work, such as a privilege statement.

7A1.3. If the description in the areas preceding the note area does not clearly identify the item being cataloged, make whatever notes are necessary for unambiguous identification. When appropriate, refer to detailed descriptions in standard catalogs or bibliographies. Provide sufficient information to identify the specific source, whether using a general note, a formal "References" note giving the source in prescribed form (see **7B15**), or some combination of the two.

7A1.4. For manuscripts, notes may aid both in identifying unique items and in describing elements of the unique item's context and research value, such as evidence of the creative process, variant version of the work, performance or publication history of the work, or use and ownership of the artifact. Notes may be made to justify added entries associated with the work or artifact, such as text sources, translators, dedicatees, performers, or former owners. Notes may be given individually, or some or all notes may be included in a single narrative summary.

7A1.5. Notes may also be made to justify added entries intended for special files of personal or corporate names, titles, genres/forms, physical characteristics, provenance, etc. Whenever possible, use terms taken from lists of controlled vocabularies when making such notes and added entries. Prefer the terminology

used in lists issued by the RBMS Bibliographic Standards Committee.¹ Terms from other authorized thesauri (e.g., the *Art and Architecture Thesaurus*) may also be used as appropriate.

7A1.6. In general, notes are not required, but some notes are required in particular situations and are so indicated in previous rules, e.g., **1F3**, **2A2**, or **4A4**, and in some of the rules for this area.²

7A2. Punctuation

Start a new paragraph for each note. End each paragraph with a period or other mark of final punctuation.

Separate introductory wording from the main content of a note by a colon followed, but not preceded, by a space.

7A3. Sources of information

Take information recorded in notes from any suitable source. Square brackets are required only for interpolations within quoted material.

7A4. Form of notes

7A4.1. Order of information. If information in a note corresponds to information found in the title and statement of responsibility, edition, publication, distribution, etc., physical description, or series areas, usually give the elements of information in the order in which they appear in those areas. In such cases, use prescribed punctuation, except substitute a period for a period-space-dash-space.

Revision of: 3rd ed. London : Macmillan, 1953

7A4.2. Quotations. Record quotations from the item or from other sources in quotation marks. Follow the quotation by an indication of its source, unless that source is the title page. Do not use prescribed punctuation within quotations.

"Extracted from the minutes of the Society for the Propagation of the Gospel in Foreign Parts"

¹ These lists include: *Binding Terms*; *Genre Terms*; *Paper Terms*; *Printing and Publishing Evidence*; *Provenance Evidence*; *Type Evidence*; and "Relator Terms for Rare Book, Manuscript, and Special Collections Cataloguing."

² A complete list of required notes may be found in the Index under "Required notes."

"Generally considered to be by William Langland"--Harvey, P.
Oxford companion to Engl. lit.

"The principal additional music, contained in 72 pages, may be
had, half bound, with or without the rules, price four
shillings and ninepence"--Pref.

7A4.3. Formal notes. Use formal notes employing an invariable introductory word or phrase or a standard verbal formula when uniformity of presentation assists in the recognition of the type of information being presented or when their use provides economy of space without loss of clarity.

7A4.4. Informal notes. When making informal notes, use statements that present the information as briefly as clarity, understandability, and good grammar permit.

7A5. Notes citing other editions and works

7A5.1. Other editions. In citing another edition of the same work, give enough information to identify the edition cited.

Revision of: 2nd ed., 1869

7A5.2. Other works and other manifestations of the same work. In citing other works and other manifestations of the same work (other than different editions with the same title), give whatever information is appropriate, such as the main entry heading, title proper (or uniform title), statement of responsibility, edition statement, or date of the item. Arrange the information provided in the form that makes most sense in the particular case. Abridge the information as needed without using the mark of omission.

Adaptation of: Bunyan, John. Pilgrim's progress

or Adaptation of: Pilgrim's progress / by John Bunyan

7B. Notes

Some of the most common types of notes are listed below; other notes than those provided for may be made, if considered important. Specific applications of many of these notes are provided in the preceding sections. Make notes as called for in the following subrules, and, generally, in the order in which they are listed here. If a particular note is of primary importance, it may be given first, regardless of its order in this list. When appropriate, combine two or more notes to make one note.

7B1. Form of composition and medium of performance

7B1.1. If the musical form of a work is not apparent from the rest of the description, give the form in a word or brief phrase.

Carol

Hymns and psalms

Opera

Madrigal comedies

Sacred drama in plainchant

Cantata; K. 469

Partite, capriccios, toccatas, canzoni, and galliards, probably for harpsichord, by Italian composers; includes Italian monodies and divisions for viola bastarda and continuo

7B1.2. Name the medium of performance for which a musical work is intended unless it is named or implied (e.g., symphony, opera, etc.) in the rest of the description in English or foreign language terms that can be readily understood. Give voices before instruments. Record the voices and then the instruments in the order in which they are listed in the music being described. Give a voice or instrument in English unless there is no satisfactory English equivalent.

7B1.3. If the music is for solo instruments, record all of them if no more than eleven would be listed. If the work is for an orchestra, band, etc., do not list the instruments involved. In describing ensemble vocal music, add to the appropriate term a parenthetical statement of the component voice parts, using S (soprano), Mz (mezzo-soprano), A (alto), T (tenor), Bar (baritone), and B (bass). Repeat an abbreviation, if necessary, to indicate the number of parts. For vocal music before 1600, give the voices as named in the language of the item being cataloged.

