

# Memorandum

LIBRARY OF CONGRESS

5JSC/LC/12/LC follow-up/2

TO: Joint Steering Committee for Development of RDA      DATE: Dec. 4, 2008

FROM: Barbara B. Tillett, LC Representative

SUBJECT: Proposed revision of *RDA* chap. 6, Additional instructions for musical works and expressions

## **Background**

In 5JSC/LC/12/LC follow-up, the Library of Congress indicated it would respond to that document to address other original 5JSC/LC/12 proposals not yet approved by other JSC constituencies and to offer further simplifications to wording.

## **Organization of this document**

Below are original 5JSC/LC/12 proposals not yet discussed by the JSC that LC continues to support for *RDA*; there is one new proposal for *RDA* 6.28.1.3. Some proposals have been modified to incorporate suggestions from the JSC constituencies in their responses to 5JSC/LC/12. Additional explanations are included to answer the concerns of the constituency or constituencies not approving the original proposal.

The style and numbering of the instructions reflects that of previous Word drafts rather than that of the full draft of *RDA*; however, the numbering varies only slightly from that in the full draft. LC recognizes this will change with the online *RDA*, but has used this structure to provide a consistent view for the review of the content. Also note that some of the examples in instructions not revised in this follow-up document may be different in the full draft; also, we expect that the examples will be adjusted as needed to reflect revised wording.

Only those instructions related to proposals are included in this document; they can be seen in the context of other chapter 6 music instructions by consulting the follow-up document itself (5JSC/LC/12/LC follow-up). Instructions where the only changes are renumbering of instructions or references are not included.

Proposed revisions, deletions, and additions are enclosed in boxes to help bring your eyes to those changes (a new technique we are trying). Any revisions and additions from 5JSC/LC/12/LC follow-up continue to be highlighted in yellow; any deletions from 5JSC/LC/12/LC follow-up continue to be shown only by strikethrough. If the only change is a deletion, that deletion is shown as a strikethrough.

## Proposals

### #1 : RDA 6.15.1 (choosing and recording the preferred title)

LC proposes a revision of 6.15.1.3.3 to allow choosing an existing brief title from a reference source but not to create a new brief title.

LC proposes a new instruction at 6.15.1.3.4 to (1) to respect the principle of representation by substantially reducing the quantity of non-distinctive titles where catalogers may change/manipulate/ignore the composer's title; and, (2) to simplify the decision-making process. Catalogers will still need to exercise judgment (the decision does affect what other elements are added to create the preferred title) but the process will not depend on consultation of a separate, constantly changing, list (e.g., the list created by the Music Library Association). When implementing RDA, a cataloging agency can decide that a pattern of preferred titles can be maintained for existing composers and apply this instruction only to a composer's works not already represented in that agency's catalog.

The wording in the "i)" and "ii)" paragraphs of 6.15.1.3.4b represents guidelines published first in *Music Cataloging Decisions* and later in the *Library of Congress Rule Interpretations*, as followed by music cataloguers in the United States.

The proposed revision to 6.15.1.4.3 clarifies that the title at this stage is not the preferred title; this is just the first step in arriving at a preferred title.

In LC's proposal, the wording about language in 6.15.1.5.1 was removed because (1) it contradicts the wording in 6.15.1.3.4 and because (2) the instruction is about plurals, not about languages. Respecting the principle of representation that prompted the short list of translatable non-distinctive titles in 6.15.1.3.4, we have changed the plural in the 2<sup>nd</sup> example in 6.15.1.5.1 to conform to the language of the title proper.

LC proposes the deletion of 6.15.1.5.2 because the instruction is now superfluous; because only the titles listed in 6.15.1.3.4 can be translated, there is no need for an instruction specifying certain other titles that shouldn't be translated.

LC proposes the deletion of 6.15.1.6 and 6.15.1.7 in the interest of the principle of representation. The deleted instructions created a problem: the consolidation of composers' different titles under the two terms often misrepresented not only the original titles but also the number of performers.

### #2: RDA 6.16.0.8 (instrumental music for large ensembles)

A revision of 6.16.0.8 is proposed in accordance with the principle of representation to

reflect what the composer states on the resource. The principle of representation is violated in the instruction as carried over originally from AACR2 into the full draft of RDA not merely by reducing the allowable terms for large/larger ensembles to three terms (*orchestra*, *string orchestra*, and *band*) but also by the implication that the components of all orchestras and bands are the same, when they are not.

