Sharing the Joy of Music: a Music Cataloger’s Guide to Training Library Staff With Limited Music Expertise

Wanda Rosinski
Sr. Library Associate III
Presented for
MOUG Music OCLC Users Group Annual Meeting
February 7, 2022

wrosinsk@utk.edu
Why does non-music, library staff need basic music training?
• The nature of music materials varies greatly from academic textbooks. Music scores have many manifestations, formats, and editions and present new vocabulary of music terms that are so important

Who should be included in the training?
• All non-musically educated staff who must work with music materials, from acquisition, cataloging, conservation/processing staff and library system staff

What basic proficiencies should be included in this training?
• Proficiencies in recognizing different manifestations and formats of music materials, and also editions and arrangements of music

What are the expected outcomes?
• Improving the efficiency of the workflow from ordering/receiving to providing an end user with required item.
Who needs this training?

Musical expertise can often be found in the references services of a mid-large academic library within a larger university system, leaving out centralized operations, including, but not limited to:

• Acquisitions (ordering and receiving)
• Cataloging
• Processing
• Interlibrary lending and borrowing
• Systems
Complexity of Musical Formats

- Manifestations (format of notated music e.g., score, part, vocal score, etc.) and formats of a musical work (a score, audio recording, video recording, electronic format, streaming audio)

- Editions (critical editions, Urtext edition, editor for of a violin work is famous violinist and a professor would want the students to see the marking of that particular violinist, professor and/or pedagogue)

- Generic and distinctive titles not well understood and difficult to search for

- Language barriers (the non-intuitive nature of preferred titles for musical works: many languages, specialized vocabularies; non-English language terms)
System Limitations

• WorldCat (other editions filter does not recognize the distinction of formats and manifestations)

• Interlibrary lending and borrowing platforms also do not distinguish manifestations or formats correctly (like the UTK Interlibrary borrowing and lending services (form))

• Discovery tools have replaced traditional catalogs and often lag in the ability to apply filters for specific musical formats
Challenges and Pitfalls
Failure to provide for a user’s specific need

User needed 1

User received 2

User wanted this score

Acquisitions ordered this score
Challenges and Pitfalls - continue

Standard number searched in Connexion as ISBN number

This number searched as Standard Number, the correct search strategy, the search results shown on the next slide
Challenges and Pitfalls -continue

Searching for bibliographic record for creating an Order record

**Author Searching** – you may use the author field to search for composers, performers, conductors, arrangers, and editors.

**Title Searching** – Searching for a music title can be quite challenging for a number of reasons:
- A single composition may be published in many countries in many languages.
- Stravinsky’s *Rite of Spring* was originally published as *Le Sacre du Printemps* and is now listed in Russian as *Vesna Sviashchnaia*.

Something as straightforward as a string quartet may be published as:
- String Quartet, No. 1
- Quartet No. 1 for Strings
- Streichquartette, Nr. 1

Frequently, composers have written several or many works with the same “generic” title.
Compositions by different composers may have the same “generic” title.

This and next slide, courtesy of my colleague Nathalie Hristov, from her unpublished bibliographic instruction course.
Challenges and Pitfalls - continue

Searching for bibliographic record for creating an Order record

**Generic Titles** – a “generic” usually describes the form of a musical work (e.g., symphony, quartet, concerto, sonata)

Remember the following rules when searching for a “generic” title”

1) In the catalog, generic titles are usually in the English form (Concerto NOT Konzert, Symphony NOT Sinfonia)

2) If a composer has written two or more of a type of composition, the plural will be used.

So, most of the time, search for:

- **Symphonies** NOT Symphony
- **Concertos** NOT Concerto

**Preferred Titles** – non-intuitive nature of preferred titles

Stravinsky’s work titled: The rite of spring

It was first published in France under the French title: Sacre du printemps

Preferred title is: Vesna sviahochennaia

Very few people know this work under this work’s original Russian title
Example: Information about this music score is only in Russian (Cyrillic)
Challenges and Pitfalls - continue

User found in LC class call number browse in Primo VE only the call number for high voice.