For two choruses (SATB/SATB)

For orchestra

For superius, contratenor, tenor and bassus

For flute, violin, and piano

For 5 voices (canto, alto, quinto, tenore, basso)

7B1.4. If the information relating to the medium of performance given in the rest of the description is ambiguous or insufficient, record supplementary information here.

Principally harpsichord music

For orchestra (4 unspecified staves)

For recorder, violin, flute, oboe, viol, hurdy-gurdy or bagpipe;
with acc. for harpsichord or guitar

For two choruses (SATB/SATB) and continuo ad libitum

For primo coro (SATB), ripieno (SATB), and organ continuo

Principally for archlute or theorbo

For 4-6 unspecified instruments

For 1 or more viole da gamba, in part with figured bass continuo

7B2. Language and script; translation or adaptation

7B2.1. Make notes on the language and script of the item, or on the fact that it is a translation or adaptation, unless this is apparent from the rest of the description. *Optionally*, give the title, author and original language of the text of the vocal music, and describe translations and adaptations of text if not clear from the uniform title or title statement. Make notes on vocal texts which are separate from the music.

Latin words (Magnificat); German words (carols); English translations of the carols printed as texts below captions

Eight cantatas in French; 1 in Italian

French or Latin words, principally sacred

Operetta with a libretto by Albert Willermetz, based on a novel by Maurice Larrouÿ

Voice part includes separate text for second and third verses

Note: Text from Friedrich Schiller's *An die Freude*, in Italian translation by Andrea Maffei

(Comment: Optional note explaining source of text for a cantata)

7B2.2. Always note the presence of nonroman script if it has been transcribed only in romanized form in the description (see **0F2.1**).

Church Slavic in Cyrillic script

Title in Greek script

7B3. Source of description; source of title proper

7B3.1. Always make a note on the source of the title proper if it is from a substitute for the title page. For manuscripts, make a note if the date or handwriting of the title proper is not part of the original manuscript, if this can be determined.

Caption title

Title from colophon

Title from publisher's catalog

Title from: Smith, W.C. Handel (2nd ed.), p.35, no.1

Title from cover, written in an unidentified hand

7B3.2. For multivolume or multipart music, if the description is not based on the first volume or part, identify the part used as the basis of the description.

Description based on: v. 2, published in 1796

Title from tenore part book

Title from first violin part

7B4. Variations in title

7B4.1. Make notes on titles borne by the music other than the one chosen as the title proper. If nonroman text has been transcribed in the title proper without parallel romanization (e.g., as transcribed from the source or provided by **0F2.2**), give a romanization of the title proper.

Title on added basso continuo part: Basso continuo del secondo libro de concerti a 3. 4. 5. & 6. voci

Engraved t.p. reads: Davids Harpzangen : nevens de gewoone Lofzangen

Vol. [4] has title: Intavolatura di liuto attiorbato, e di tiorba : libro quinto
(*Comment: Only books 2-5 are extant*)

7B4.2. If considered important, also include here partial or complete transcriptions of title information to show the actual wording of the title page

(e.g., when information has been omitted) and explanations of cataloger-supplied letters or words (e.g., when special marks of contraction have been used by the printer in continuance of the manuscript tradition).

Marks of contraction in title have been expanded

For manuscripts, describe corrections or additions to title information written after the date of creation or in a different hand from the body of the music, if this can be determined.

Alternative version of title written in a later hand: ...

7B5. Parallel titles and other title information

Make notes on parallel titles appearing in the music but not on the title page; also give other title information appearing in the music but not on the title page if it is considered important. If parallel titles and other title information appearing on the title page have been omitted from the title and statement of responsibility area (e.g., because they could not be fitted into the body of the entry, or because they were very lengthy), they may be given here as notes.

Title on added t.p.: The book of exposition = Liber rubens

Subtitle: The medicinal, culinary, cosmetic, and economic properties, cultivation, and folklore of herbs, grasses, fungi, shrubs, and trees, with all their modern scientific uses

7B6. Statements of responsibility

7B6.1. Statement of responsibility on source other than title page. If a statement of responsibility appears in a source other than the title page, give it and its source in a note.

Composer identified in caption as J.S. Bach

Signed at end: A lover of truth

7B6.2. Transposed statements of responsibility. Note the original position on the title page of statements of responsibility that have been transposed to the title and statement of responsibility area.

On the t.p., arranger's name precedes composer's

7B6.3. Attributions

7B6.3.1. If a statement of responsibility for a person or corporate body connected with the work does not appear in the music, and an attribution is available, give the information in a note. Include the authority for the attribution whenever possible.

By Unico Wilhelm van Wassenaer; previously attributed to Pergolesi

Handel's authorship uncertain

7B6.3.2. If a statement of responsibility recorded in the title and statement of responsibility area or in a note is known to be fictitious or incorrect, make a note stating the true or most generally accepted attribution. Give the authority for the information whenever possible.

Composer unknown; words by Georgius Nicolaus Erasmus[?]

Libretto by Pietro Metastasio based on a story from the Old Testament

By John Locke. Author's name appears on t.p. of 3rd and subsequent editions

"The identity of Junius, which he concealed with great skill, has never been definitely established ... He is now generally thought to have been Sir Philip Francis"--Oxford companion to Engl. lit. (6th ed.), p. 546

(Comment: The pseudonym "Junius" appears on the title page)

7B6.3.3. False attributions appearing in the bibliographical literature or in library catalogs may also be noted, along with the authority for the false attribution and the authority for questioning it.