#3: RDA 6.16.0.10 (solo voices)

LC proposes the revision of 6.16.0.10.3 to “liberate” the three common terms (*mixed solo voices*, *men’s solo voices*, and *women’s solo voices*) from their former use solely as alternatives to breaking the rule of no more than three specific solo voices and enable them or other general terms to be used as needed, irrespective of how many solo voices there may be and when the type or register of each is not specified. That availability fills a gap in AACR2. The terms are useful when the resource or other source isn’t more precise about the solo voices. LC proposes the deletion of 6.16.0.10.4 because that situation is covered by the revised 6.16.0.10.3.

#4: former RDA 6.28.1.2 (writer’s works set by several composers)

LC proposes deleting draft 6.28.1.2 because it doesn’t represent a situation unique to music; the situation is simply a compilation and is covered by the general instructions.

#5: new 6.28.1.2 (former RDA 6.28.1.3 - Adaptations of musical works)

LC proposes several revisions to wording in 6.28.1.2.1. The limitation to the four categories in the a)-d) paragraphs is intentional because the previous wording suggested incorrectly that there are other types of adaptations than those listed.

Re: paragraph a): In LC’s proposal, the word “arrangements” is not used because the free exchange of that word between arrangements proper and adaptations in AACR2 makes it more difficult to distinguish between them. In the FRBR context, it is even more important to make the distinction unambiguously.

Re: former paragraph c): LC proposes deleting this category because such modifications are typical of arrangements and renditions of Western popular music, where the result is a new expression rather than a new work.

Re: new paragraph c): LC proposes adding this missing category.

Re: former paragraph e): LC recommends deleting this paragraph because “any other distinct alternation” is too vague to be helpful, in part because “alteration” straddles the two terms we are using to define the difference between a new expression and a new work: “arrangement” when referring to a new expression, and “adaptation” when referring to a new work.

#6: RDA 6.28.1.3 (operas, etc., with new text and title)

LC proposes a revision of the original AACR2 caption “Alterations of musico-dramatic works” and the instruction to clarify the meaning and to replace the made-up term *musico-dramatic*.

#7: RDA 6.28.3.2 (added performance parts)

LC proposes expanding the category in 6.28.3.2 because an added accompaniment is only one example of adding a new systemic part to a work.

#8: RDA 6.28.3.3 (arranged accompaniment)

In 6.28.3.3, LC proposes instructions that are principles in that they clearly expose the similarities and differences between the two situations where accompaniments may be arranged.

## 6.15.1 PREFERRED TITLE FOR A MUSICAL WORK

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- 6.15.1.1**4** Other compilations

### 6.15.1.1 Scope

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- 6.15.1.1.1  The **preferred title for a musical work** is the title or form of title chosen as the basis for the preferred access point representing the work.

### 6.15.1.2 Sources of information

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- 6.15.1.2.1 ➤ Determine the title to be used as the preferred title for a musical work created after 1500 from resources embodying the work or reference sources.
- 6.15.1.2.2 ➤ Determine the title to be used as the preferred title for a musical work created before 1501 from modern reference sources. If the evidence of modern reference sources is inconclusive, use (in this order of preference):

- a) modern editions
- b) early editions
- c) manuscript copies.

### 6.15.1.3 Choosing the preferred title for a musical work

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- 6.15.1.3.1 > Choose as the preferred title for a musical work the composer's original title in the language in which it was presented.

Meistersinger von Nürnberg  
(*Resource described:* The mastersingers of Nuremberg)

Damnation de Faust  
(*Resource described:* Fausts Verdammung)

Tous les garçons et les filles  
(*Resource described:* Todos los chicos y chicas)

Zolotoï petushok  
(*Resource described:* The golden cockerel)

Präludium und Fuge  
(*Resource described:* Präludium und Fuge, D-Dur für Orgel ...)

Rondo with fugato  
(*Resource described:* Rondo with fugato ...)

Introduction et allegro  
(*Resource described:* Introduction et allegro ...)

