

BACKGROUND: *The music shelflist was begun in the Music Division in 1904. At that time, a system of Cuttering, different from that used in other classes, was devised for subclasses M, ML, and MT. As a part of the transfer of music cataloging from the Music Division to the Processing Department, the music shelflist was transferred in 1943 to the Subject Cataloging Division, where the main part of the shelflist was housed. There was an effort made to coordinate music shelisting methods with those used in the main shelflist. The result was that new methods of shelisting were created, adding to those inherited from the Music Division. Several methods of Cuttering may be found in the same class, and it is sometimes difficult to determine which pattern to follow when a new entry is introduced. In 1957, when the then Music Section was established, the music shelflist was moved to the Descriptive Cataloging Division. The Music Section performed the descriptive and subject cataloging, as well as the shelisting, of most music materials. After the cataloging reorganization of 1992, this arrangement continued, with the music teams of the Special Materials Cataloging Division replacing the former Music Section. Many revisions of shelisting processes have been made in an effort to improve, simplify, and rationalize the work. Where the introduction of new procedures would have meant extensive changes to older entries, new entries were made to fit into the old system. For example, if some of a composer's works are provided with opus numbers, some with serial numbers, and still others with keys, three methods of shelisting may be found, not only in the same class but for the same composer. Because of the volume of music published and received by the Library of Congress, not all items cataloged receive full call numbers. These materials fall into the category known as **un-Cuttered classes**. Books about music are shelisted following the provisions for shelisting other materials at the Library of Congress. This instruction sheet provides guidance in the shelisting of music materials.*

1. General procedures.

a. Instrumental music.

(1) Works entered under title. Single Cutter works entered under title.

(2) Opus number or thematic index number. Add the opus number or thematic index number whenever it appears in the uniform title.

G 800 Music Materials

1. General procedures.

a. Instrumental music. (Continued)

(3) **Other additions.** If the opus number or thematic index number is not given, and the class number is not specifically for the individual title or uniform title of the work, add one of the following elements, *in the following order of preference*:

- 1) serial number
- 2) key (major is abbreviated as maj.; minor is abbreviated as min.)
- 3) date of composition (enclosed in parenthesis)
- 4) Double Cutter by title or editor, etc.

If none of these elements is available, single Cutter. *Examples:*

title entry: Single Cutter by title:

Title/Date: Novo mesto ... c1991.

050 00 \$a M23 \$b .N937 1991

opus number:

Main entry: Persichetti, Vincent, 1915-1987.

Uniform title: [Sonatas, harpsichord, no. 4, op. 151]

Title/date: Fourth harpsichord sonata ... c1983.

0500 \$a M23 \$b .P515 op. 151 1983

1. *General procedures.*

a. *Instrumental music.*

(4) *Other additions. Examples: (Continued)*

opus number and second number:

Main entry: Kempis, Nicolaus a, approximately 1600-1676.

Uniform title: Symphonies, op. 3. No. 19

Title/date: Symphonia no. 2, opus 3 ... c1980

050 00 \$a M422 \$b .K34 op. 3, no. 19 1980

thematic catalog number:

Main entry: Scarlatti, Domenico, 1685-1757.

Uniform title: Sonatas, harpsichord, K. 159, C major

Title/date: Sonata in C major (K. 159) ... c1991.

050 00 \$a M23 \$b .S28 K. 159 1991

serial number:

Main entry: Samarco, John Philip.

Uniform title: Sonatas, piano, no. 2

Title/date: Second sonata for piano ... c1991.

050 00 \$a M23 \$b .S145 no. 2 1991

key:

Main entry: Schumann, Clara, 1819-1896.

Uniform title: Sonata, piano, G minor

Title/date: Sonate für Klavier, g-Moll ... c1991.

050 00 \$a M23 \$b .S518 G min. 1991

G 800 Music Materials

1. General procedures.

a. Instrumental music.

(4) Other additions. Examples: (Continued)

date of composition:

Main entry: Otey, Orlando.

Uniform title: Sonatas, piano (1982)

Title/date: Sonata for piano, 1982 ... c1983.

050 00 \$a M23 \$b .08 (1982) 1983

Main entry: Ligeti, György, 1923-2006.

Uniform title: Concertos, violin, orchestra (1990)

Title/date: Konzert für Violine und Orchester (1990) ... c1990.

050 00 \$a M1012 \$b .L64 (1990) 1990

Main entry: Ligeti, György, 1923-2006.

Uniform title: Concertos, violin, orchestra (1992)

*Title/date: Konzert für Violine und Orchester (1992) ... 2.
c1992.*

050 00 \$a M1012 \$b .L64 (1992) 1992

double Cutter by title:

Main entry: Ornstein, Leo, 1892-2002.

Title/date: Biography in the form of a sonata ... c1977-

050 00 \$a M23 \$b .0744B5 1977

Main entry: Ohana, Maurice, 1913-1992.

Title/date: Sonatine monodique. 1967

050 00 \$a M23 \$b .037S6 1967

1. General procedures.

a. Instrumental music.

