

To: Joint Steering Committee for Development of RDA

From: Damian Iseminger, Chair, JSC Music Working Group

Subject: Revision proposal for choosing and recording preferred titles for music in RDA 6.14.2.3–6.14.2.6

Abstract

The following revisions are based on the JSC discussion at the November 2014 meeting; the JSC will discuss these revisions via email. Changes are provided in marked-up and clean versions. Because the changes agreed to in 6JSC/MusicWG/6 impact changes accepted in 6JSC/MusicWG/7 and 6JSC/MusicWG/8, this document also include those changes. For a description of the changes in 6JSC/MusicWG/7 and 6JSC/MusicWG/8 please see 6JSC/MusicWG/7/rev and 6JSC/MusicWG/8/rev respectively. This document also includes a list of reference changes that will be needed throughout the text of *RDA*.

Description of Changes

- 6.14.2.2: Instruction modified to mirror text agreed to in discussion of LC/30.
- 6.14.2.3:
 - Paragraph 1 modified, adding text for works created after 1500 as proposed in MusicWG/6/ALA response, but using language proposed in MusicWG/6/CCC response.
 - Remainder of 6.14.2.3 deleted.
 - The following paragraphs added:
 - Paragraph 2 for doubt concerning the choice of preferred title from MusicWG/6/CCC response.
 - Paragraph 3 for works before 1501 as proposed in MusicWG/6/ALA response.
 - Paragraph 4 for titles in a non-preferred script as proposed in MusicWG/6/LC response.
 - Paragraph 5 for devised titles as proposed in MusicWG/6/ALA response.
 - Paragraph 6 for compilations without a collective title as proposed in MusicWG/6/ALA response and modified in discussion at the JSC meeting.
- 6.14.2.4: Entire text replaced with text proposed in MusicWG/6/LC response.
- 6.14.2.5 Caption: The caption modified as proposed in MusicWG/6/LC response.
- 6.14.2.5: Text completely replaced. Paragraphs 1 and 2 as proposed in MusicWG/6/LC response; paragraph 3 as proposed in MusicWG/6/ALA response.
- 6.14.2.5.1: Instruction completely replaced with instructions for omissions.
 - Paragraph 1 as proposed in MusicWG/6/ALA response.
 - Paragraph 2 as proposed in MusicWG/6/LC response, using MusicWG/6 language.
 - Paragraph 3 as proposed in MusicWG/6/LC response.
- 6.14.2.5.2: Instruction completely replaced with instructions for a preferred title consisting of a single type of composition.
 - This is essentially the same text as currently exists in *RDA* 6.14.2.5, except for changes to instruction numbers.
- 6.14.2.5.2.1: New instruction; uses almost all of the text as it currently exists at 6.14.2.5.1. The only change is to the Exception where the phrase “intended for concert performance” has been removed as proposed in MusicWG/6.
- 6.14.2.5.2.2: New instruction; uses text as currently exists at *RDA* 6.14.2.5.2.
- 6.14.2.6: Duets instruction deleted, replaced with instructions for part titles, mostly using language currently existing at *RDA* 6.14.2.7; modifications to text agreed to in discussion of MusicWG/7.
- 6.14.2.7: Parts instructions and sub-instructions deleted and replaced by instructions for compilations of one composer.
 - Caption and text as proposed in MusicWG/6/LC response.
 - Remainder of text as agreed to in discussion of MusicWG/8.

- 6.14.2.8: Entire instruction and sub-instructions deleted.

Examples

While the JMWG understands that the examples are the in the purview of the Examples Editor, the JMWG would like to remain abreast of the examples that are chosen for the instructions in 6.14.2. A great deal of time and effort was spent by the JMWG in formulating the explanatory text for the examples and we would like to preserve the explanatory text we proposed in MusicWG/6 as much as possible.

In its response, LC asked JMWG if the preferred title of *Duets* in the examples in the 6.16.1.3.2, 2nd example box needed to be revised because of the deletion of the Duets instruction formerly at 6.14.2.6. JMWG agrees that the preferred titles in the examples need to be changed. The preferred titles should be *Duos*. This has been confirmed by consulting *Répertoire International des Sources Musicales* (RISM) A/I and the works list for Cambini in *Musik in Geschichte und Gegenwart*, 2nd edition.

LC also asked if the example for Boccherini in 6.28.1.9.1 Exceptions, 5th example box could be deleted. In this case the example is correct, since the preferred title chosen is *Duetti*, which is cognate to the English term *Duets*. However JMWG does not object if the example is deleted.

6.14.2 Preferred Title for a Musical Work

CORE ELEMENT

6.14.2.1 Scope

The preferred title for a musical work is the title or form of title chosen to identify the musical work. It is also the basis for the authorized access point representing that work.

6.14.2.2 Sources of Information

Determine the preferred title to be used as the preferred title for a the musical work created after 1500 from:

resources embodying the work

or

reference sources.

Apply the instructions at 6.14.2.3 when choosing the source of information.

~~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.~~

6.14.2.3 Choosing the Preferred Title for a Musical Work

~~For musical works created after 1500, Choose as the preferred title for a musical work the title in the composer's original title in the language originally used by the composer by which the work is commonly identified in resources embodying the work or in reference sources in which it was presented.~~

EXAMPLES TO BE PROVIDED

If:

the language of the title originally used by the composer cannot be established

or

there is no title in the language originally used by the composer that is established as the one by which the work is commonly identified

or

in case of doubt

then:

choose the composer's original title or the title proper of the original edition (see 2.3.2), in that order of preference, as the preferred title.