Zwei Lieder für tiefe Singstimme mit Klavierbegleitung, op. 26 (1891-1894)
Strauss, Richard, 1864-1949 composer. 2018
Call no. M1621 .S8 op.26 2018c

Vier Lieder op. 27 (1894)
Strauss, Richard, 1864-1949 composer. 2020
Call no. M1621 .S8 op.27 2020 high

Lieder. Songs. op. 49.
Strauss, Richard, 1864-1949. 1943
Call no. M1621 .S8 op.49
### Challenges and Pitfalls - continue

User needed to find a score for low voice. Search in Alma NMDE

<table>
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<th>Call Number Type</th>
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<td>M1621 .S8 op.27 2020</td>
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<tr>
<th>Call Number</th>
<th>Holdings call number</th>
<th>Call Number Type</th>
<th>Location</th>
</tr>
</thead>
</table>
The challenges - continue

• Library system(s)

Searching for bibliographic record in WorldCat is helpful but also it may be confusing for staff. They may unintentionally place an order for an electronic version of a music score instead of print publication, or order a conductor’s score instead of a vocal score, audiorecording instead of printed music, etc.

• Unique attributes of music materials

Staff need to be aware of recorded information not found in books. They need to be recognized in the description of music work information about instruments/voices used to perform the music. They need to be aware that same music work may be composed/arranged for example for piano solo, or violin solo, with or without accompaniment, etc. All these detail focused recorded information is crucial in identifying records to use for ordering the material for local libraries.
Challenges and Pitfalls – continue : Processing

• User needed to borrow music parts for performance. We have a procedure for putting parts in pocket. Preservation/Processing staff pam bounds softcover scores and puts pocket for parts, so parts sheet music can be removed to be able to be put on a music stand.

• User received the parts bound together. Parts were sent back to Preservation/Processing Department for separating them back.

The mistake was corrected, but the lost time of waiting for the parts, and the cost of redoing the pam-binding could have been avoided.
Challenges and Pitfalls - continue

UTK Library ILL form has check box: Will you accept an alternate edition of this item:

We received an audio recording of ordered opera instead of a requested vocal score
Challenges and Pitfalls - continue

beethoven piano concerto score
What are the pitfalls if we do nothing?

• **Ordering wrong music score**
  Examples might be plentiful, and it happens: Ordering a full orchestral score instead of a condensed score; Ordering a full score of an opera instead of the vocal score; Ordering a wrong edition, and so on.

• The workflow of Ordering and Receiving is disrupted and extra time is needed to solve the problem.

• Sometimes it is difficult or no worth the time and money to return the item back to the vendor, so the library suffers the consequences of it, such as accepting an item not desired or accepting a duplicated copy of an item already owned by the library.
The following slides are from my presentation for staff in UTK Library.
Scores: Definitions and Formats

Wanda Rosinski
Cataloging Department
University of Tennessee Libraries
February 1, 2022
Formats of Notated Music

If the resource contains notated music, record the musical format using one or more appropriate terms from the following list:

- choir book
- chorus score
- condensed score
- part
- piano conductor part
- piano score
- score
- study score
- table book
- violin conductor part
- vocal score

http://www.rdaregistry.info/termList/formatNoteMus/
Definitions

Score = Full Score/Conductor’s Score

**Full scores/Scores.** A format of notated music consisting of graphical, symbolic, or word-based musical notation representing the sounds of all the parts of an ensemble or a work for solo performer or electronic media.

**Conductor's Scores** are full scores, often the largest size, for use by the conductors during a performance.

**Part**
A format of notated music consisting of the music for the use of one or more, but not all, performers.

**Score and Parts**
An edition of a musical work which includes both a full or miniature score and parts for all the instruments

[http://access.rdatoolkit.org/](http://access.rdatoolkit.org/)
Definitions, cont.

Condensed Score = Reduced Score = Close Score
A score in which the number of staves is reduced to two or a few, generally organized by instrumental sections or vocal parts, and often with cues for individual parts.

Study score = miniature score
full scores, reduced in size for study purposes

**Miniature Score** is handy for studying a piece of music, whether it be for a large ensemble or a solo performer. A miniature score may contain some introductory remarks.

