

## Suggested Additional Parallel Rules in DCRM Music -- Rule by Rule Version --

*This document gives all the existing rules for parallel languages currently found in DCRM(M), along with suggested additions (in yellow highlighting) to those parallel rules. There is commentary discussing each rule in the in the margin, as well as notes around some of the rules themselves (the latter in grey highlighting). This document should have two other documents at ready perusal, in order to comprehend the path that led up to this final proposal. The first document, "Selected Parallel Guidelines in AACR2, the LCRIs and the DCRMs"--a "one stop shopping" repository for all the pertinent rules that were reviewed for putting together these suggestions. The other document is a table called "Analysis of Parallel Treatments in the Cataloging Rules". The table contains a "legend" at the top giving abbreviations used in the table, some of which have been carried over into this doc. This process has been surprisingly confusing along the way, since AACR2 and the DCRMs are working from different angles; something of this confusion seems to carry over into the other 2 docs, though every attempt has been made to keep its presentation and layout as logical as possible.*

### Area 1

#### TITLE AND STATEMENT OF RESPONSIBILITY AREA

##### 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 1D)

Duo de l'opera La molinara : Nel cor più non mi sento

**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. Precede each set of parallel statements by an equals sign.

Konzert Nr. 1 für Klarinette und Orchester, Es-Dur [GMD] =  
E ♭ -major = mi ♭ -majeur

**Comment:** Text after this word represents addition of standard language.

**Comment:** Ex. added from A:5.1D1, par. 2.

Sonate à 3, en mi mineur, pour 2 violons ou hautbois (flûtes) et basses continue [GMD] = e-Moll, für 2 Violinen oder Oboen (Flöten) und Generalbass = E minor, for 2 violins or oboes (flutes) and thorough-bass

**1D2.4.** When succeeding statements of key, etc., are broken up in the source rather than grouped together by language, transcribe the statements so that all elements in one language are together. Treat the first group of elements in one language as part of the title proper and precede each one after the first by an equals sign.

Concerto, D-Dur, für Horn und Orchester = D major, for horn and orchestra = ré majeur, pour cor et orchestre

(Comment: Title elements on the chief source are represented with a single title on the top, three statements of key [German, English, French] on the line below that, then three separate lines with the statement of medium [German, English, French] underneath the key statements.)

(Gives a sample provision for treating partial technical info within the title area)

**Comment:** Entire rule and example taken from **RI: 5.1, par. 1**, which addresses “technical info” as part of the title. The guidelines from the **RI** have been re-written into “rule style”. The editorial comment below the ex. is a textual description of the graphic layout of the t.p. as depicted in the **RI** guidelines.

**Comment:** Text after this word represents addition of standard language.

## 1E6. Parallel statements containing other title information

**1E6.1.** Transcribe parallel statements containing other title information following the whole or part of the title proper or the parallel title to which it pertains.

Pochody : pro dechové nástroje = Märsche : für Blasinstrumente

Kleine Meditationen [GMD] : für Streichtrio und Harfe = Short meditations : for string trio and harp

(Coverage - T : OT = ParaT : ParaOT)

**Comment:** As originally written in **DCRM(B)**, this rule gave no guidelines as to how to treat the parallel OT in relation to the title statement. So, the orig. final phrase was deleted in favor of that for **A: 1.1E5, par. 1**.

**Comment:** New ex.

**Comment:** This ex. Is from rule **A: 5.1E5**; can it be deleted, since new ex covers it?

**1E6.2.** If there are no parallel titles and if other title information appears in more than one language or script, transcribe the other title information that is in the language or script of the title proper. If this criterion does not apply, give the other title information that appears first. Transcribe the remaining statement(s) as parallel other title statements. Precede each set of parallel statements by an equals sign.