(4) Other additions. Examples: (Continued)

single Cutter:

Main entry: Paynter, John

Uniform title: Sonata, piano

Title/date: Sonata for piano ... c1987.

050 00 \$aM23 \$b .P396 1987

b. Collections.

(1) Collected works. Single Cutter collected works by one composer classed in M3.

(2) Collection of works by one composer. Double Cutter collections of works by one composer that have a uniform title that means the same as the class number (i.e., works, songs, quartets, piano works, etc.). Assign the first Cutter for the name of the composer. Assign a second Cutter for the compiler, editor, arranger, or publisher. If none of the above appears, or the publisher is a very common one, assign a second Cutter for the title.

c. Arrangements.

(1) Assign a first Cutter for the composer. Assign a second Cutter for the title with a digit representing the arranger.

(2) If the composer is the arranger, do not assign a second Cutter.

(3) If the name of the arranger is not given, base the second Cutter on the editor or publisher.

G 800 Music Materials

1. General procedures. (Continued)

d. Vocal music.

(1) **General principle.** Double Cutter for composer and title.

(2) **Pattern existing in the shelflist.** If a pattern using thematic index numbers as part of the call number has already been established in the shelflist, follow the existing pattern.

(3) **Masses.** Double Cutter by the name of the composer and the person whom the Mass honors. Ignore words like **Saint, Pope, Blessed**, etc. If the Mass is not written in honor of an individual, base the second Cutter on the first significant word in the title, ignoring words like **Mass** and **Missa**. If a pattern has already been established using the opus number, key, or number of the Mass, follow the existing pattern. If none of these options are possible, the words **Mass** or **Missa** may be used.

e. **Excerpts.** Add a digit for the excerpt to the Cutter number for the title. If an excerpt has been expressed by a number, add the number to the Cutter number for the title. If the work is an excerpt of an excerpt, use an additional digit. *Examples:*

Main entry: Leclair, Jean Marie, 1697-1764.

Uniform title: Récréation de musique d'une exécution facile, no. 2

Title/date: Deuxième récréation de musique d'une exécution ... 1993?

050 00 \$a M317.L43 \$b R42 1993

R4 = Récréation

R42 = Récréation + no. 2

Main entry: Mestral, Patrice, 1945-

Uniform title: Bloc, no. 2

Title/date: Bloc II ... c1982

050 00 \$a M322.M57 \$b B62 1982

B6 = Bloc

B62 = Bloc + no. 2

1. *General procedures.*

e. Excerpts. Examples: (Continued)

Main entry: Debussy, Claude, 1862-1918.

Uniform title: Preludes, piano, book 1. Minstrels; arranged

Title/date: Minstrels / Claude Debussy ; arranged by Raymond Vunkannon ... c1989.

050 00 \$a M1060.D28 \$b P7168 1989

P7	=	Preludes
P71	=	Book 1
P716	=	Minstrels
P7168	=	Vunkannon, Raymond (arranger)

f. Selections. Double Cutter selections from a composer's work for the type of music named in the uniform title with another digit for the editor, arranger, publisher, or title. If the uniform title is **Selections**, base the second Cutter number on the editor, arranger, publisher, or title. *Example:*

Main entry: Lambert, Michel, 1610-1696.

Uniform title: Pièces en trio. Selections

*Title/date: Pièces en trio : 24 Stücke ... / Michel Lambert ;
[herausgegeben von] Siegbert Rampe ... c1989-c1990.*

050 00 \$a M317.L19 \$b P57 1989

P5	=	Pièces en trio
P57	=	Rampe, Siegbert (editor)

g. ML94-ML96 materials. Add the accession number below the Cutter number for the composer in classes for holographs (ML94-ML96) whenever introducing a new composer in these classes.

h. ML29-ML31 materials. Add the accession number below the Cutter number for the composer in the special foundations classes (ML29-ML31) whenever another system has not been firmly established.

G 800 Music Materials

1. General procedures. (Continued)

i. Translations. For translations, use the Music Translation Table.

<i>MUSIC TRANSLATION TABLE</i>		
.x	=	Original work
.x15	=	Polyglot
.x2	=	English
.x3	=	French
.x4	=	German
.x5	=	Italian, Latin
.x6	=	Portuguese
.x7	=	Russian
.x8	=	Spanish
.x9	=	Swedish, etc.

If the item is not a translation, if possible, use a single digit for the title portion of the call number.

2. Special assignments.

a. Case assignments. Assign to the Case, rare materials such as rental materials, librettos, holographs, publications of special foundations, and items published before 1800. Insert a Case slip.

b. Folio. Assign music 40 cm. in height and over to folio.