**Study Score** is a format of notated music that consists of a score issued in a musical image of reduced size, not primarily intended for use in performance, sometimes the same size as, and often indistinguishable from, a miniature score, except in name. Some study scores are octavo size and are thus somewhere between full and miniature score sizes.
Definitions, cont.

**Piano Score**
A format of notated music consisting of a reduction of an instrumental work or a vocal work with instruments to a version for piano; it is a score like a condensed score, but where the **work is arranged for piano with a view toward playability**.

**Piano-conductor Part**
A format of notated music consisting of a performance part for a piano performer in an ensemble, with cues for the other instruments that **enable the performer of that part also to conduct**.

**Piano-conductor Score** tend to consist of the vocal lines and one of the orchestral piano parts that already exists, coupled with another staff containing the rest of the orchestral reduction.

**Violin-conductor Part**
A format of notated music consisting of a performance **part for a violin performer in an ensemble, with cues for the other instruments that enable the performer of that part also to conduct**.
Definitions, cont.

Chorus Score
Notated music for work for solo voices and chorus showing only the parts for chorus, with the instrumental accompaniment either arranged for keyboard or other chordal instruments or omitted.

Vocal Score
All vocal and choral parts on a page showing all vocal parts, with the instrumental accompaniment either omitted or arranged for a keyboard or other chordal instrument or instruments, such as piano, organ, guitar.

Choir Book
A format of notated music consisting of a large music book made to be placed on a stand in front of a choir. Each part is notated separately, usually in the configuration that presents, when the book is open, the soprano and tenor parts on the verso of a leaf, and the alto and bass parts on the recto of the next leaf.

Table book
A format of notated music consisting of a music book made to be placed on a table and displayed in such a way that the performers can read their parts while seated or standing across or around the table. Each part is notated separately, usually in a configuration that presents, when the book is open, different parts in inverted and/or perpendicular positions.
What is staff and staff notation

1. In musical notation, the “staff” is a set of five lines and four spaces. Each line and space corresponds to one of the white keys on the piano, so staffs are usually easiest to read on pianos and other keyboard-based instruments. But this kind of musical notation is used for many other instruments as well.

2. A form of musical notation in wide use for Western art music, conveying pitch and duration using a staff of parallel lines, often in combination with other staves.

Example of tablature of guitar

A form of musical notation, from 1300 or later, that uses letters, numerals, or other signs as an alternative to conventional staff notation.

http://dictionary.onmusic.org/terms/3326-staff
Identifiers, publisher and plate numbers recorded in MARC 21 record

| 020 | 1480387681 $q$ (paperback) |
| 020 | 9781480387683 $q$ (paperback) |
| 024 1 | 888680007584 |
| 028 5 2 | HL50499629 $b$ Hal Leonard |

024 1_ 885150337073 (UPC – 12 digits)
024 2_ 9790006493975 (ISMN – 13 digits; begins with 9790)
024 2_ M345246805
024 3_ 5412327920803 (EAN – 13 digits)

Plate and Publisher numbers
028 22 28043 $b$ Carl Fischer (Plate number)
028 32 O2659 $b$ Carl Fischer (Publisher number)
028 32 Edition Peters Nr. 3891 $b$ C.F. Peters
Standard number searched in Connexion as ISBN number

This number searched as Standard Number, the correct search strategy, the search results shown on the next slide.
# Standard number search in Connexion

## Results

<table>
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<th>Co.</th>
<th>Main Entry</th>
<th>Title</th>
<th>Publisher</th>
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<td>9</td>
<td>Šostaković, Dmitrij</td>
<td>Festive overture, overture on Russian and Kirghiz folk song...</td>
<td>Izdatel'vo &quot;DSCH&quot; = DSCH Publishers,</td>
<td>2017</td>
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<td>Šostaković, Dmitrij</td>
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<td>DSCH Publishers,</td>
<td>2017</td>
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<td>5</td>
<td>Shostakovich, Dmitrii Dmitri</td>
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<td>Izdatel'vo &quot;DSCH&quot; = DSCH Publishers,</td>
<td>2017</td>
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<td>4</td>
<td>Shostakovich, Dmitrii Dmitri</td>
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<td>D</td>
<td>Held</td>
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<td>2002</td>
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<td>Izd-vo &quot;DSCH&quot;,</td>
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<td>Dsch,</td>
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<td>2017</td>
<td></td>
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### 1st strategy

Use the Publisher Number search feature to find works by the specified publisher.