Variations on a Czech love song [GMD]: for piano solo and woodwind choir = pour piano soliste et ensemble de bois

(Coverage - T : OT = ParaT)

**Comment:** The 1st 2 sentences of this rule are from **A: 1.1E5, par. 2**.

**Comment:** Added sentence in keeping with **DCRM** language.

**Comment:** Text after this word represents addition of standard language.

**Comment:** This ex. illustrates rule **A: 1.1E5, par. 2**.

**1E6.3.** If there are two or more titles in more than one language or script but other title information for only one of them, transcribe the other title information directly after the title to which it relates, no matter the actual order in the source. Precede each set of parallel statements by an equals sign.

Officium pastorum [GMD] = The shepherds at the manger : an acting version of a 13-century liturgical music drama : for six soloists (three sopranos and three basses, or two sopranos, one

**Comment:** The 1st sentence of this rule is from **RI: 1.1E**, with slightly changed text in keeping with **DCRM** language.

**Comment:** Text after this word represents addition of standard language.

tenor, and three basses) and treble (or soprano) chorus with suggested accompaniment for chamber organ and chime bells  
(Coverage - T = ParaT : OT [: OT])

**Comment:** This ex. Is from rule A: 5.1E1.

**1E6.4.** When other title information is only partially repeated from language to language, give the statement that matches the language of the title proper and to omit the other statement(s).

Sonata a velocità pazzesca : per cembalo

(Comment: Other title elements on the chief source are represented with a single title on the top, the word for "for" in three languages [Italian, German, French] on the line below it, with the bottom line consisting of the instrumentation given in one language [Italian] only.)

(This gives a sample provision for omission with respect to the OT)

**Comment:** Entire rule adapted from RI: 5.1, par. 2-3 ("Adopt the following solutions...") in addressing "technical info" as part of the title. The guidelines from the RI have been re-written into "rule style". The editorial comment below the ex. is a textual description of the graphic layout of the t.p. as depicted in the RI guidelines.

**Comment:** Ex. from RI: 5.1, par. 3

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

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

Tunturilauluja = Fjällsanger = Fjeldlieder = Song of the hills / Yrjö Kilpinen

**Comment:** Text from A: 1.1F10 added to DCRM rule for more clarity.

**Comment:** New ex.

**1F10.2.** If there are both 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 in un acte / de Jouy et Dieulafoi ; mis en musique per Gaspard Spontini ... = Milton : opera en un atto e in prosa / dei Jouy et Dieulafoy ; posta in musica da Gaspare Spontini ...

**1F10.3.** If there are no parallel titles and a statement of responsibility appears in more than one language or script, transcribe the parallel statements, each preceded by an equals sign.

NEED MUSIC EX: Tin statistics [GMD] / International Tin Council = Conseil international de l'étain = Consejo Internacional del Estaño

**Comment:** This text is the optional provision for full transcription, as given in A:1.1F11.

**Comment:** Ex. from A:1.1F11.

**1F10.4.** When statements of responsibility are only partially repeated from language to language, give the statement that matches the language of the title proper, or if that criterion does not apply, the language of the publisher, and omit the other statement(s).

... / Anton Vranický ; revidoval Antonín Myslík

(Comment: following the Czech title and other title paired with the same information in German, the composer's name is given with Czech spelling only, followed by the words for "revised by" in Czech and German, then the reviser's name spelled only in Czech.)

**Comment:** Entire rule adapted from RI: 5.1, par. 2-3 ("Adopt the following solutions...") in addressing "technical info" as part of the title. The guidelines from the RI have been re-written into "rule style". The editorial comment below the ex. is a textual description of the graphic layout of the t.p. as depicted in the RI guidelines.

**Comment:** Ex. from RI: 5.1, par. 2.

**1F10.5.** If it is not practicable to give the statements of responsibility after the titles to which they relate, transcribe the statement of responsibility in the language or script of the title proper and omit the others.

**Comment:** Entire rule and example from A: 1.1F10, par. 3.

Concerto in c-Moll fur Cembalo (Klavier) und Streicher  
[GMD] = Concerto in C minor for harpsichord (piano) and strings  
/ Carl Philipp Emanuel Bach ; herausgegeben von Gyorgy Balla

*(Comment: Statement about editor appears in German and English)*

*(This rule gives a sample provision for omission for the SOR element)*

**1F10.6.** If no real match in languages is possible in the title statement (e.g., when elements are only partially repeated from language to language or not all elements are consistently repeated in all languages), then give the first of the language forms, or if that criterion does not apply, the language of the publisher, matching at least the other title information with the statement of responsibility, if possible.