**Exceptions:**

- 6.15.1.3.2 **Better known title in the same language.** If another title in the same language has become better known, choose it as the preferred title (see also [6.2.1–6.2.2](#)).

Don Giovanni  
(*Resource described:* Il dissoluto punito, ossia, Il don Giovanni)

Nabucco  
(*Resource described:* Nabucodonosor)

- 6.15.1.3.3 **Long titles cited in a brief form in reference sources.** If the title is very long and the work is identified by a brief title in reference sources, choose that brief title as the preferred title (see also [6.2.1–6.2.2](#)).

- ~~a) a brief title by which the work is commonly identified in reference sources~~

~~Historia der Auferstehung Jesu Christi  
(*Resource described:* Historia der fröhlichen und siegreichen Auferstehung unsers einigen Erlösers und Seligmachers Jesu Christi)~~

- ~~b) a brief title formulated by the cataloguer.~~

~~St. John Passion~~

~~(Resource described: Historia des Leidens und Sterbens unsers Herrn und Heylandes Jesu Christi, nach dem Evangelisten St. Johannem)~~

6.15.1.3.4

**Non-distinctive titles that may be translated.**

- a) If the title in any language can be translated to a term in the language of the cataloging agency, if there is one, that conforms to the list below, follow the instructions in [6.15.1.5-6.15.1.14](#) when formulating the preferred title.

Concerto  
Fugue  
Sonata  
Suite  
Symphony  
Variations  
Solo  
Duet *or* Duo  
Trio  
Quartet  
Quintet  
Sextet  
Septet  
Octet  
Nonet  
Decet  
Duodecet  
Mass  
Requiem

- b) For other titles chosen according to [6.15.1.3.4](#) that are not distinctive, also follow the instructions in [6.15.1-5-6.15.1.14](#) when formulating the preferred title. However,

- i) When a composer uses a term for a type of composition as the title of a work that is definitely not a work of the type normally designated by the term, consider the title to be a distinctive title.

String quartet #2 (1962)

*(Resource described is a work for flute, clarinet, violin, viola, violoncello (1974))*

- ii) When a composer uses a title that incorporates a type of composition, such as "Double concerto," "Tripelkonzert," consider the title to be a distinctive title.

6.15.1.3.5

If all of a composer's works with the same non-distinctive title (selected according to [6.15.1.4](#)) are also cited as a numbered sequence of compositions with that title, formulate a preferred title using the non-distinctive title and apply the sequential numbering according to [6.17.0.3a](#).

## ***RECORDING THE PREFERRED TITLE***

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### **6.15.1.4 Recording the preferred title for a musical work**

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- 6.15.1.4.1 ➤ Record the title chosen as the preferred title for a musical work applying the general guidelines on recording titles for works given under [6.2.0](#).
- 6.15.1.4.2 ➤ Omit from the title chosen according to [6.15.1.3](#):
- a) a statement of medium of performance (even if such a statement is part of a compound word, provided that the resulting word or words are the name of a type of composition)
  - b) key
  - c) serial, opus, and thematic index numbers
  - d) numbers (unless they are an integral part of the title)
  - e) date of composition
  - f) adjectives and epithets not part of the original title of the work
  - g) an initial article.
- 6.15.1.4.3 ➤ In the following examples the preferred title chosen as a result of following this instruction is in italics.

String *quartet*  
 Streich*quartett*  
*Symphonie* no. 40  
*Clavierübung*  
*Kammersymphonie*  
*Symphonie fantastique*  
*Carnaval* op. 9  
*Concerto* in A minor, op. 54  
 12 *sonatas*  
*Nocturne* in F sharp minor, op. 15, no. 2  
 6 *Stücke* für Orchester  
 Fünf Orchester*stücke*  
 Four orchestral *pieces*  
 Five **little** *pieces* for piano  
 Drei *Gesänge*  
 Vier Orchester*lieder*, op. 22  
 Les *deux journées*  
 The *Ten commandments*  
 The *seventh trumpet*  
 Troisième *nocturne*  
 Mozart's favorite *minuet*  
 The celebrated Sophie *waltz*  
*Grandes études* (So named by the composer)  
 Die *Zauberflöte*  
 War *requiem*

*Concerto à cinque*

***Exception:***



6.15.1.4.4 ~~If all of a composer's works with titles (selected according to [6.15.1.0.3](#)) that include the name of a type of composition are also cited as a numbered sequence of compositions of that type, formulate a preferred title using the name of the type of composition applying the instructions given under [6.15.1.1](#).—~~

### 6.15.1.5 Preferred title **is not distinctive**

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6.15.1.5.1 ➤ If the preferred title resulting from the application of [6.15.0](#) is not distinctive, record it in the plural unless the composer wrote only one such work.