EXAMPLES TO BE PROVIDED

For musical works created before 1501, choose as the preferred title the title or form of title by which the work is commonly identified in reference sources, if applicable. If the evidence of reference sources is inconclusive, choose (in this order of preference) the title most frequently found in:

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

EXAMPLES TO BE PROVIDED

If the title or form of title chosen is found in a script that differs from a preferred script of the agency creating the data, apply the instructions at 6.2.2.7.

If:

the title of the musical work is not available in resources embodying the work or in reference sources

or

the work has no title

then:

choose a devised title (see 2.3.2.11) as the preferred title.

EXAMPLES TO BE PROVIDED

For compilations of musical works without a collective title, apply the following instructions, as applicable:

compilation of musical works by one composer (see 6.14.2.7)

compilation of musical works by different composers (see 6.2.2.11)

EXAMPLE

~~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~~

~~Zolotoi 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

~~Better known title in the same language.~~ If the work has become better known by another title in the same language, choose it as the preferred title (see also ~~6.2.2.4–6.2.2.5~~).

EXAMPLE

~~Don Giovanni~~

~~Resource described: Il dissoluto punito, ossia, Il don Giovanni~~

~~Nabucco~~

~~Resource described: Nabucodonosor~~

~~Long titles.~~ If the title is very long, choose (in this order of preference):

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

EXAMPLE

~~Historia der Auferstehung Jesu Christi~~

~~Resource described: Historia der fröhlichen und siegreichen~~

~~Auferstehung unsers einigen Erlösers und Seligmachers Jesu Christi~~

b) a brief title devised by the cataloguer.

EXAMPLE

~~St. John Passion~~

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

~~Numbered sequence.~~

~~#:~~

~~a work has a distinctive title that includes the name of a type of composition~~

~~and~~

~~all of the composer's works of that type are also cited as a numbered sequence of compositions of that type~~

then:

choose the name of the type as the preferred title.

EXAMPLE

Sinfonia

~~Resource described:~~ *Sinfonia eroica / composta da Luigi van Beethoven.*
~~Also cited in lists of the composer's symphonies as no. 3. English language and plural form recorded as preferred title:~~ *Symphonies*

6.14.2.4 Recording the Preferred Title for a Musical Work

This instruction applies to individual works and to compilations of works.

Record the title chosen as the preferred title for a musical work by applying the basic instructions at 6.2.1.

Do not include an alternative title as part of the preferred title

EXAMPLES TO BE PROVIDED

When recording the preferred title for a musical work, apply these additional instructions, as applicable:

individual musical works (see 6.14.2.5)

part or parts of a musical work (see 6.14.2.6)

compilations of musical works by one composer (see 6.14.2.7)

compilations of musical works by different composers (see 6.2.2.11).

When recording the title chosen according to 6.14.2.3, omit from the title:

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 is 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.

In the following examples, the preferred title as defined in this instruction is in italics.

EXAMPLE

String quartet

Streichquartett

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 Orchesterstücke~~
~~Four orchestral pieces~~
~~Five little pieces for piano~~
~~Drei Gesänge~~
~~Vier Orchesterlieder, op. 22~~
~~Les deux journées~~
~~The Ten commandments~~
~~The seventh trumpet~~
~~Troisième nocturne~~
~~Mozart's favorite minuet~~
~~Célebre serenata española~~
~~Grandes études (So named by the composer)~~
~~Die Zauberflöte~~
~~War requiem~~

6.14.2.5 Recording the Preferred Title for an Individual Musical Work Consisting Solely of the Name of One Type of Composition

Record the preferred title of an individual musical work by applying the instructions at 6.14.2.4.

EXAMPLES TO BE PROVIDED

Apply these additional instructions, as applicable:

omissions (see 6.14.2.5.1)

preferred title consisting solely of the name of one type of composition (see 6.14.2.5.2).

Exception

If:

the preferred title is distinctive

and

it includes the name of a type of composition

and

all of the composer's works of that type are also cited as a numbered sequence of compositions of that type

then:

record only the name of the type as the preferred title. Apply the additional instructions at 6.14.2.5.2, as applicable.

EXAMPLES TO BE PROVIDED

If the application of ~~6.14.2.3–6.14.2.4~~ results in a preferred title consisting solely of the name of one type of composition, apply the following instructions, as applicable:

~~choice of language (see 6.14.2.5.1)
singular or plural form (see 6.14.2.5.2).~~

6.14.2.5.1 Choice of Language Omissions

When recording the title chosen according to 6.14.2.3, omit the following:

- 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 is the name of a type of composition)
- b) key
- c) serial, opus, and thematic index numbers
- d) cardinal and ordinal numbers (unless they are an integral part of the title)
- e) date of composition

Do not use a mark of omission (...) to indicate such an omission

EXAMPLES TO BE PROVIDED

Record the accepted form of the name of the type of composition in a language preferred by the agency creating the data if:

~~the name has a cognate form in that language~~
or
~~the same name is used in that language.~~

~~Otherwise, record the form of the name of the type of composition in the language of the preferred title chosen according to 6.14.2.3.~~

EXAMPLE

Quartet

~~Resource described: Quatuor pour 2 hautbois et 2 bassons. English language form recorded by an English-language agency in Canada because it is a cognate to the French title~~

Concerti grossi

~~Resource described: Six concerti grossi for 2 violins, viola, and violoncello soli with strings and harpsichord. The same name for the type of composition is used in Italian and English~~

Pieces

~~Resource described: Deux pièces pour hautbois et piano, op. 35. English language form recorded by an agency in the United States because it is a cognate to the French title~~

but

Stücke

~~Resource described: Vier Stücke Opus 5 für Klarinette und Klavier = Four pieces op. 5 for clarinet and piano. German language form recorded by an agency in Australia because there is no English cognate~~

Exception

For works intended for concert performance called *étude, fantasia, or sinfonia concertante* or their cognates, record the form of the name of the type of composition in the language of the preferred title chosen according to 6.14.2.3.