#### Publisher number search

[Screen capture of Publisher number search page]

- **Keyword/Numeric Search**
  - Search for: `mm.mm304`
  - AND `mm304`
  - OCLC Number (no.): 30
  - Publisher Number (mn.): 2

- **Language:** [Any]
- **Source:** [Any]
- **Microform:** [Any]
- **Years:** [Any]
- **Material Type:** [Any]
- **Format:** Scores

<table>
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<th>Date</th>
<th>L</th>
<th>Held</th>
<th>CatL</th>
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<tbody>
<tr>
<td>1995</td>
<td></td>
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</table>

#### Results

1. **MM304**
   - **Title:** Carolan's gift: a tribute to the legendary Irish bard
   - **Publisher:** Maggie's Music
   - **Year:** 2002
   - **Language:** eng

2. **MM304**
   - **Title:** Chorale and prayer : for trombone choir or trombone solo
   - **Publisher:** Manzo Music
   - **Year:** 1989
   - **Language:** eng

3. **MM304**
   - **Title:** Juliander:Vals
   - **Publisher:** Homeman & Ersl
   - **Year:** 1846
   - **Language:** dan

4. **MM304**
   - **Title:** Spitfire why?
   - **Publisher:** Merkin
   - **Year:** 1989
   - **Language:** eng

5. **MM304**
   - **Title:** Il tabarro [ydoptagelse]
   - **Publisher:** BBC Music
   - **Year:** 2009
   - **Language:** dan

6. **MM304**
   - **Title:** Il tabarro [Tonfräger]
   - **Publisher:** BBC
   - **Year:** 2009
   - **Language:** ger

7. **MM304**
   - **Title:** Il tabarro
   - **Publisher:** BBC Music
   - **Year:** 2009
   - **Language:** D

8. **BBC MM304**
   - **Title:** Variations in a landscape : opus 96 : for piano
   - **Publisher:** Modus Music
   - **Year:** 2004
   - **Language:** eng
Same search for the publisher number plus AND search for publisher’s name

Only one bibliographic record shows as a result of this search
### Edition Statements in MARC 21 field 250, examples:

<table>
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<tr>
<th>250</th>
<th>Score is in C.</th>
<th>250</th>
<th>Score and parts.</th>
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<td>250</td>
<td>Scores &amp; parts.</td>
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<tr>
<td>250</td>
<td>Study score.</td>
<td>250</td>
<td>High voice, corrected edition.</td>
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<tr>
<td><strong>250</strong></td>
<td><strong>Studienpartitiur.</strong></td>
<td>250</td>
<td>Transposed score.</td>
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<td>250</td>
<td>Revised, Full score.</td>
<td>250</td>
<td>Izdanie pervoe, klavir.</td>
</tr>
<tr>
<td>250</td>
<td>Score in C, Full score.</td>
<td>250</td>
<td>Partitur mit Orgelauszug.</td>
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<td>250</td>
<td>First edition, Full score &amp; 4 parts.</td>
<td>250</td>
<td>Solo part and piano reduction.</td>
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<tr>
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<td>A performing edition.</td>
<td>250</td>
<td>Klavirski izvod = Reduction pour piano et mezzosoprano.</td>
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<td>Critical performance edition</td>
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<td>Vocal score with piano accompaniment.</td>
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<td>Orchestral score and libretto.</td>
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<td>Performance set.</td>
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<td>250</td>
<td>Full score, Second printing with revisions.</td>
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<td>Most Frequent Requests are for:</td>
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<tr>
<td>Full score/Score</td>
<td>300 1 score (28 pages) ; $c 30 cm</td>
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<tr>
<td>Score and parts</td>
<td>300 1 score (32 pages) + 4 parts ; $c 31 cm</td>
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<td>Parts only</td>
<td>300 4 parts ; $c 31 cm</td>
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<tr>
<td>Study score/Miniature score</td>
<td>300 1 study score (viii, 114 pages) ; $c 22 cm</td>
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<tr>
<td>Multi volume score</td>
<td>300 1 score (4 volumes) ; $$c 34 cm</td>
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**Work for two pianos**