**Comment:** Entire rule adapted from RI: 5.1, par.4, with some inserted parenthetical text for context.

Concerto per la camera : à 4 : für Violoncello & Piano /  
Gregor Joseph Werner ; herausgegeben und bearbeitet von Richard  
Moder

*(Comment: The title elements are represented on the chief source with the German composer's name at the top, the Italianate title of the piece on the line below it, the word for "for" in two languages [German, English] on the line below that, the instrumentation in one language [English] below that, an explication of the nature of the German editor's work in two languages [German, English] below that, then the editor's name, by itself, at the bottom.)*

*(This rule gives a sample provision for omission for the entire title statement)*

**Comment:** Ex. from RI: 5.1, par. 4, with the editorial comment below being a textual description of the graphic layout of the t.p. as depicted in the RI guidelines.

**1F10.7.** Make a note to indicate the original position on the source of any transposed statements.

**Comment:** This rule was originally 1F10.3 in DCRM (M), but is now renumbered due to the new rules inserted above it.

## Area 2 EDITION AREA

### 2B9. Edition statements in more than one language or script

**2B9.1.** If an edition statement appears in more than one language or script, transcribe the statement that is in the language or script of the title proper. If this criterion does not apply, transcribe the statement that appears first in the source. Transcribe the remaining statement(s), together with any associated statements of responsibility, as parallel edition statements. Precede each parallel statement by an equals sign. Make a note to indicate the original position on the source of any transposed statements.

Revised 1980 = Révision 1980

Deuxième édition = Segunda edición = Zweite Auflage

2e herziene en verbeterde uitgave = 2e édition, révisée et corrigée

**Comment:** This area needed just a few added guidelines, but had no exx at all, which are here being proposed for addition.

**Comment:** These 3 exx come from A: 1.2B5, but have been spelled out fully, per DCRM transcription principles.

**2B9.2.** *Optionally*, if it is considered that the parallel statements are too numerous to list exhaustively, and that some may be omitted without significant loss of identification, omit

parallel statements after the first using the mark of omission. Transcribe the omitted statement(s) in a note, if considered important.

## 2C4. Statements of responsibility relating to the edition in more than one language or script

**2C4.1.** If there are parallel edition statements (see 2B9) but a statement of responsibility relating to the edition in only one language or script, transcribe the statement of responsibility after all the edition statements.

NEED MUSIC EX: 3rd edition = 3e upplaga / B. Larsen

**Comment:** Ex. comes from A: 1.2C3, but has been spelled out fully, per DCRM transcription principles.

**2C4.2.** If there are parallel edition statements (see 2B9) and statements of responsibility relating to the edition in more than one language or script, transcribe each statement of responsibility after the edition statement to which it relates.

NEED MUSIC EX: Second edition / edited by Larry C. Lewis =  
Deuxième édition / rédigé par Larry C. Lewis

**Comment:** Ex. comes from A: 1.2C4, but has been spelled out fully, per DCRM transcription principles.

**2C4.3.** If an edition statement appears in only one language or script and a statement of responsibility relating to the edition in more than one language or script, transcribe the parallel statements of responsibility after the edition statement, each preceded by an equals sign.

NEED MUSIC EX: Anden oplag / reviderade og udvidet af David  
Hohnen = revised and enlarged by David Hohnen  
(Coverage - Ed / SOR = ParaSOR)

**Comment:** This rule text is the optional provision for full transcription, as given in A:1.2C5.

**Comment:** Ex. comes from A: 1.2C5, but has been spelled out fully, per DCRM transcription principles.

**2C4.4.** *Optionally*, if it is considered that the parallel statements are too numerous to list exhaustively, and that some may be omitted without significant loss of identification, omit parallel statements after the first using the mark of omission. Transcribe the omitted statement(s) in a note, if considered important.