EXAMPLE

Études

~~Resource described: Studies. Composer's original title: Études~~

6.14.2.5.2 Singular or Plural Form Preferred Title Consisting Solely of the Name of One Type of Composition

If the application of 6.14.2.5.1 results in a preferred title consisting solely of the name of one type of composition, apply the following instructions, as applicable:

choice of language (see 6.14.2.5.2.1)

singular or plural form (see 6.14.2.5.2.2).

~~Record the accepted form of the name of the type of composition in the singular form unless the composer wrote more than one work of that type with the same title.~~

EXAMPLE

Concerto

~~Resource described: Violinkonzert / Alban Berg. The composer wrote only one concerto~~

Quintets

~~Resource described: Quintetto VI in sol maggiore~~

Ballades

~~Resource described:~~ Ballade for solo piano

Sonatas

~~Resource described:~~ Sonata a viola da gamba e basso

Divertimenti

~~Resource described:~~ Divertimento for bass trombone and piano

Symphonies

~~Resource described:~~ Sinfonia eroica

6.14.2.5.2.1 Choice of Language

Record the accepted form of the name of the type of composition in a language preferred by the agency creating the data if:

the name has a cognate form in that language

or

the same name is used in that language.

Otherwise, record the form of the name of the type of composition in the language of the preferred title chosen according to 6.14.2.3.

EXAMPLES TO BE PROVIDED

Exception

For works called *étude*, *fantasia*, or *sinfonia concertante* or their cognates, record the form of the name of the type of composition in the language of the preferred title chosen according to 6.14.2.3.

EXAMPLE TO BE PROVIDED

6.14.2.5.2.2 Singular or Plural Form

Record the accepted form of the name of the type of composition in the singular form unless the composer wrote more than one work of that type with the same title.

EXAMPLES TO BE PROVIDED

PARTS OF MUSICAL WORKS

6.14.2.6 Duets Recording the Preferred Title for a Part or Parts of a Musical

Work

Record the preferred title for a part or parts of a musical work by applying the instructions at 6.14.2.6.1–6.14.2.6.2, as applicable.

For instructions on constructing the authorized access point representing a part or parts of a musical work, see 6.28.2.

~~Record *Duets* for works variously titled duos, duets, etc.~~

EXAMPLE

~~Duets~~

~~Resource described: Trois duos~~

6.14.2.6.1 One Part

Record the preferred title for a part of a musical work by applying the instructions at 6.14.2.4 and 6.14.2.5.1. Apply the additional instructions at 6.14.2.6.1.1–6.14.2.6.1.5, as applicable.

Record a number used to identify the part as a numeral. If the number of the part has no general term associated with it, precede the number with the abbreviation for *Number* or its equivalent in another language (see Appendix B (B.3)). Record the abbreviation in the language in which the preferred title of the whole work is recorded.

6.14.2.6.1.1 Part Identified Only by a Number

If each of the parts is identified only by a number, record the number of the part.

EXAMPLE

Nr. 5

Preferred title for a part of Johannes Brahms's Ungarische Tänze

6.14.2.6.1.2 Part Identified Only by a Title or Other Verbal Designation

If each of the parts is identified only by a title or other verbal designation, record the title or other verbal designation of the part.

EXAMPLE

Celeste Aïda

Preferred title for a part of Giuseppe Verdi's Aïda

Seasons of love

Preferred title for a part of Jonathan Larson's Rent

Andante cantabile con moto

Preferred title for a part of Ludwig van Beethoven's Symphony,
no. 1, op. 21, in C major

6.14.2.6.1.3 Part Identified Both by a Number and by a Title or Other Verbal Designation

If:

each of the parts is identified by a number

and

each of the parts is identified by its own title or a verbal designation

then:

record the title or other verbal designation of the part.

EXAMPLE

Come scoglio

Preferred title for a part of Wolfgang Amadeus Mozart's Così
fan tutte. Each aria has a number (e.g., No. 14 for Come scoglio)
as well as a title

If:

each of the parts is identified by a number

and

the parts are identified by the same title or other verbal designation

then:

record the number of the part.

EXAMPLE

N. 8

Preferred title for a part of Antonio Vivaldi's Estro armonico.
Each part has the title Concerto as well as a number

6.14.2.6.1.4 Each Part Identified by a Number and Some Parts also Identified by a Title or Other Verbal Designation

If:

each of the parts is identified by a number

and

some of the parts are also identified by a title or other verbal designation

then:

record the number of the part followed by a comma and the title or other

designation if there is one.

EXAMPLE

Nr. 30

Preferred title for a part of Robert Schumann's Album für die Jugend

Nr. 2, Soldatenmarsch

Preferred title for a part of Robert Schumann's Album für die Jugend

6.14.2.6.1.5 Part of a Larger Part

If:

the part is part of a larger part of a musical work

and

the larger part has a distinctive title

then:

record that distinctive title of the larger part followed by the title and/or designation of the smaller part. Omit the designation of the larger part if it is not distinctive.