Attributed to Daniel Defoe (see Moore, J.R. Defoe, 511); attribution challenged by: Secord, A.W. Robert Dury's journal and other studies

7B6.4. Other statements. Record the names of persons or bodies connected with a work, or with previous editions of it, if they have not already been named in the description; give the authority for the information, if necessary.

At head of title: Sub Carolo. V. Romanorum maximo Imperatore, primo Hispaniarum Rege

Illustrations are woodcuts by Dora Carrington. See Kirkpatrick, B.J. Virginia Woolf, A2a

Woodcuts on leaves B2b and C5b signed: b

Appended is a transposition written in holograph by Georges Auric, and a vocal score of the final octet, written in an unidentified hand, possibly that of Édouard Flament

7B6.5. Variant forms of names. Note variant forms of names of persons or bodies named in statements of responsibility if the variant forms clarify the names used in main or added entry headings.

By Gilbert Burnet, Bishop of Salisbury
(*Comment: Statement of responsibility reads: "by the Right Reverend Father in God, Gilbert Lord Bishop of Sarum"*)

Charles Pigott is the author of The virtues of nature
(*Comment: Statement of responsibility reads: "by the author of The virtues of nature"*)

7B7. Edition and bibliographic history

7B7.1. Note the source of any element of the edition area when it is taken from elsewhere than the title page. Note the original position of any element that is transposed to another position in transcription.

The statement "corrected printing" from colophon

The statement "amplified edition" precedes title on t.p.

Edition statement precedes composer's name on t.p.

7B7.2. Make other notes relating to the edition being described or to the bibliographic history of the work, if they are considered important. In citing other works, and other manifestations of the same work, see **7A5**. In citing bibliographies and catalogs, however, use the pattern for references to published descriptions shown in **7B15** (see also Appendix ["510"]) whenever such a citation occurs in a formal "References" note.

Revision of: 2nd ed., 1753

Sequel to: Cantica sacra : liber primus. 1652

Second edition; first edition published in 1581 under title, Il ballarino. A reissue of the second edition, entitled, Raccolta di varij balli fatti in occorenze di nozze, e festini, appeared in 1630

First part revised and enlarged; originally published as Florilegium selectissimarum cantionem (cf. RISM B/1, 1603¹)

7B7.3. If a statement as to a limited number of copies of the edition appears, give this statement of limitation in a note, preferably in quoted form.

"250 copies printed"--Pref.

"Limited edition of 20 copies"--T.p. verso

7B7.4. If the statement of limitation is accompanied by statements of responsibility or other information relating to the production of the edition, include as much of the additional information in the note as is considered important.

"350 copies of this book have been designed and printed by Sebastian Carter at the Rampant Lions Press ... hand-set in Hunt Roman, and ... Monotype Plantin Light with Monotype Albertus for the title. The paper is Zerkall mould-made wove. 50 have been signed by Ronald Blythe, include an additional set of prints from the five blocks and are specially bound. Both bindings are by the Fine Bindery, Wellingborough"--Colophon

7B7.5. If the statement of limitation includes the unique number of the copy being cataloged, give only the statement of limitation here. Give the copy number in a separate local note, if considered important (see **7B20.1.3**).

"Special edition of 200 copies on handmade paper"--Colophon

Note: "Printed in the spring of 2000 in an edition of seventy-five copies. A deluxe portion of the edition consists of fifteen copies numbered 1-15 ... The book was designed and printed by Ian Boyden, Crab Quill press"--Colophon

Local note: [Library] has no. 3 of the deluxe ed.

7B8. Publication

Make notes on publication details that are not included in the publication, distribution, etc., area if they are considered important. If elements of the publication, distribution, etc., area have been taken from a source other than the title page, make a note specifying the source.

If publication information is present on a manuscript draft or copy of that publication, or on a manuscript rented or sold by a publisher, give this information in a note. If printer's markings are present, state this in a note. If a place of creation or a copyright date is present, give this information in a note.

Published in parts

Publication date from Vogel

Imprint from colophon

Publisher named in privilege statement as Sulpice Sabon

Publisher statement on cancel slip. Original publisher statement reads: Sold by G. Walsh

Imprint judged to be false on the basis of printing of catchwords and signatures. See Sayce, R.A. *Compositorial practices* (1979, reprint ed.), p. 3-6, 31

No more published

"Entered according to Act of Congress, in the year 1853, by O.K. Kingsbury"--T.p. verso

"Price three pence"

Publication date from outside back cover

At head of title: On the day of Lord Byron's death 1824

"c1950"--T.p., written in manuscript in an unidentified hand
(*Comment: Annotation on a manuscript*)

Includes printers annotations (Milan : Sonzogno, 1892)
(*Comment: Printer's manuscript, used in preparation of a publication*)

7B9. Musical notation

Make notes describing the musical notation used in an item if it is not the notation normally found in that type of music. *Optionally*, if the type of notation is considered important for bibliographic purposes, make a note, whether or not this notation is normally found in that type of music.

Lute (Organ, Flageolet, Violin, etc.) tablature

Plainsong notation

Shape-note notation

American notation (solmization on staff lines, with dots for duration)

Solmization syllables

Letter notation

White notation

Black note notation

Coloration used

Figured bass not realized

Chrysanthine notation

Italian lute tablature

7B10. Signatures

7B10.1. General rule. Make a note giving details of the signatures of a volume, if considered important. Give these signature details according to the formula in Philip Gaskell's *A New Introduction to Bibliography* (see p. 328-332), insofar as typographical facilities permit. Preface this note with the word "Signatures" and a colon.