1. *(in subject (Pianos (2)) ≠v 2-piano scores.*
   - 1. 300 2 scores (23 pages each) ; $c 30 cm
   - 2. 300 1 score (23 pages) ; $c 30 cm

2. *(piano) ≠v 2-piano scores.*

**Vocal score**

- 300 1 vocal score (99 pages) ; $c 31 cm.

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**Library of Congress Subject Headings**

<table>
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<td>1. 650 0 Concertos (Pianos (2)) ≠v 2-piano scores.</td>
</tr>
<tr>
<td>2. 650 Concertos (Piano) ≠v 2-piano scores.</td>
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</table>
Choir book

Choir Book
A format of notated music consisting of a large music book made to be placed on a stand in front of a choir. Each part is notated separately, usually in the configuration that presents, when the book is open, the soprano and tenor parts on the verso of a leaf, and the alto and bass parts on the recto of the next leaf.
Choral music

Music written for a group of singers, which is generally known as a chorus or choir. It can be published in variety of music formats, for example as chorus score, vocal score, or example on this slide as a study score.
Chorus Score

Notated music for work for solo voices and chorus showing only the parts for chorus, with the instrumental accompaniment either arranged for keyboard or other chordal instruments or omitted.

In this example, music for soprano, alto, tenor and bass (SATB). Piano accompaniment in the bottom of the score (the last stave)
Concerto for Piano and Orchestra

Solo Piano and Condensed Orchestra Score (2nd Piano)

The fully cued Condensed Orchestra Score is, in addition to serving study purposes, so planned that a second pianist can select from the 2-4 staves a workable and musically significant accompaniment.

<table>
<thead>
<tr>
<th></th>
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<tbody>
<tr>
<td>Concertos, †m piano, orchestra; †o arranged</td>
</tr>
<tr>
<td>Concerto for piano and orchestra. †c Solo piano and condensed orchestra score (2nd piano).</td>
</tr>
<tr>
<td>New York, †b E.B. Marks Music Corp. †c [©1959]</td>
</tr>
<tr>
<td>1 score (72 pages) †c 31 cm</td>
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</table>
Vivaldi’s Cimento dell'armonia e dell'inventione. Ìn N. 1-4
Score is a format of notated music consisting of graphical, symbolic, or word-based musical notation representing the sounds of all the parts of an ensemble or a work for solo performer or electronic media. Instrumental or vocal parts are written, in vertical alignment.

(1 score in 4 volumes) : full score

In the example below, in MARC field 250 Partitura is the Italian term for full score

<table>
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<tr>
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<tr>
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<td>1</td>
<td>Concerti delle stagioni / ‡c Antonio Vivaldi ; realizzazione del basso continuo e revisione istrumentale di Alceo Toni.</td>
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<tr>
<td>250</td>
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<td>Partitura.</td>
</tr>
<tr>
<td>300</td>
<td></td>
<td>1 score (4 volumes) ; ‡c 34 cm</td>
</tr>
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</table>
Vivaldi’s Cimento dell'armonia e dell'inventione. ℞ n N. 1-4

(miniature score)

(study score)
Vivaldi’s Cimento dell’armonia e dell’inventione. ën N. 1-4

part
A format of notated music consisting of the music for the use of one or more, but not all, performers.