However, if an indistinctive designation of the larger part is required to identify the smaller part, record the designation of the larger part preceding the title and/or designation of the smaller part.

Separate the title and/or designation of the larger part from the title and/or designation of the smaller part by a full stop.

EXAMPLE

Cantiones sacrae. O vos omnes

Preferred title for a part of Hieronymus Praetorius's Opus musicum

Pifa

not Part 1. Pifa

Preferred title for a part of George Frideric Handel's Messiah

Atto 3o. Preludio

Preferred title for a part of Giuseppe Verdi's Traviata

6.14.2.6.2 Two or More Parts

When identifying two or more parts of a musical work, record the preferred titles of the

parts. Apply the instructions at 6.14.2.6.1.

EXAMPLE

Nr. 5

Preferred title for a part of Johannes Brahms's Ungarische Tänze in a compilation also including Nr. 6 of the same work

Nr. 6

Preferred title for a part of Johannes Brahms's Ungarische Tänze in a compilation also including Nr. 5 of the same work

Largo al factotum

Preferred title for a part of Gioacchino Rossini's Il barbiere di Siviglia in a compilation also including the part Una voce poco fa

Una voce poco fa

Preferred title for a part of Gioacchino Rossini's Il barbiere di Siviglia in a compilation also including the part Largo al factotum

No. 2

Preferred title for a part of Franz Schubert's Impromptus, piano, D. 899 in a compilation also including No. 4 of the same work

No. 4

Preferred title for a part of Franz Schubert's Impromptus, piano, D. 899 in a compilation also including No. 2 of the same work

If a composer assembles a group of excerpts from a larger work and calls the group *suite*, record that word as the designation for the part.

EXAMPLE

Suite, no. 2

Preferred title for a part of Edvard Grieg's Peer Gynt

Alternative

When identifying two or more parts of a musical work, identify the parts collectively. Record the conventional collective title *Selections* as the preferred title for the parts unless the parts form a group called *suite* by the composer. Apply this instruction instead of or in addition to recording the preferred title for each of the parts.

6.14.2.7 Recording the Preferred Title for a ~~Part or Parts~~ Compilation of a Musical Works of One Composer

If a compilation of musical works is commonly identified by a title through use in resources embodying that compilation or in reference sources, apply the instructions at 6.2.2.4–6.2.2.5.

EXAMPLES TO BE PROVIDED

For other compilations, record the preferred title for a compilation of musical works by applying these instructions, as applicable:

complete works (see 6.14.2.7.1)

complete works for one broad or specific medium (see 6.14.2.7.2)

complete works for one type for one specific medium or various media (see 6.14.2.7.3)

incomplete compilations (see 6.14.2.7.4).

~~Record the preferred title for a part or parts of a musical work by applying the instructions at 6.14.2.7.1–6.14.2.7.2, as applicable.~~

~~For instructions on constructing the authorized access point representing a part or parts of a musical work, see 6.28.2.~~

6.14.2.7.1 ~~One Part~~ Complete Works

Record the conventional collective title *Works* as the preferred title for a compilation that consists of, or purports to be, the complete musical works of a composer. Treat compilations that are complete at the time of publication as complete works.

~~Record the preferred title for a part of a musical work by applying the instructions at 6.14.2.4. Apply the additional instructions at 6.14.2.7.1.1–6.14.2.7.1.5, as applicable.~~

6.14.2.7.1.1 Part Identified Only by a Number

~~If each of the parts is identified only by a number, record the number of the part.~~

EXAMPLE

~~Nr. 5~~

~~Preferred title for a part of Johannes Brahms's *Ungarische Tänze*~~

6.14.2.7.1.2 Part Identified Only by a Title or Other Verbal Designation

~~If each of the parts is identified only by a title or other verbal designation, record the title or other verbal designation of the part.~~

EXAMPLE

Celeste Aida

~~Preferred title for a part of Giuseppe Verdi's Aida~~

Seasons of love

~~Preferred title for a part of Jonathan Larson's Rent~~

~~Andante cantabile con moto~~

~~Preferred title for a part of Ludwig van Beethoven's Symphony,
no. 1, op. 21, in G major~~

~~6.14.2.7.1.3 Part Identified Both by a Number and by a Title or Other Verbal Designation~~

#:

each of the parts is identified by a number

and

each of the parts is identified by its own title or a verbal designation

then:

record the title or other verbal designation of the part.

EXAMPLE

Come scoglio

~~Preferred title for a part of Wolfgang Amadeus Mozart's Così
fan tutte. Each aria has a number (e.g., No. 14 for Come scoglio)
as well as a title~~

#:

each of the parts is identified by a number

and

the parts are identified by the same title or other verbal designation

then:

record the number of the part.