**Comment:** Standard DCRM language added for provision, and notes, for omitted text.

**2C4.5.** Make a note to indicate the original position on the source of any transposed statements of responsibility.

**Comment:** This rule was originally 2C4.3 in DCRM (M), but is now renumbered due to the new rules inserted above it.

*Is parallel coverage in the Edition area INCOMPLETE? Do the DCRMs need equivalent rules to AACR2's 1.2D. Statement relating to a named revision of an edition? Or is this, perhaps, too fine a distinction?*

**Comment:** This is the end of DCRM guidance for parallel in edition area, but AACR2 goes further. This is a Q for DCRM eds and BSC.

## Area 3

**Comment:** See note at the end of this area for explanation of the evolution of this rule text.

## MUSICAL PRESENTATION STATEMENT AREA

### 3B. Musical presentation statement

**3B.1.** Transcribe a statement found in the chief source of information indicating the physical presentation of the music.

...

**3B1.2.** If the presentation statement appears in two or more languages or scripts, transcribe the statement that is in the language or script of the title proper. If this criterion does not apply, transcribe the statement that appears first in the source. Transcribe the remaining statement(s) as parallel presentation statements. Precede each parallel statement by an equals sign. Make a note to indicate the original position on the source of any transposed statements.

Partitura = Partition

Játszópartitúra = Spielpartitur = Playing score

**3B1.3.** *Optionally*, if it is considered that the parallel statements are too numerous to list exhaustively, and that some may be omitted without significant loss of identification, omit parallel statements after the first using the mark of omission. Transcribe the omitted statement(s) in a note, if considered important.

**Comment:** Standard DCRM language added for provision, and notes, for omitted text.

*Because there was no precedent for Area 3 set in DCRM(B), the original DCRM(M) text for 3B borrowed from A:5.3B1. However, upon re-consideration during this parallel rules analysis, the guidance proved to be "out of sync" with that of DCRM. Thus, this text was rewritten by adapting DCRM(M) 2B9.1-2, to align the language and intent. Another example has been added to 3B1.2 to confirm that no omission is intended by these rules after 2 titles have been recorded)*

#### **Area 4** **PUBLICATION, DISTRIBUTION, ETC AREA**

#### **4B. Place of publication, distribution, etc.**

...

#### **4B13. Place names in more than one language or script**

**4B13.1.** If the name of the place of publication, distribution, etc., appears in more than one language or script, transcribe the statement in the language or script of the title proper, or if this criterion does not apply, transcribe the statement that appears first in sequence in the source. Transcribe the remaining statement(s) as parallel statements, preceding each by an equals sign. Make a note to indicate the original position on the source of any transposed statements.

Helsinki = Helsingfors

**Nota bene:** *Reviewers, particularly MLA, asked for an example with one nonroman script included, or at least 2 different language statements for place.*

**4B13.2.** *Optionally*, if it is considered that the parallel statements are too numerous to list exhaustively, and that some may be omitted without significant loss of identification, omit parallel statements after the first using the mark of omission. Transcribe the omitted statement(s) in a note, if considered important.

#### **4C12. Publisher, distributor, etc., statements in more than one language or script**

**4C12.1.** If the name of the publisher, distributor, etc. appears in more than one language or script, transcribe the statement in the language or script of the title proper, or if this

criterion does not apply, transcribe the statement that appears first. Transcribe the remaining statement(s) as parallel statements, preceding each by an equals sign. Make a note to indicate the original position on the source of any transposed statements.

NEED MUSIC EX:

: Éditions du peuple = Commoner's Publications

NEED MUSIC EX:

: Høst & Sons Forlag = Høst & Son Publisher

**Nota bene:** Reviewers, particularly MLA, had asked for an example with one nonroman script included, or at least 2 different language statements for publisher, distributor, etc.

**4C12.2.** Transcribe parallel statements containing publisher, distributor, etc. information following the place name or the parallel place name to which it pertains.