Signatures: [A]⁴ B-C⁴ D² E-G⁴ H²

Signatures: A-C⁴ D⁴ (-D3) E-F⁴

Signatures: A-2Z⁸, ²A-M⁸

Signatures: [1-6⁸]

(Comment: Volume is completely unsigned)

For the incunable period of music printing (1501-ca. 1550), it is generally desirable to give signatures, especially if identical signatures are not given in a standard bibliographic source. It is also desirable to provide signatures when a volume has no pagination or foliation.

7B10.2. Unavailable characters. If the gatherings are signed with a mark of contraction (see **0G8.2, Appendix G3**) that cannot be reproduced using available typographical facilities, substitute the spelled out form and enclose it in square brackets.

Signatures:)⁸ a-z⁸ &⁸ [con]⁸ [rum]⁸

If the gatherings are signed with other unavailable characters, substitute a descriptive term or an abbreviation for that term if a standard one exists.

[dagger]

(Comment: Gathering is signed with †)


[double dagger]

(Comment: Gathering is signed with ‡)


[fist]

(Comment: Gathering is signed with ✊)


[fleuron]

(*Comment:* Gathering is signed with )


[maltese cross]

(*Comment:* Gathering is signed with )

[par.]

(*Comment:* Gathering is signed with )

[sec.]

(*Comment:* Gathering is signed with )

7B10.3. Special uses of *pi* and *chi*. Indicate unsigned leaves that fall outside the signature sequence (see Gaskell, p. 330) by using the words **pi** and **chi**. Do not enclose the words in square brackets. Do not use the Greek characters π and χ , as these will give the impression that the leaves have actually been signed with Greek letters (see **7B9.9**).

Signatures: pi⁴ A-C⁴ chi² D-Z⁴

Indicate partial duplications of an alphabet (see Gaskell, p. 331) by using superscript **pi** and superscript **chi** or, if superscript letters are not available, by substituting “[superscript pi]” and “[superscript chi]”.

Signatures: pi¹A⁴ A-D⁴ chi¹D⁴ E-F⁴

or Signatures: [superscript pi]A⁴ A-D⁴ [superscript chi]D⁴ E-F⁴

7B10.4. Non-conventional Latin alphabet. If the gatherings are signed with roman letters according to a pattern other than the conventional 23-letter Latin alphabet (i.e., A-Z, less I or J, U or V, and W), make this explicit by recording the additional letters in the signature statement.

Signatures: A-V⁴ W⁴ X-Z⁴

(*Comment:* Indicates a 24-letter alphabet)

Signatures: A-I⁸ J⁸ K-U⁸ V⁸ W⁸ X-2I⁸ 2J⁸ 2K-2M⁸

(*Comment:* Indicates a 26-letter alphabet)

7B10.5. Signatures do not match gatherings. If it can be determined that the signing of the volume does not match its actual gatherings, indicate this in the note.

Signatures: [1]⁸ 2-3⁸; volume actually gathered in twelves

7B10.6. Concurrent signatures. If the volume is signed using two concurrent sequences, provide both sets of signatures in the note. Give the signatures that correspond to the actual gatherings first, if this can be determined.

Signatures: 1-12¹²; also signed A-S⁸

Signatures: 1-12¹² and A-S⁸; actual gatherings cannot be determined

7B10.7. Nonroman signatures (numeric sequence). If the gatherings are signed with nonroman characters that follow a numeric sequence, represent the characters using arabic numeration. Include an indication of the script used in the signatures in the note.

Signatures (in Hebrew characters): [1]⁴ 2-11⁴

(Comment: Indicates a numeric sequence in which the first gathering is unsigned, followed by gatherings signed 2-11 in Hebrew numeration)

If the nonroman characters are accompanied by parallel numeration using another script, note this as well.

Signatures (in parallel Hebrew and arabic numerals): pi⁸ 1-4⁸

(Comment: Indicates a numeric sequence in which the first gathering is unsigned, followed by gatherings signed 1-4 in both Hebrew characters and arabic numerals)

In case of doubt as to whether a sequence is numeric or alphabetic, assume a numeric sequence.

Signatures (in Hebrew characters): 2-3⁸

(Comment: Indicates two gatherings signed with characters that could belong to either an alphabetic or numeric sequence)

7B10.8. Nonroman signatures (alphabetic sequence). If the gatherings are signed with nonroman characters that follow an alphabetic sequence, transcribe in original script if typographical facilities permit, or in romanized form using the *ALA-LC Romanization Tables*. Use uppercase or lowercase characters according to the usage of the piece. If the script is one that does not employ case, or if the case of the characters cannot be determined, use lowercase characters. Include an indication of the script used in the signatures if recording them in romanized form, or if the signature statement would otherwise be ambiguous.

7B10.9. Greek alphabetic signatures. For gatherings signed in Greek alphabetic sequences, use the 24-letter alphabet in the following chart as the basis for compressed signature statements (Greek letters are given in the top row, their romanized equivalents in the bottom row):

α	β	γ	δ	ε	ζ	η	θ	ι	κ	λ	μ	ν	ξ	ο	π	ρ	σ	τ	υ	φ	χ	ψ	ω
a	b	g	d	e	z	ē	th	i	k	l	m	n	x	o	p	r	s	t	y	ph	ch	ps	ō

Signatures: $\text{pil } \alpha\text{-}\gamma^2 \text{ A-}2\Lambda^2$

or Signatures (in Greek characters): $\text{pil } \alpha\text{-}\gamma^2 \text{ A-}2\Lambda^2$