EXAMPLE

~~N. 8~~

~~Preferred title for a part of Antonio Vivaldi's Estro armonico.
Each part has the title Concerto as well as a number~~

6.14.2.7.1.4 Each Part Identified by a Number and Some Parts also Identified by a Title or Other Verbal Designation

#:

each of the parts is identified by a number
and
some of the parts are also identified by a title or other verbal designation
then:
record the number of the part followed by a comma and the title or other designation if there is one:-

EXAMPLE

Nr. 30
~~Preferred title for a part of Robert Schumann's Album für die Jugend~~

Nr. 2, Soldatenmarsch
~~Preferred title for a part of Robert Schumann's Album für die Jugend~~

6.14.2.7.1.5 Part of a Larger Part

ff:
the part is part of a larger part of a musical work
and
the larger part has a distinctive title
then:
record that distinctive title of the larger part followed by the title and/or designation of the smaller part. Omit the designation of the larger part if it is not distinctive:-

However, if an indistinctive designation of the larger part is required to identify the smaller part, record the designation of the larger part preceding the title and/or designation of the smaller part.
Separate the title and/or designation of the larger part from the title and/or designation of the smaller part by a full stop:-

EXAMPLE

Cantiones sacrae. O vos omnes
~~Preferred title for a part of Hieronymus Praetorius's Opus musicum~~

Pifa
not Part 1. Pifa
~~Preferred title for a part of George Frideric Handel's Messiah~~

Atto 3o. Preludio
~~Preferred title for a part of Giuseppe Verdi's Traviata~~

6.14.2.7.2 Two or More Parts Complete Works for One Broad or Specific Medium

if:

a compilation of works that consists of, or purports to be, all of a composer's works for one broad or specific medium

and

the works are not of a single type of composition

then:

record a conventional collective title generally descriptive of the original medium as the preferred title. Select terms for the medium of performance from a standard list, if available.

EXAMPLE

Brass ensemble music

Choral music

Instrumental music

Keyboard instrument music

Orchestra music

Piano music

Piano music, 4 hands

Piano music, pianos (2)

Violin, piano music

Violins (2), viola, cello music

Vocal music

If the works are of a single type of composition, apply the instructions at [6.14.2.7.3](#).

When identifying two or more parts of a musical work, record the preferred titles of the parts. Apply the instructions at [6.14.2.7.1](#).

~~Nr. 5~~

~~Preferred title for a part of Johannes Brahms's Ungarische Tänze in a compilation also including Nr. 6 of the same work~~

~~Nr. 6~~

~~Preferred title for a part of Johannes Brahms's Ungarische Tänze in a compilation also including Nr. 5 of the same work~~

~~Largo al factotum~~

~~Preferred title for a part of Gioacchino Rossini's Il barbiere di Siviglia in a compilation also including the part Una voce poco fa~~

~~Una voce poco fa~~

~~Preferred title for a part of Gioacchino Rossini's Il barbiere di Siviglia in a compilation also including the part Largo al factotum~~

~~No. 2~~

~~Preferred title for a part of Franz Schubert's Impromptus, piano, D. 899 in a compilation also including No. 4 of the same work~~

~~No. 4~~

~~Preferred title for a part of Franz Schubert's Impromptus, piano, D. 899 in a compilation also including No. 2 of the same work~~

If a composer assembles a group of excerpts from a larger work and calls the group *suite*, record that word as the designation for the part.

EXAMPLE

~~Suite, no. 2~~

~~Preferred title for a part of Edvard Grieg's Peer Gynt~~

Alternative

When identifying two or more parts of a musical work, identify the parts collectively. Record the conventional collective title *Selections* as the preferred title for the parts unless the parts form a group called *suite* by the composer. Apply this instruction instead of or in addition to recording the preferred title for each of the parts.

6.14.2.7.3 Complete Works of One Type of Composition for One Specific Medium or Various Media

If a compilation of works consists of, or purports to be, all the composer's works of one type of composition, record as the preferred title a conventional collective title using the name of the type. Select terms for the type of compositions from a standard list, if available.

EXAMPLE

Chamber music

Concertos

Motion picture music

Musicals

Operas

Polonaises

Quartets

Sacred music

Sonatas

Songs

6.14.2.7.4 Incomplete Compilations

If:

a compilation corresponds to one of the categories at [6.14.2.7.2–6.14.2.7.3](#)

and

the compilation is incomplete

then:

identify each of the works in the compilation separately by applying the instructions at [6.14.2.4–6.14.2.6](#).

EXAMPLE

Renaissance concerto

Salomon Rossi suite

Orpheus and Euridice

Resource described: [Orchestral works / by Lukas Foss](#)

Alternative

When identifying two or more works in an incomplete compilation, record a conventional collective title as instructed at [6.14.2.7.1–6.14.2.7.3](#), as applicable, followed by *Selections*. Apply this instruction instead of or in addition to recording the preferred title for each of the works in the compilation.

EXAMPLEOrchestra music. SelectionsResource described: Orchestral works / by Lukas FossSymphonies. SelectionsResource described: First, Second, and Third symphonies / Ludwig van BeethovenCOMPILATIONS OF MUSICAL WORKS~~6.14.2.8 Compilations of Musical Works~~~~6.14.2.8.1 Recording the Preferred Title for Compilations of Musical Works~~~~If a compilation of musical works has become known by a title through use in resources embodying that compilation or in reference sources, apply the instructions at 6.2.2.4–6.2.2.5.~~~~For other compilations, record the preferred title for a compilation of musical works by applying the instructions at 6.14.2.8.2–6.14.2.8.6, as applicable.~~~~6.14.2.8.2 Complete Works~~~~Record the conventional collective title *Works* for a compilation that consists of, or purports to be, the complete musical works of a composer. Consider complete works to include all works that are complete at the time of publication.~~~~6.14.2.8.3 Complete Works for One Broad Medium~~~~Record one of the following conventional collective titles as the preferred title for a compilation of works that consists of, or purports to be, all the composer's works in one broad medium if the works are of various types:~~