3. Content designation of call numbers. Apply the standard conventions for inputting call numbers. *Examples:*

050 00 \$a M1140 \$b .M3 1981

050 00 \$a M1503.K626 \$b I8 1981

050 00 \$a M20.B12 \$b S8 1980 Heft 1

050 00 \$a M1505.R73 \$b J85 1978

050 00 \$a ML30.4c \$b no. 2765 Miller

050 00 \$a ML31 \$b .M24e no. 1095

050 00 \$a M175.H8 \$b Y5

050 00 \$a M175.X6 \$b H

050 00 \$a M2 \$b .E12 vol. 12 \$a M1999

050 00 \$a M2 \$b .E12 vol. 20, etc. \$a M3.1

050 00 \$a M1012.5 \$b .B3 op. 61 .S5 1984

4. More than two copies. If the book or score in hand is the third (or more) copy, mark the duplicate slip copy 3 (4, 5, etc.) Place the material on the Discard shelf.

5. Marking materials.

a. Cuttered music. Record the call number on the verso of the title page in the upper right-hand corner of the page if the music is unbound. Cuttered music of 40 pages or less is marked in the same manner as un-Cuttered music (cf. sec. 5.b. below.)

G 800 Music Materials

5. *Marking materials.* *(Continued)*

b. *Un-Cutted music.* Record the call number in the lower left-hand corner of the cover.

6. *Valuable materials.* Consult Music Division for special treatment of unusually valuable materials. They may require special containers.

Music Materials G 800 Appendix

In the music shelflist, some numbers in the M and MT subclasses are considered semi-Cutted, while others are considered un-Cutted. Semi-Cutted means that the first Cutter number is usually for an instrument or other aspect of the work and that the call number is not completed beyond the second Cutter letter. Un-Cutted means that the call number is not completed beyond the first Cutter letter. The designation of semi in the following list of M class numbers, indicates that the call number is completed only through the second Cutter letter. The designation of sep in the following list of M class numbers, indicates classes in which collections are Cutted and separate works are un-Cutted.

1.A1-.A15 semi	99	226	1395-1410
10-11	102	228	1415
13	104	233	1417
14.5 semi	107	236	1420
14.85	109	238	1508
17	110 semi	239 semi	1518
19	111	242	1526
20.C58-61,	117	244	1527.2
.E7 semi	119	246-247	1527.6
25-32	122	250	1527.8
33.5-39	124	252	1529.3
42	127	254	1529.5
44	129	257-269 odd nos.	1537
44.3	132	271 semi	1542
47	134	273-281 odd nos.	1546
49	137	283 semi	1552-1570
52	139	285 semi	1575-1577 sep
54	141	285.6	1582-1609
54.3	142 semi	287-297 odd nos.	1621-1622
57-58	145-172	298	1624-1624.8
59 semi	174 semi	298.5 sep	1626
59.5	175 semi, sep	304-344 ¹	1627.15
62	175.5 sep	353	1627.5 semi
64	176	359-384 ¹	1628.3
67	176.5	385	1629.3 semi, sep
69	181	386 sep	1629.6 semi, sep
72	184	404-484 ¹	1629.7 semi, sep
74	186	485	1630
77	190	486 sep	1630.2
79	193	504-986 ²	1630.3 semi
82	195	1200	1631-1632 sep
84	204-205	1203-1269	1634
87	208.5	1350-1362	1636
89	212-213	1375	1638
92	215	1380	1638.2 sep
94	221	1385 semi	1640
97	223	1390	1642

G 800 Music Materials Appendix

1644	1671	1978 semi	2099.5 sep
1645-1650 sep	1673 semi	1994.6 semi	2100.2
1658 semi, sep	1675 sep	1998	2101 sep
1658.5 semi	1676 semi, sep	2007	2105.5 sep
1659 semi	1677 sep	2014 sep	2113-2113.4
1659.5 semi	1677.2 semi, sep	2016.2-.8	2114-2114.7
1661	1677.3 semi, sep	2019.3	2114.8 semi
1663	1677.4 sep	2019.5	2146
1665 semi	1677.8	2028	2157-2160.65 sep
1667	1678-1853 ³	2032 sep	2160.67 semi, sep
1668-1668.8 sep	1901 semi	2036 sep	2160.7-2168.9 sep
1668.9 semi, sep	1906 semi	2072-2077	2170.2-2170.9 sep
1669 sep	1921 semi	2078 semi	2171 semi, sep
	1941	2079 semi	2172-2181 sep
	1950 semi	2079.5 sep	2183 semi, sep
	1956 semi	2080 sep	2184 semi, sep
	1959 semi	2080.5-.7 sep	2186-2187 sep
	1960 semi, sep	2092-2097	2188 semi, sep
	1961-1972 sep	2098 semi	2196
	1973 semi, sep	2099 semi	2199

¹Numbers ending in 4 and 9.

²Like M404-M486.

³Collections always Cuttered; separate works always un-Cuttered.

**Music Materials G 800
Appendix**

Subclass MT

In subclass MT, all decimal numbers are treated as un-Cutted classes except the following:

2.5	728.2
70.5	728.3
279.5	733.4
279.7	733.5
339.5	733.6
724.5	

The following numbers are treated as un-Cutted:

193	552
243	557
274	758 separate works
294	778
314	798
333	