(Comment: Indicates an alphabetic sequence with an initial unsigned leaf, three gatherings signed $\alpha\text{-}\gamma$ in lowercase, a full sequence of 24 gatherings signed uppercase A- Ω , finishing with a partial sequence signed AA- $\Lambda\Lambda$ in uppercase)

7B10.10. Hebrew alphabetic signatures. For gatherings signed in Hebrew alphabetic sequences, use the 22-letter alphabet in the following chart as the basis for compressed signature statements (Hebrew letters are given in the top row, their romanized equivalents in the bottom row):

א	ב	ג	ד	ה	ו	ז	ח	ט	י	כ	ל	מ	נ	ס	ע	פ	צ	ק	ר	ש	ת
⊙	b	g	d	h	⊙	z	⊙	⊙	y	k	l	m	n	s	⊙	p	ts	⊙	r	sh	t

Signatures: $\text{א-ש}^8, \text{ a-k}^8$

or Signatures: 'sh⁸ (in Hebrew characters), a-k⁸

(Comment: Indicates a Hebrew alphabetic sequence followed by a roman sequence)

7B10.11. Other nonroman alphabetic signatures. For all other nonroman alphabetic signature sequences, do not assume that a standard signing pattern can be used as the basis for compressed signature statements. Give the first and last characters in each sequence, followed by a total count of the gatherings in that sequence in square brackets.

Signatures: $\text{A-V}^2 [=41], 2\text{A-}2\text{V}^2 [=41], 3\text{A-}3\text{V}^2 [=24]$

or Signatures (in Church Slavic characters): $\text{A-}\check{\text{Y}}^2 [=41], 2\text{A-}2\check{\text{Y}}^2 [=41], 3\text{A-}3\check{\text{O}}\check{\text{T}}^2 [=24]$

7B10.12. Multipart music. *Optionally*, if the parts are not too numerous, provide signatures for each part. Label each part by transcribing the term as found in the resource; show separation of parts by using a semicolon. Use standard methods for shortening the summary of the gatherings, unless it obscures the signing system used by the printer to differentiate between parts.

Signatures: Soprano, $\text{A-}2\text{C}^8 \text{ } 2\text{D}^4$; Alto, $\text{A-}\text{Y}^8$; Basso, $\text{A-}2\text{D}^8$

Signatures: Cantus I, A-G⁴ H²; Cantus II, Aa-Gg⁴ Hh²; Altus, AA-GG⁴ HH²; Tenor, a-g⁴ h²; Bassus, aa-gg⁴ hh²

Signatures: Canto, A-D⁴; Alto, E-H⁴; Tenore, I-M⁴; Basso, N-Q⁴; Quinto, R-V⁴; Sesto, X-Y⁴

7B10.13. Full collation. If considered important, make a note giving the full collation instead of a note recording only the signatures.

Collation: 8vo: A-H⁴; 32 leaves: p. [1-2] 3-62 [63-64]; §3(-H3) signed. H4 blank

7B11. Physical description

7B11.1. Make notes on important physical details that are not already included in the physical description area, if considered important.

The first and last leaves are blank

Parts in score format

Tablature is engraved

Music, text and illustration printed from a single wood block

Part printed on p. 5

Violoncello and drum parts printed on one leaf.

7B11.2. For music incunabula routinely, and for later resources if unusual, give the form of printing (woodcut, type, manuscript on printed staff), if identifiable. Make a note of color printing, if it is an important feature. Coloration as a technique of musical notation should always be noted (see **7B9**).

Staff lines printed in red

Music written in manuscript on 4-line staff printed with moveable type

Plainsong notation printed in black, on a 4-line staff, printed in red

7B11.3. Give fuller details of the illustrations, if considered important. Always note the presence of hand coloring in publications issued as such. If illustrations are present in a manuscript, describe them.

Frontispiece on leaf A1

Woodcuts: ill., initials, publisher's and printer's devices

Engraved port. of composer on t.p.

With hand-colored wood engravings, as issued

7B11.4. Describe details of a publisher-issued binding, if considered important.

Pictorial cloth binding with gold, brown, and green stamping on brown calico-textured cloth, designed by Margaret Armstrong; signed: M.A.

Toy book cut in the shape of a standing Robinson Crusoe

"The covers are finished with the same instrument lacquer as is used on Steinway pianos"--Colophon

7B11.5.1. Details of physical description given here usually apply to all copies of an edition or issue. Summaries of details that apply to particular groups of copies within an edition or issue may also be given. Notes pertaining to individual copies may be given separately as local notes, if considered important (see **7B20**).

Two binding variants noted, one in red cloth and one in blue cloth

"The edition consists of 190 copies on Pescia paper and 10 copies on Japanese paper marked with the letters A to J"--Colophon

7B11.5.2. For manuscripts, make notes if necessary to identify a fragment of a work or clarify details such as page numbering or tipped in, laid in, or pasted over additions.

Sections are numbered and paged separately, with revisions in several unidentified hands

A fragment of an additional unidentified song is present on the recto of the first page

Bound by a former owner

7B11.5.3. For manuscripts, identify the handwriting, using terms such as "holograph", "copyist's manuscript", or "manuscript in an unidentified hand". *Optionally*, identify the type and color of the writing implements. Describe characteristics such as revisions, annotations, inscriptions, or other evidence of creation, use, or ownership, and identify names and dates pertaining to these if different from the item as a whole.

Holograph, in pencil, with corrections and revisions in blue ink

Holograph, with corrections and conductor's annotations

Copyist's manuscript

Manuscript in the hands of several copyists

Holograph, with annotations by the composer and choreographer
(*Comment: A ballet*)

7B11.5.4. If a manuscript is known to have been bound by a later owner rather than the creator of the manuscript, *optionally* give measurements of both the manuscript and the binding and describe the source of the binding.