Chamber music
 Choral music
 Instrumental music
 Keyboard music
 Vocal music

~~If none of these terms is appropriate, record an appropriate specific collective title.~~~~If the works are of a single type, apply the instructions at 6.14.2.8.5.~~~~6.14.2.8.4 Complete Works for One Specific Medium~~~~Record one of the following conventional collective titles as the preferred title for a compilation of works that consists of, or purports to be, all the composer's works for one specific medium if the works are of various types:~~

~~Brass music~~
~~Orchestra music~~
~~Piano music~~
~~Piano music, 4 hands~~
~~Piano music, pianos (2)~~
~~String quartet music~~
~~Violin, piano music~~

If none of these terms is appropriate, record an appropriate specific collective title.
 If the works are of a single type, apply the instructions at [6.14.2.8.5](#).

[6.14.2.8.5 Complete Works of One Type for One Specific Medium or Various Media](#)

For a compilation that consists of, or purports to be, all the composer's works of one type, record one of the following conventional collective titles:

~~Concertos~~
~~Motion picture music~~
~~Musicals~~
~~Operas~~
~~Polonaises~~
~~Quartets~~
~~Sonatas~~
~~Songs~~

If none of these terms is appropriate, record an appropriate specific collective title.

[6.14.2.8.6 Incomplete Compilations](#)

If:

a compilation corresponds to one of the categories at [6.14.2.8.2](#)–[6.14.2.8.5](#)

and

the compilation is incomplete

then:

identify each of the works in the compilation separately by applying the instructions at [6.14.2.4](#)–[6.14.2.7](#).

EXAMPLE

~~Renaissance concerto~~
~~Salomon Rossi suite~~
~~Orpheus and Euridice~~

~~Resource described: Orchestral works / by Lukas Foss~~

Alternative

When identifying two or more works in an incomplete compilation, record a conventional collective title as instructed at ~~6.14.2.8.2~~ ~~6.14.2.8.5~~, as applicable, followed by *Selections*. Apply this instruction instead of or in addition to recording the preferred title for each of the works in the compilation.

EXAMPLE

~~Orchestra music. Selections~~

~~Resource described: Orchestral works / by Lukas Foss~~

~~Symphonies. Selections~~

~~Resource described: First, Second, and Third symphonies / Ludwig van Beethoven~~

6.14.2 Preferred Title for a Musical Work

CORE ELEMENT

6.14.2.1 Scope

The preferred title for a musical work is the title or form of title chosen to identify the musical work. It is also the basis for the authorized access point representing that work.

6.14.2.2 Sources of Information

Determine the preferred title for the musical work from:

resources embodying the work

or

reference sources.

Apply the instructions at [6.14.2.3](#) when choosing the source of information.

6.14.2.3 Choosing the Preferred Title for a Musical Work

For musical works created after 1500, choose as the preferred title for a musical work the title in the language originally used by the composer by which the work is commonly identified in resources embodying the work or in reference sources.

EXAMPLES TO BE PROVIDED

If:

the language of the title originally used by the composer cannot be established

or

there is no title in the language originally used by the composer that is established as the one by which the work is commonly identified

or

in case of doubt

then:

choose the composer's original title or the title proper of the original edition (see [2.3.2](#)), in that order of preference, as the preferred title.

EXAMPLES TO BE PROVIDED

For musical works created before 1501, choose as the preferred title the title or form of title by which the work is commonly identified in reference sources, if applicable. If the evidence of reference sources is inconclusive, choose (in this order of preference) the title most frequently found in:

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

EXAMPLES TO BE PROVIDED

If the title or form of title chosen is found in a script that differs from a preferred script of the agency creating the data, apply the instructions at [6.2.2.7](#).

If:

the title of the musical work is not available in resources embodying the work or in reference sources

or

the work has no title

then:

choose a devised title (see [2.3.2.11](#)) as the preferred title.

EXAMPLES TO BE PROVIDED

For compilations of musical works without a collective title, apply the following instructions, as applicable:

compilation of musical works by one composer (see [6.14.2.7](#))

compilation of musical works by different composers (see [6.2.2.11](#))

6.14.2.4 Recording the Preferred Title for a Musical Work

This instruction applies to individual works and to compilations of works.

Record the title chosen as the preferred title for a musical work by applying the basic instructions at [6.2.1](#).

Do not include an alternative title as part of the preferred title

EXAMPLES TO BE PROVIDED

When recording the preferred title for a musical work, apply these additional instructions, as applicable:

individual musical works (see [6.14.2.5](#))

part or parts of a musical work (see [6.14.2.6](#))

compilations of musical works by one composer (see [6.14.2.7](#))

compilations of musical works by different composers (see [6.2.2.11](#)).

6.14.2.5 Recording the Preferred Title for an Individual Musical Work

Record the preferred title of an individual musical work by applying the instructions at [6.14.2.4](#).

EXAMPLES TO BE PROVIDED

Apply these additional instructions, as applicable:

omissions (see 6.14.2.5.1)

preferred title consisting solely of the name of one type of composition (see 6.14.2.5.2).

Exception

If:

the preferred title is distinctive

and

it includes the name of a type of composition

and

all of the composer's works of that type are also cited as a numbered sequence of compositions of that type

then:

record only the name of the type as the preferred title. Apply the additional instructions at 6.14.2.5.2, as applicable.