Quintets  
(Resource described: Quintetto VI in sol maggiore)

Balladen  
(Resource described: Vier Balladen)

Sonatas  
(Resource described: Sonate a violino, violone, e cembalo)

Concerti grossi  
(Resource described: Six concerti grossi for 2 violins, viola, and violoncello soli with strings and harpsichord)

Divertimenti  
(Resource described: Divertimento Nr. 1)

6.15.1.5.2 ➤ Record the original language form of name for works intended for concert performance called *étude*, *fantasia*, or *sinfonia concertante* or their cognates.

Études  
(Resource described: Studies)

### 6.15.1.6 Duets

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6.15.1.6.1 ➤ Record *Duets* for works variously titled duos, duets, etc.—

Duets  
(Resource described: Trois duos)

### 6.15.1.7 Trio sonatas

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6.15.1.7.1 ➤ Record *Trio sonatas* for works of the seventeenth and eighteenth centuries variously titled *sonatas*, *trios*, *sonate a tre*, etc. These works are generally written for two treble instruments and continuo (usually violoncello and keyboard).—

Trio sonatas  
(Resource described: Twelve sonatas for two violins and a violoncello, with a thorough bass for harpsichord or organ)

~~Trio sonatas~~

~~(Resource described: Zwölf Triosonaten für zwei Violinen und Basso continuo)~~

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## 6.16.0.8 Instrumental music for **large ensembles**

- 6.16.0.8.1 > For instrumental music intended for **large ensembles**, **generally** ensembles with more than one player to a part, record the name of the ensemble as found in the resource or other source.

band

chamber orchestra

clarinet choir  
(Preferred title: Fantaisies)

jazz orchestra

orchestra

string orchestra

variety orchestra  
(Preferred title: Suites)

- 6.16.0.8.2 > If the composer names an ensemble but also singles out specific instruments or groups of instruments that are included with the larger ensemble, record them following the term for the larger ensemble.

string orchestra

percussion

celesta  
(Preferred title: Music)

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

**Exception:**

- 6.16.0.8.4 > If there is more than one of a particular instrumental or vocal ensemble, follow the instructions given under [6.16.0.14](#).

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## 6.16.0.10 Solo voices

- 6.16.0.10.1 > Record one of the following terms as appropriate to name a type of solo

voice:

soprano  
mezzo-soprano  
alto  
tenor  
baritone  
bass

sopranos (2)  
alto  
orchestra  
(Preferred title: Cantatas)

soprano  
piano  
(Preferred title: Romances)

6.16.0.10.2 > Use other terms (e.g., *high voice*, *countertenor*) as appropriate.

6.16.0.10.3 > Use a general term for two or more solo voices if no specific voice types or registers can be ascertained.

mixed solo voices

men's solo voices

women's solo voices

children's solo voices

6.16.0.10.4 > Use other terms (e.g., *children's solo voices*) as appropriate.

6.16.0.10.4 > For compositions that include solo voices with chorus, record only the appropriate terms for the chorus (see [6.16.0.11](#)) and the accompaniment, if any.

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## 6.28 CONSTRUCTING ACCESS POINTS TO REPRESENT MUSICAL WORKS AND EXPRESSIONS

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## 6.28.1 PREFERRED ACCESS POINT REPRESENTING A MUSICAL WORK

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### *Additions to access points representing musical works*