Bound by a former owner

7B12. Accompanying material

Make notes for any accompanying material not recorded in the physical description area. Give the location of accompanying material if appropriate.

Fingering chart in pocket

Accompanied by a letter from the composer's daughter concerning authenticity of the handwriting

7B13. Series

Note the source of any element of the series area when it is taken from elsewhere than the series title page. If any element has been transposed in the description, note its original position in the item. Note any series information not transcribed in the series area, if considered important. Give information about a series in which the music has been issued previously, if considered important.

If a series statement is present on a manuscript draft or copy of that publication, or on a manuscript rented or sold by a publisher, state this in a note.

Series numbering precedes series title

Originally issued in series: *Novelistas de nuestra época*

Also issued without series statement

7B14. Dissertations

If the music being described is a dissertation or thesis presented in partial fulfillment of the requirements for an academic degree, give the designation of the thesis (using the English word "thesis") followed if possible by a brief statement of the degree for which the author was a candidate (e.g., "M.A." or "Ph. D.", or, for theses to which such abbreviations do not apply, "doctoral" or

“master’s”), the name of the institution or faculty to which the thesis was presented, and the year in which the degree was granted.

Thesis--Eastman School of Music, 1936

Thesis (doctoral)--Universität Tübingen, 1805

If the music lacks a formal thesis statement, a bibliographic history note may be made.

Originally presented as the author's thesis (Universität Heidelberg) under title: ...

7B15. References to published descriptions

7B15.1. Give references to published descriptions in bibliographies or other authoritative reference sources if these have been used to supply elements of the description. Use the form and punctuation conventions recommended by *Standard Citation Forms for Published Bibliographies and Catalogs Used in Rare Book Cataloging* (see Appendix [“510”]). Begin the note with the word “References” and a colon.

References: BUCEM p. 789

References: Smith, W.C. John Walsh, 1695-1720 (1948), no. 400

7B15.2. Make other references to published descriptions, if considered important. Such references are especially useful whenever the cited source would serve to distinguish an edition (or variant) from similar editions (or variants), substantiate information provided by the cataloger, or provide a more detailed description of the publication being cataloged.

References: Duggan, M.K. Italian music incunabula, 33

References: Eitner, R. Bib. der Musik Sammelwerke, 1572a

References: RISM B/II, v.2, p.191

References: Sartori, C. Bib. della musica strumentale italiana, 1608b

References: Schneider, H. Lully, LWV 60

References: Wolfe, R.J. Secular music, 1166

7B15.3. For manuscripts, *optionally* cite published facsimiles. For microforms of manuscripts, *optionally* cite location of the original manuscripts.

Described in: Census-catalogue of manuscript sources of polyphonic music, 1400-1550. [S.l.] : American Institute of Musicology, 1979-1988

Published as facsim. ed.: Bologna, Civico museo bibliografico musicale, MS 19 ; the Rusconi Codex. New York : Garland Pub., 1988

7B15.4. A general note may be made if a description of the music being cataloged does not appear in a specific bibliographical reference source. Make such a note only if the music fits the scope for that source and the source purports to be comprehensive for its scope. Preface the general note with the words "Not in" and a colon.

Not in: BL music to 1980

7B16. Summary

Give a brief summary of the content of the item, if considered important. For manuscripts, especially those requiring extensive notes, some or all notes may be incorporated into a summary, if a single narrative note aids in clarity. *Optionally*, biographical/historical information may be given in a separate note or combined with the summary.

Vocal score, holograph, with corrections by Messenger and printer's annotations for publication by Éditions Salabert. Sections are numbered and paged separately; number twelve is not present. Accompanied by two documents identifying the score as Messenger's holograph, signed by his granddaughter Jacqueline Dumore-Messenger, 1971 May 23 and undated

Score of the final scene of *I Rantzau*, holograph with corrections. Signed and dated at Milan, 1894 Nov. 1. The score varies from the version published in 1892 and apparently is a revision of the scene. Appended is an inscription to Arturo Pirani, Milan, 1894, Nov. 2

William Walton composed the *Sinfonia Concertante* while living in London with the Sitwell family. The work was first published in 1928 and revised in 1943

(*Comment: Optional biographical/historical information; could be combined with note below*)

Score, holograph, with corrections and conductor's annotations. The score varies from the first published edition and is apparently an earlier version of the work

7B17. Contents

7B17.1. List the contents of the item, either selectively or fully, if it is considered necessary to show the presence of material not implied by the rest of the description, to stress components of particular importance, to provide the contents of a collection or of multipart music, or to provide additional titles in music without a collective title. Note the presence of errata leaves and errata slips (see **5B4**). Note the presence of errata listed in other sources in the item, if considered important.

Includes bibliographical references (p. 43-58)

Includes bibliographical references

Includes index

"List of the author's unpublished poems": p. 151-158

Errata on last leaf

With an errata slip

Includes Joseph Pike's An epistle to the national meeting of Friends in Dublin

7B17.2. Transcribe contents from the title page if they are presented there formally and have not been transcribed as part of the title and statement of responsibility area. In such cases, follow the word "Contents" with a colon and the parenthetical phrase "(from t.p.)". If a formal statement of contents is not present on the title page, take contents from the head of the parts to which they refer, or, if this is not feasible, from any contents list, etc., that is present. For music in two or more volumes, transcribe the volume or part designations as found.