EXAMPLES TO BE PROVIDED

6.14.2.5.1 Omissions

When recording the title chosen according to 6.14.2.3, omit the following:

- 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 is the name of a type of composition)
- b) key
- c) serial, opus, and thematic index numbers
- d) cardinal and ordinal numbers (unless they are an integral part of the title)
- e) date of composition

Do not use a mark of omission (...) to indicate such an omission

EXAMPLES TO BE PROVIDED

6.14.2.5.2 Preferred Title Consisting Solely of the Name of One Type of Composition

If the application of 6.14.2.5.1 results in a preferred title consisting solely of the name of one type of composition, apply the following instructions, as applicable:

- choice of language (see 6.14.2.5.2.1)
- singular or plural form (see 6.14.2.5.2.2).

6.14.2.5.2.1 Choice of Language

Record the accepted form of the name of the type of composition in a language preferred by the agency creating the data if:

the name has a cognate form in that language
or
the same name is used in that language.

Otherwise, record the form of the name of the type of composition in the language of the preferred title chosen according to 6.14.2.3.

EXAMPLES TO BE PROVIDED

Exception

For works called *étude*, *fantasia*, or *sinfonia concertante* or their cognates, record the form of the name of the type of composition in the language of the preferred title chosen according to 6.14.2.3.

EXAMPLE TO BE PROVIDED

6.14.2.5.2.2 Singular or Plural Form

Record the accepted form of the name of the type of composition in the singular form unless the composer wrote more than one work of that type with the same title.

EXAMPLES TO BE PROVIDED

PARTS OF MUSICAL WORKS

6.14.2.6 Recording the Preferred Title for a Part or Parts of a Musical Work

Record the preferred title for a part or parts of a musical work by applying the instructions at 6.14.2.6.1–6.14.2.6.2, as applicable.

For instructions on constructing the authorized access point representing a part or parts of a musical work, see 6.28.2.

6.14.2.6.1 One Part

Record the preferred title for a part of a musical work by applying the instructions at 6.14.2.4 and 6.14.2.5.1. Apply the additional instructions at 6.14.2.6.1.1–6.14.2.6.1.5, as applicable.

Record a number used to identify the part as a numeral. If the number of the part has no general term associated with it, precede the number with the abbreviation for *Number* or its equivalent in another language (see Appendix B (B.3)). Record the abbreviation in the language in which the preferred title of the whole work is recorded.

6.14.2.6.1.1 Part Identified Only by a Number

If each of the parts is identified only by a number, record the number of the part.

EXAMPLE

Nr. 5

Preferred title for a part of Johannes Brahms's Ungarische Tänze

6.14.2.6.1.2 Part Identified Only by a Title or Other Verbal Designation

If each of the parts is identified only by a title or other verbal designation, record the title or other verbal designation of the part.

EXAMPLE

Celeste Aïda

Preferred title for a part of Giuseppe Verdi's Aïda

Seasons of love

Preferred title for a part of Jonathan Larson's Rent

Andante cantabile con moto

Preferred title for a part of Ludwig van Beethoven's Symphony, no. 1, op. 21, in C major

6.14.2.6.1.3 Part Identified Both by a Number and by a Title or Other Verbal Designation

If:

each of the parts is identified by a number

and

each of the parts is identified by its own title or a verbal designation

then:

record the title or other verbal designation of the part.

EXAMPLE

Come scoglio

Preferred title for a part of Wolfgang Amadeus Mozart's Così fan tutte. Each aria has a number (e.g., No. 14 for Come scoglio) as well as a title

If:

each of the parts is identified by a number

and

the parts are identified by the same title or other verbal designation

then:

record the number of the part.

EXAMPLE

N. 8

**Preferred title for a part of Antonio Vivaldi's Estro armonico.
Each part has the title Concerto as well as a number**

6.14.2.6.1.4 Each Part Identified by a Number and Some Parts also Identified by a Title or Other Verbal Designation

If:

each of the parts is identified by a number

and

some of the parts are also identified by a title or other verbal designation

then:

record the number of the part followed by a comma and the title or other designation if there is one.

EXAMPLE

Nr. 30

Preferred title for a part of Robert Schumann's Album für die Jugend

Nr. 2, Soldatenmarsch

Preferred title for a part of Robert Schumann's Album für die Jugend

6.14.2.6.1.5 Part of a Larger Part

If:

the part is part of a larger part of a musical work

and

the larger part has a distinctive title

then:

record that distinctive title of the larger part followed by the title and/or designation of the smaller part. Omit the designation of the larger part if it is not distinctive.

However, if an indistinctive designation of the larger part is required to identify the smaller part, record the designation of the larger part preceding the title and/or designation of the smaller part.

Separate the title and/or designation of the larger part from the title and/or

designation of the smaller part by a full stop.

EXAMPLE

Cantiones sacrae. O vos omnes

Preferred title for a part of Hieronymus Praetorius's Opus musicum

Pifa

not Part 1. Pifa

Preferred title for a part of George Frideric Handel's Messiah

Atto 3o. Preludio

Preferred title for a part of Giuseppe Verdi's Traviata

6.14.2.6.2 Two or More Parts

When identifying two or more parts of a musical work, record the preferred titles of the parts. Apply the instructions at 6.14.2.6.1.