6.28.1.5 Additions to access points for musical works with titles that are not distinctive

6.28.1.6 Additions to access points for musical works with distinctive titles

### 6.28.1.0 General guidelines on constructing preferred access points representing musical works

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- 6.28.1.0.1 ➤ Apply the instructions given under [6.28.1.1–6.28.1.4](#) when constructing the preferred access point representing one of the following types of musical work:
- a) collaborative works (see [6.28.1.1](#))
  - ~~b) a writer's work set by several composers (see [6.28.1.2](#))~~
  - b) adaptations of musical works (see [6.28.1.2](#))
  - c) operas, etc., with new text and title (see [6.28.1.3](#))
  - d) cadenzas (see [6.28.1.4](#))
- 6.28.1.0.2 ➤ For music that is officially prescribed as part of a liturgy, construct the preferred access point applying the instructions given under [6.30.1.4–6.30.1.6](#).
- 6.28.1.0.3 ➤ For other types of musical works, construct the preferred access point applying the instructions given under [6.27.1](#).
- 6.28.1.0.4 ➤ Make additions to the preferred access point applying the instructions given under [6.28.1.5–6.28.1.6](#), as applicable.
- 6.28.1.0.5 ➤ For a part or parts of a musical work, apply the instructions given under [6.28.2](#).
- 6.28.1.0.6 ➤ For new expressions of an existing work (e.g., musical arrangements, works with added accompaniment, etc.), apply the instructions on constructing preferred access points representing musical expressions

given under [6.28.3](#).

- 6.28.1.0.7 ➤ For librettos and other texts for musical works, construct the preferred access point following the instructions given under [6.27.1](#).

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### 6.28.1.2 ~~Writer's works set by several composers~~

- 6.28.1.2.1 ➤ ~~For a compilation of musical settings of texts by one writer made by two or more composers, construct the preferred access point representing the work applying the instructions given under [6.27.1.3](#).~~

~~Songs from Shakespeare's tragedies  
(Preferred access point for: Songs from Shakespeare's tragedies : a collection of songs for concert or dramatic use / edited from contemporary sources by Frederick Sternfeld)~~

~~Et voici mes chansons  
(Preferred access point for: Et voici mes chansons / Minou Drouet ; mises en musique par Jean Françaix, Pierre Duclos, Paul Misraki, Bernard Boesch, Marc Lanjean. Drouet is the author of the words)~~

### 6.28.1.2 Adaptations of musical works

- 6.28.1.2.1 ➤ Consider a modification of the types listed below to be an adaptation that results in a new work.
- a) works described as freely transcribed, based on, etc., and other modifications incorporating new material
  - b) paraphrases of various works or of the general style of another composer
  - ~~c) arrangements in which the harmony or musical style of the original has been changed~~
  - c) musical works based on other music (e.g., variations on a theme)
  - d) performances of musical works involving substantial creative responsibility for adaptation, improvisation, etc., on the part of the performer or performers
  - ~~e) any other distinct alteration of another musical work.~~
- 6.28.1.2.2 ➤ Construct the preferred access point representing the adaptation by combining (in this order):
- a) the preferred access point representing the **composer of the adaptation**, formulated according to the guidelines and instructions given under [9.19.1](#), [10.10.1](#), or [11.12.1](#), as applicable
  - b) the preferred title for the **adaptation**, formulated according to the instructions given under [6.15.1](#).

Tausig, Carl, 1841-1871. Nouvelles soirées de

Vienne

*(Preferred access point for: Nouvelles soirées de Vienne : valse-caprices d'après J. Strauss / Ch. Tausig)*

Rachmaninoff, Sergei, 1873-1943. Rapsodie sur un thème de Paganini

*(Preferred access point for: Rapsodie sur un thème de Paganini : pour piano et orchestre, op. 43 / S. Rachmaninoff)*

Wuorinen, Charles. Magic art

*(Preferred access point for: The magic art : an instrumental masque drawn from works of Henry Purcell, 1977-1978 : in two acts / Charles Wuorinen)*

- 6.28.1.2.3 ➤ If two or more composers have collaborated in the adaptation, apply the instructions given under [6.27.1.2](#).

- 6.28.1.2.4 ➤ If the adaptation is commonly cited by title, use the preferred title for the adaptation as the preferred access point representing the work.

Peter go ring dem bells

*(An arrangement for voice and piano by Florence B. Price of the traditional Negro spiritual)*

- 6.28.1.2.5 ➤ In case of doubt about whether a work is an adaptation that is a new work or an arrangement that is a new expression of a previously existing work, treat it as a new expression (see [6.28.3.1](#)).