Contents: Dixit Dominus : (Psalm 109) -- Confitebor tibi : (Psalm 110) -- Beatus vir : (Psalm 111) -- Laudate pueri : (Psalm 112) -- Laudate Dominus : (Psalm 116) -- Christe Redemptor omnium : hymn

Contents: (from t.p.) La teste m'y fait si grant mal / Anon. -- Mary je songay l'autre jour / Jacotin Le Bel -- Et quant je suis couchée / Anon. -- Ung compaignon gallin gallant / Passereau -- La la la, je ne l'ose dire / Pierre Certon -- Jamais je n'aymeray grant homme / Anon. -- Ho la he par la vertu goy / Anon.

7B17.3. Transcribe opus numbers with the titles if they are necessary to identify the works named, as well as statements of responsibility not already included in

the title and statement of responsibility area. If the works in the collection are all in the same musical form and that form is named in the title proper of the resource, do not repeat the musical form in the titles in the contents note.

Contents: No. 13, F major -- No. 14, A major -- No. 15, D minor
-- No. 16, F major

7B17.4. If a complete listing of contents cannot be assembled by one of the above means, the cataloger may devise a contents note from any appropriate source or combination of sources.

7B18. Numbers borne by music

7B18.1. Make notes of any numbers borne by the resource not transcribed in another area.

7B18.2. Publishers' numbers and plate numbers

7B18.2.1. Transcribe all publishers' numbers and/or plate numbers that appear on the resource. Transcribe the statement(s) as found, even if this means giving a publisher's name that has already been transcribed in the publication, distribution, etc. area. Give publishers' or plate numbers for a manuscript draft or copy of a publication if they appear in the manuscript, and indicate their source.

7B18.2.2. Precede the numbers by "Publisher's no.:" or "Pl. no.:" as appropriate. If a number is preceded by an abbreviation, word, or phrase designating a publisher, give that abbreviation, word, or phrase as part of the number. When transcribing two or more distinct numbers, give each in a separate note. Transcribe a publisher's number before a plate number.

Publisher's no.: Edition Peters Nr. 8444

Pl. no.: S & B 4081

7B18.2.3. When a designation such as "no.", "Nr.", "cat. no.", "Ed. Nr.", etc., appears with a publisher's number or plate number without identifying the publisher through initials, abbreviations, or words, do not consider it to be part of the number and do not transcribe the extra designation.

Publisher's no.: 6139

(Comment: Number shows on item as "Cat. no. 6139")

7B18.2.4. In describing music in several volumes, give inclusive numbers if the numbering is consecutive; otherwise give individual numbers or, if there are more than three of these, the first number and the last number separated by a diagonal slash. Give letters preceding a number before the first number, letters following a number after the last number, but letter preceding and following numbers in conjunction with each number.

Pl. no.: B. & H. 8797-8806

Pl. no.: B.M. Co. 10162, 10261, 10311

Publisher's no.: 6201/9935

(Comment: The complete set of numbers is 6201, 6654, 7006, 7212, 7635, 7788, 8847, 9158, 9664, 9935)

Pl. no.: 9674-9676 H.L.

Pl. no.: R.10150E.-R.10155E

Pl. no.: E.A.S. 4583

(Comment: Manuscript printer's annotation)

7B18.2.5. In describing a reprint, give the plate or publisher's number(s) together with the statement that the item is a reprint (see **5.7B7**).

Reissued in lithograph, retaining plate nos. from orig.
publication: Pl. no. S&V 1037

7B19. "With" notes

7B19.1. If the description corresponds to part of a publication that is made up of two or more separately titled parts that are also separately paginated or foliated and have separate signatures, but which have been issued together, make a note beginning "With" followed by a colon. List the other parts of the publication in the note, in the order in which they are found. In the case of bound volumes, list all the other parts on the record for the first part and, in general, only the first on the records for the subsequent parts. (Do not make such "With" notes when the pagination, foliation, or signatures of separately titled parts are continuous with the part being described. Instead, record these titles in a contents note as instructed in **7B17**.)

7B19.2. For each work listed, give only the elements listed below:

- a) the heading; normally give this element first, usually in catalog-entry form (e.g., with inversion of personal names under surname, but not necessarily including personal birth/death dates, corporate qualifiers, etc.)

- b) the title proper as found in the record for the work; long titles may be shortened (whenever the uniform title is considered useful for the identification of the work, record it within square brackets preceding the title proper)
- c) the primary statement of responsibility as found in the title and statement of responsibility area of the record for the work, unless it is redundant of the heading or exceedingly lengthy
- d) the publication, distribution, etc., area as found in the record for the work, abridged as necessary, without using the mark of omission

With: Dunton, John. *The merciful assizes, or, A panegyric on the late Lord Jeffreys hanging so many in the West.* London : Printed for Eliz. Harris, 1701

7B19.3. If the works were bound together subsequent to publication, rather than issued together by the publisher, distributor, etc., make a local note according to the instructions in **7B20.3.4**, if considered important.

7B20. Provenance, bindings and local notes

7B20.1. General rule

7B20.1.1. Make local notes on any special features or imperfections of the copy being described when they are considered important. This information is highly desirable in the context of rare materials cataloging, which puts greater emphasis on materials as artifacts than is usual in general cataloging practice. These notes can also provide warrant for added entries (e.g., added entries for the names of former owners or binders, for various kinds of provenance evidence, binding characteristics, etc.). For published music, these notes should be identified as local notes and carefully distinguished from other kinds of notes that record information valid for all copies of the bibliographic unit being cataloged.