EXAMPLE

Nr. 5

Preferred title for a part of Johannes Brahms's Ungarische Tänze in a compilation also including Nr. 6 of the same work

Nr. 6

Preferred title for a part of Johannes Brahms's Ungarische Tänze in a compilation also including Nr. 5 of the same work

Largo al factotum

Preferred title for a part of Gioacchino Rossini's Il barbiere di Siviglia in a compilation also including the part Una voce poco fa

Una voce poco fa

Preferred title for a part of Gioacchino Rossini's Il barbiere di Siviglia in a compilation also including the part Largo al factotum

No. 2

Preferred title for a part of Franz Schubert's Impromptus, piano, D. 899 in a compilation also including No. 4 of the same work

No. 4

Preferred title for a part of Franz Schubert's Impromptus, piano, D. 899 in a compilation also including No. 2 of the same work

If a composer assembles a group of excerpts from a larger work and calls the group

suite, record that word as the designation for the part.

EXAMPLE

Suite, no. 2

Preferred title for a part of Edvard Grieg's Peer Gynt

Alternative

When identifying two or more parts of a musical work, identify the parts collectively. Record the conventional collective title *Selections* as the preferred title for the parts unless the parts form a group called *suite* by the composer. Apply this instruction instead of or in addition to recording the preferred title for each of the parts.

COMPILATIONS OF MUSICAL WORKS

6.14.2.7 Recording the Preferred Title for a Compilation of Musical Works of One Composer

If a compilation of musical works is commonly identified by a title through use in resources embodying that compilation or in reference sources, apply the instructions at 6.2.2.4–6.2.2.5.

EXAMPLES TO BE PROVIDED

For other compilations, record the preferred title for a compilation of musical works by applying these instructions, as applicable:

complete works (see 6.14.2.7.1)

complete works for one broad or specific medium (see 6.14.2.7.2)

complete works for one type for one specific medium or various media (see 6.14.2.7.3)

incomplete compilations (see 6.14.2.7.4).

6.14.2.7.1 Complete Works

Record the conventional collective title *Works* as the preferred title for a compilation that consists of, or purports to be, the complete musical works of a composer. Treat compilations that are complete at the time of publication as complete works.

6.14.2.7.2 Complete Works for One Broad or Specific Medium

If:

a compilation of works that consists of, or purports to be, all of a composer's works for one broad or specific medium

and

the works are not of a single type of composition

then:

record a conventional collective title generally descriptive of the original medium as the preferred title. Select terms for the medium of performance from a standard list, if available.

EXAMPLE

Brass ensemble music

Choral music

Instrumental music

Keyboard instrument music

Orchestra music

Piano music

Piano music, 4 hands

Piano music, pianos (2)

Violin, piano music

Violins (2), viola, cello music

Vocal music

If the works are of a single type of composition, apply the instructions at [6.14.2.7.3](#).

6.14.2.7.3 Complete Works of One Type of Composition for One Specific Medium or Various Media

If a compilation of works consists of, or purports to be, all the composer's works of one type of composition, record as the preferred title a conventional collective title using the name of the type. Select terms for the type of compositions from a standard list, if available.

EXAMPLE

Chamber music

Concertos

Motion picture music

Musicals
Operas
Polonaises
Quartets
Sacred music
Sonatas
Songs

6.14.2.7.4 Incomplete Compilations

If:

a compilation corresponds to one of the categories at 6.14.2.7.2–6.14.2.7.3

and

the compilation is incomplete

then:

identify each of the works in the compilation separately by applying the instructions at 6.14.2.4–6.14.2.6.

EXAMPLE

Renaissance concerto
Salomon Rossi suite
Orpheus and Euridice

Resource described: Orchestral works / by Lukas Foss

Alternative

When identifying two or more works in an incomplete compilation, record a conventional collective title as instructed at 6.14.2.7.1–6.14.2.7.3, as applicable, followed by *Selections*. Apply this instruction instead of or in addition to recording the preferred title for each of the works in the compilation.

EXAMPLE

Orchestra music. Selections

Resource described: Orchestral works / by Lukas Foss

Symphonies. Selections

Resource described: First, Second, and Third symphonies / Ludwig van Beethoven

Reference Changes

a) 6.2.2.9, Exceptions:

For parts of musical works, apply instead the instructions at 6.14.2.76.

b) 6.2.2.10.2, 2nd to last paragraph:

Do not apply to compilations of musical works (see ~~6.14.2.8~~ 6.14.2.7).

c) 6.2.2.10.3, Exceptions:

For compilations of musical works by a single composer, apply instead the instructions at ~~6.14.2.8~~ 6.14.2.7.

d) 6.28.2.2:

b) the preferred title for the part (see 6.14.2.76.1).

e) 6.28.2.3 Exception:

If the parts form a group called suite by the composer, construct the authorized access point representing the suite by combining (in this order):

a) the authorized access point representing the work as a whole (see 6.28.1)

b) the term *Suite* (see 6.14.2.76.2).

f) 6.28.2.3, Alternative:

When identifying two or more parts of a musical work, identify the parts collectively. Construct the authorized access point representing the parts by combining (in this order):

a) the authorized access point representing the work as a whole (see 6.28.1)

b) the conventional collective title *Selections* (see 6.14.2.76.2 alternative).

g) 6.28.4.2:

c) the preferred title for the movement of the musical work for which the cadenza or cadenzas were written, when appropriate (see 6.14.2.76)

h) 6.28.4.4:

If:

the authorized access point representing a compilation of musical works by one person, family, or corporate body has been constructed using the authorized access point representing that person, family, or corporate body followed by a conventional collective title (see ~~6.14.2.8~~ 6.14.2.7).