### 6.28.1.3 Operas, etc., with new text and title

- 6.28.1.3.1 ➤ If the text or other verbal element, plot, setting, etc., of a musical work is substantially modified or if a new text is substituted, and the title has changed, construct the preferred access point representing the work by combining (in this order):

- a) the preferred access point representing the original work
- b) the title of the adaptation (enclosed in parentheses).

Strauss, Johann, 1825-1899. Fledermaus

Strauss, Johann, 1825-1899. Fledermaus (Champagne sec)

Strauss, Johann, 1825-1899. Fledermaus (Gay Rosalinda)

Strauss, Johann, 1825-1899. Fledermaus (Rosalinda)

Mozart, Wolfgang Amadeus, 1756-1791. Così fan tutte (Dame Kobold)

*(Preferred access point for: Die Dame Kobold (Cosi fan tutte) / bearbeitet von Carl Scheidemantel. Scheidemantel substituted an entirely new libretto based on the play by Calderón de la Barca)*

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## 6.28.3 PREFERRED ACCESS POINT REPRESENTING A MUSICAL EXPRESSION

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- 6.28.3.3 Sketches
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- ~~6.28.3.5 Librettos and song texts~~
- 6.28.3.5 Translations

### 6.28.3.0 General guidelines on constructing preferred access points representing musical expressions

- 6.28.3.0.1 ➤ Apply the instructions given under [6.28.3.1–6.28.3.5](#) when constructing the preferred access point representing one of the following types of musical expression:
  - a) arrangements, transcriptions, etc. (see [6.28.3.1](#))
  - b) added **performance parts** (see [6.28.3.2](#))
  - c) arranged accompaniment (see [6.28.3.3](#))
  - d)** sketches (see [6.28.3.4](#))
  - ~~e) librettos and song texts (see [6.28.3.5](#))~~
  - e)** translations (see [6.28.3.5](#)).
- 6.28.3.0.2 ➤ For other types of musical expressions, construct the preferred access point applying the instructions given under [6.27.3](#).

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### 6.28.3.2 Added **performance parts**

- 6.28.3.2.1 ➤ For a work or part or parts of a work to which an instrumental accompaniment, **additional part(s), new text, or substitute text, etc.**, **has** been added, use the preferred access point representing the original work (see [6.28.1](#)) or part or parts of the work (see [6.28.2](#)), as applicable.

Bach, Johann Sebastian, 1685–1750. Sonaten und Partiten, violin, BWV 1001–1006  
*(Preferred access point for: Sechs Sonaten für Violine solo / von Joh. Seb. Bach ; herausgegeben von J. Hellmesberger ; Klavierbegleitung von Robert Schumann. Solo violin sonatas by Bach with added piano*

*accompaniment by Schumann)*

### 6.28.3.3 Arranged accompaniment

- 6.28.3.3.1 ➤ Construct the preferred access point for the following types of expressions according to the instructions given under 6.28.3.3.2-6.28.3.3.3:

- a) a concerto-like work or part(s) of a concerto-like work;
- b) an accompanied vocal work or part(s) of such a work.

Handel, George Frideric, 1685-1759. *Messiah*.  
Vocal score

Sullivan, Arthur, 1842-1900. *Mikado*. Chorus score

Wagner, Richard, 1813-1883. *Operas*. Vocal scores

#### 6.28.3.3.2 Concerto-like instrumental works

- 6.28.3.3.2.1 ➤ Construct the preferred access point for a concerto-like work in which the accompaniment has been arranged for one or two keyboard instruments by adding *arranged* to the preferred title for the work.

#### 6.28.3.3.3 Vocal works

- 6.28.3.3.3.1 ➤ Construct the preferred access point for a vocal work or part(s) of a vocal work in which the accompaniment has been arranged for one or two keyboard instruments by adding to the preferred access point for the work following the instructions in 6.28.3.4.3.2-6.28.3.4.3.3.
- 6.28.3.3.3.2 ➤ For a work in which the instrumental accompaniment has been arranged for one or two keyboard instruments and all of the vocal parts are included, add *Vocal score*.
- 6.28.3.3.3.3 ➤ For a vocal work for soloists and chorus, or part(s) of such a vocal work, where the resource contains only the parts for the chorus, and the instrumental accompaniment has been arranged for one or two keyboard instruments or has been omitted, add *Chorus score*.