Helsinki : Fazerin Musikkikauppen = Helsingfors : Fazers Musikhandel

(Coverage - Pl : PubD = ParaPl : ParaPubD)

**Comment:** These 2 exx have been taken from A:1.4D2, but have been spelled out fully, per DCRM transcription principles. (But please remember, the corresponding rule in AACR2 was intended to illustrate the most concise way of recording publishers, so entirely new exx are strongly urged, to avoid that malodorous "whiff".)

**Comment:** Rule written anew in the language and sense of the DCRMs to cover situation as given in new ex. below.

**4C12.3.** If there are no parallel place names and if publisher, distributor, etc. information appears in more than one language or script, transcribe the publisher, distributor, etc. information in the order in which it appears in the chief source. Precede each set of parallel statements by an equals sign.

NEED MUSIC EX FOR: Pl : PubD = PubD

**Comment:** Rule written anew in the language and sense of the DCRMs to cover situation as described in "example text" below.

**4C12.4.** If there are two or more place names in more than one language or script but publisher, distributor, etc. information for only one of them, transcribe the publisher, distributor, etc. information directly after the place name to which it relates, no matter the actual order in the source. Precede each set of parallel statements by an equals sign.

NEED MUSIC EX FOR: Pl = ParaPl : PubD

**Comment:** Rule written anew in the language and sense of the DCRMs to cover situation as described in "example text" below.

**4C12.5.** *Optionally*, if it is considered that the parallel statements are too numerous to list exhaustively, and that some may be omitted without significant loss of identification, omit parallel statements after the first using the mark of omission. Transcribe the omitted statement(s) in a note, if considered important.

**Comment:** This rule was originally 4C12.2 in DCRM (M), but is now renumbered due to the new rules inserted above it.

**4C12.6.** Make a note to indicate the original position on the source of any transposed statements.

**Comment:** Standard DCRM language added for a note for transposed text.

Area 6  
SERIES AREA

**Comment:** This area is basically fine for the rules given but needs help with exx, some of which have been inserted here to demonstrate why they would be so helpful.

### 6C. Parallel titles of series

**6C1.** If the source bears a series title in more than one language or script, transcribe as the series title proper the title that is in the language or script of the title proper. If this criterion does not apply, transcribe the title that appears first in the source. Transcribe the remaining title(s), together with any associated information, as parallel series titles. Precede each parallel series title by an equals sign. Make a note to indicate the original position on the source of any transposed titles.

Nederlandsche Volksliederen = Folksongs from the Netherlands

**Comment:** Ex. was conceived to show simple parallel series titles. (Pls check my German!)

**6C2.** If parallel titles are being recorded and the numbering also appears in more than one language or script, record each number after the title proper/parallel title to which it relates. If the number appears only once, record it after the title it linguistically matches or after the last title if it matches all, more than one, or none of the titles.

**Comment:** This rule, along with the 2nd ex, was taken from LCRI 1.6G (on ParT & #g) because there were no explicit directions on how to treat #g with multilingual labels. (Note: #g was implicitly intended in the terminology "associated information" in 6C1, 6C1 & 6E2.1, but it did not give clear enough directions.)

Cantiones sacrae ; Nr. 3 = Geestelijke liederen ; nr. 3 =  
Canciones espirituales ; núm. 3  
(Comment: The publication is in German, but its series title is in Latin; also, all the numbering designations are abbreviated in the item)

**Comment:** Ex. was conceived to show parallel series titles with multilingual #g labels.

NEED MUS EX:Tutkimuksia ; n:o 56 = Undersökningar = Studies

**Comment:** Ed. comment explains why the 1st series title is in Latin while its abbreviated numbering label is in German. Is it TMI or OK?

**6C3.** *Optionally*, if it is considered that the parallel series titles are too numerous to list exhaustively, and that some may be omitted without significant loss of identification, omit parallel series titles after the first using the mark of omission. Transcribe the omitted title(s), together with any associated information, in a note, if considered important.

**Comment:** Ex. included to show single language #g labels with multiple series.

**Comment:** This rule no. was re-numbered from 6C2 because of new rule inserted above it.

### 6E2. Parallel statements of responsibility relating to series

**6E2.1.** If there are parallel series titles (see 6C) but the statement of responsibility relating to the series appears in only one language or script, transcribe the statement of responsibility after the last parallel title (following any other title information associated with the title).