For many older publications, it may not be readily ascertainable whether the characteristics of a single copy are in fact shared by other copies. In case of doubt, consider that the characteristics of the copy in hand are not shared by other copies.

It is important to note that the concept of “local notes” does not pertain to manuscripts since all of the information given on a record for a manuscript owned by an institution pertains to that copy. For this reason, only general and defined note fields will ordinarily be used for manuscripts. Apply the following

rules when making general notes about provenance, bound-withs, and binding for manuscripts.

7B20.1.2. The extent and depth of detail provided in local notes will be determined by the local policies of the cataloging agency. The rules set forth in this area are intended primarily to provide guidance and examples; the instructions are not to be seen as prescriptive.

7B20.1.3. Features that may be brought out here include known imperfections and anomalies, the presence of advertisements not recorded in area 5 (see **5B5**), illumination, rubrication, and other hand coloring (unless issued that way by the publisher; see **7B10.5**), provenance evidence (such as bookplates, stamps, autographs, and manuscript annotations), the names of persons or institutions associated with specific copies, copy-specific binding details and the names of binders, copy numbers (see **7B7.5**), and “Bound with” notes.

7B20.1.4. Include in local notes one or more of the following identifiers, if considered important: a designation of the holding institution (e.g., a library’s name, acronym, or code), a designation of the item’s physical location (e.g., a shelfmark), or an indication of the item’s copy number (if the institution holds more than one copy). Such identifiers are especially recommended if the bibliographic record is to be contributed to a union catalog or other shared database.

*Bass part: Imperfect: leaves 12 and 13 (2b6 and 2c1) wanting;
without the last blank leaf (2i8)*

[Library] copy on vellum; illustrations and part of borders hand colored; with illuminated initials; rubricated in red and blue

[Library] set imperfect: harp parts and t.p. of no. 2 wanting; p. 3-4 of violin part of no. 1 blank

[Library] set incomplete: t.p. and all but violin part wanting

7B20.2. Provenance

Make a note to describe details of an item’s provenance, if considered important. In less detailed descriptions, it is advisable to summarize provenance information, without providing exact transcriptions or descriptions of the evidence. Include the names of former owners or other individuals of interest and approximate dates, whenever possible. For manuscripts, include the immediate source of acquisition and previous custodial history, if known.

[Library]: inscription of John Morris, 17th-century; stamped as a British Museum Sale Duplicate, 1787

[Library] copy with inscription of Langston Hughes dated 1954

Gift of the composer

(Comment: Immediate source of acquisition of a manuscript)

Formerly owned by Arturo Toscanini

(Comment: Previous custodial history of a manuscript)

More detailed descriptions of provenance might include such additional features as: exact transcriptions of autographs, inscriptions, bookplates, stamps, shelfmarks, etc.; location of each in the item; approximate dates when known; descriptions of bookplates using standardized terminology; descriptions of anonymous heraldic bookplates according to heraldic blazon; references to published descriptions of the collections of former owners of the item, particularly if the item is cited in the source, etc.

[Library] copy: "Ioh. Mauritius" (17th-century inscription on t.p.; see Birrell, T.A. Library of John Morris, no. 410); "Museum Britannicum" (ink stamp, in blue, ca. 1760, on t.p. verso); "British Museum Sale Duplicate 1787" (ink stamp, in red, on verso of t.p.)

[Library] copy inscribed by Langston Hughes on t.p.: "Especially for Louise Bennett with admiration, Sincerely, Langston, New York, Oct. 8, 1954"

7B20.3. Bindings

7B20.3.1. Use notes for descriptions of bindings, if considered important. For descriptions of publisher-issued bindings common to all copies of an edition or issue, see **7B11.4-5**.

7B20.3.2. Make a local note when the number of physical units in which a publication is bound differs from the number in which it was actually issued, if considered important (see **5B15.3**).

[Library] copy bound in 4 v.

7B20.3.3. Make a local note to indicate any errors in binding, if considered important.

[Library] copy: leaves I5-6 incorrectly bound between h3 and h4

7B20.3.4. Make a note, if considered important, whenever a publication has been bound with one or more works subsequent to publication, when a manuscript

has been bound with other works, or when both published and manuscript material is bound together. Preface the note with the words “Bound with” followed by a colon. Formulate the remainder of the note according to the instructions in **7B18**.

Special Collections copy bound with: The Bostonian Ebenezer.
Boston : Printed by B. Green & J. Allen, for Samuel Phillips,
1698 -- The cure of sorrow. Boston : Printed by B. Green, 1709

7B20.3.5. If it is considered that the works are too numerous to be listed exhaustively, make an informal note such as the following:

No. 18 in a vol. with binder's title: Piano music

7B20.3.6. Make a note to describe other details of a binding, if considered important. Less detailed descriptions might include the color and nature of the covering material, a summary of any decoration present (e.g., “gold-tooled”, “blind-tooled”), and (if these can be determined) an approximate date and the name of the binder.

[Library] copy: late 17th-century binding in red goatskin, gold-tooled

Binding: contemporary quarter calf, marbled boards
(Comment: Bound manuscript)

7B20.3.7. More detailed descriptions of a binding might include such additional features as: nature of the boards (e.g., wood, paper); details of decoration; country or city of production; nature and decoration of spine; presence or former presence of ties, clasps, or other furniture; flaps; description of headbands, page-edge and end-paper decoration; references to published descriptions or reproductions of the binding (or related bindings), etc.

[Library] copy: late 17th-century English binding; red goatskin, gold-tooled, over paper boards; gold-tooled spine with five raised bands; gilt edges; gold roll on edges of boards; marbled endpapers