**6E2.2.** If the statement of responsibility appears in more than one language or script, transcribe each statement after the series title (or other title information) to which it relates.

Taschenbücher zur Musikwissenschaft / Internationales  
Institut für Vergleichende Musikstudien und Dokumentation ; 60 =

Pocketbooks of Musicology / Institute for Comparative Music Studies and Documentation ; 60

NEED MUSIC EX: Carte / Commission géologique du Canada = Map / Geological Survey of Canada ; 1665A

**Comment:** Since the DCRM rules run counter to the LCRIs by transcribing SORs in series statements, it is particularly important to have an ex confirming this fact. This ex. was suggested by the fact that this particular series sometimes appears in English on English-language publications; however, the SAR does not indicate that the statements are ever actually parallel.

**Comment:** Ex. included to show how a single #g w/o labels is treated with multiple series.

**6E2.3.** If any parallel series titles have been omitted from the transcription, also omit their associated statements of responsibility. Transcribe the omitted statement(s) in a note, if considered important.

### 6H. Subseries

**6H3.** If there are parallel series titles (see 6C), transcribe each subseries after the series title to which it relates. If any parallel titles have been omitted from the transcription, also omit their associated subseries. Transcribe the omitted subseries in a note, if considered important.

NEED MUSIC EX: World films. France today = La France d'aujourd'hui

**Comment:** Ex. taken from A: 1.6H6.

Europäische Hochschulschriften. Reihe XXXVI, Musikwissenschaft ; Band 302 = Publications universitaires européennes. Série XXXVI, Musicologie ; volume 302 = European university studies. Series XXXVI, Musicology ; volume 302

**Comment:** An ex. of a fairly complicated parallel series transcription, including several elements (this one is a real series, nearly always showing multilingual statements, but the actual numbering given here has yet to be published).

### Area 7 NOTE AREA

Checked and marked the existing DCRM note guidelines for these inclusions:

**Transposition Note text** [**√Trans**]: If any element has been transposed in the description, note its original position in the publication.

**Omission Note text** [**√Om**]: Make notes on any \_\_\_\_\_ information not transcribed in the \_\_\_\_\_ area, if considered important.

**Comment:** I believe the notes (highlighted in grey) and suggested added text (highlighted in yellow) should be sufficient to explain what is being advocated for Area 7.

### CURRENT: 7B5. Parallel titles and other title information

Make notes on parallel titles appearing in the music publication or manuscript but not on the title page; also give other title information appearing in the music publication or manuscript but not on the title page if it is considered important. [**√Om**]: 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.

[1 example for parallel:]

NEED EXAMPLE ALONG THESE LINES: Title on added t.p.: The book of exposition = Liber rubens

-----> (Add note for Transposed as part of T/OT guidance:)

If any element has been transposed in the description, note its original position in the publication.

**CURRENT: 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.** [**√Trans:**] 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

-----> (Add note for Omission as part of SOR guidance)

Make notes on any [SOR] information not transcribed in the [SOR] area, if considered important.

**CURRENT: 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. [**√Trans:**] 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.

-----> (Add note for Omission as part of Edition guidance:)

Make notes on any edition information not transcribed in the <edition> area, if considered important.

>>>>>Insert a rule no. for *Mus Pres'n Stat*<<<<<

**<7B8> Musical presentation statement**

<If any element has been transposed in the description of the <MusPresStat> area, note its original position in the publication. Make a note any edition information not transcribed in the <MusPresStat> area, if considered important>.

**CURRENT: 7B8. Publication**

[**√Om:**] 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.

-----> *(Add note for Transposition as part of PubD guidance:)*

If any element has been transposed in the description, note its original position in the publication.

*Re-number to: 7B9*

#### **CURRENT:7B13. Series**

Note the source of any element of the series area when it is taken from elsewhere than the series title page. [**√Trans:**] If any element has been transposed in the description, note its original position in the item. [**√Om:**] 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

*Re-number to: 7B14.*