Pictured violin part

<table>
<thead>
<tr>
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<td>245</td>
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<td>Le quattro stagioni = ëb The four seasons = Die Vier Jahreszeiten / ëc Vivaldi ; [edited by Christopher Hogwood].</td>
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<tr>
<td>246</td>
<td>1</td>
<td>Four seasons</td>
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<tr>
<td>300</td>
<td>5</td>
<td>parts ; ëc 30 cm</td>
</tr>
</tbody>
</table>
Concerto for piano solo with orchestra (study score)
Score = full score, and parts

Music work composed for three instruments, for string trio. 3 parts are for violin, viola and cello.
Quatrième concerto pour piano et orchestre / André Mathieu ; reconstitution et orchestration de Gilles Bellemare., Mathieu, André, 1929-1968., Les Éditions Orchestra Bella, ©2008.,

MMS ID: 9925849668402311
Assigned to: Hodge, Valeria Bond (2019-09-20)
Type: Musical Score
PO line owner: Hodges Library
Standard number: -
PO: PO-380901 / (Closed)
PO line: POL-70178 / (Closed)
Copies: George F. DeVine Music Library - Oversize (1)
Total price: 95.00 USD
Funds: RHOWARD(FGENB) - Paul E Howard Hum Co Fund (100.0%) (FY-2020)
Vendor/Account: PSEUDO VENDOR / Default Account PSEUDO
Vendor reference ID: AMS-19602
Expected delivery: 09/20/2019
Receiving note: 1 Full score
Sent date: 09/20/2019
The bib record is brief, items already exist in the repository

Quatrième concerto pour piano et orchestre : réduction pour deux pianos / André Mathieu ; reconstitution et orchestration de Gilles Bellemare., Mathieu, André, 1929-1968., Les Éditions Orchestra Bella, ©2008.,

MMS ID: 9925849668302311
Assigned to: -
Type: Musical Score
PO line owner: Hodges Library
Standard number: -
PO: PO-380902 / (Closed)
PO line: POL-70179 / (Closed)
Copies: George F. DeVine Music Library - Stacks (1)
Total price: 65.00 USD
Funds: RHOWARD(FGENB) - Paul E Howard Hum Co Fund (100.0%) (FY-2020)
Vendor/Account: PSEUDO VENDOR / Default Account PSEUDO
Vendor reference ID: AMP-19602
Expected delivery: 09/20/2019
Receiving note: 1 two-piano score
Sent date: 09/20/2019
The bib record is brief, items already exist in the repository
From the publisher

AMP-19602 QUATRIÈME CONCERTO
Pour piano et orchestre
Orchestration et reconstitution
de Gilles Bellemare

Enregistrement sur étiquette Analekta par Alain
Lefèvre et le Tucson Symphony Orchestra

1. 1 score, 2-piano scores

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<td>041</td>
<td>+g fre +g eng +m fre</td>
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<tr>
<td>100</td>
<td>Mathieu, André, +d 1929-1968. +0 (CaOONL)nct10235628</td>
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<td>240</td>
<td>Concertos, +m piano, orchestre, +n no 4, +r mi mineur; +o arrangé</td>
</tr>
<tr>
<td>245</td>
<td>Quatrième concerto pour piano et orchestre: +b réduction pour deux pianos / +c André Mathieu; reconstitution et orchestration de Gilles Bellemare.</td>
</tr>
<tr>
<td>300</td>
<td>1 partition (90 pages); +c 31 cm</td>
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Ad. 2. Partition = the French term for English term score/full score

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<td>1 0 Concertos, +m piano, orchestra, +n no 4, +r E minor</td>
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<tr>
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<td>0 0 Quatrième concerto pour piano et orchestre / +c André Mathieu; reconstitution et orchestration de Gilles Bellemare.</td>
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<tr>
<td>300</td>
<td>1 score (138 pages); +c 43 cm</td>
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$CAD 80.00
VERSION POUR 2 PIANOS

$CAD 120.00
PARTITION DE CHEF
Score, reduction for 2 pianos; original work was for piano and orchestra

André Mathieu

Quatrième concerto
pour piano et orchestre

Reconstitution et orchestration de Gilles Bellemare

Rédemption pour deux pianos

Description for original music work:
300  1 score (138 pages); ǂc 43 cm
Score composed for high voice and piano

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Publisher</th>
<th>Country</th>
<th>Notes</th>
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<tr>
<td>DEBUSSY</td>
<td><strong>debussy, claude, †d 1862-1918.</strong></td>
<td>INTERNATIONAL MUSIC COMPANY</td>
<td>NEW YORK</td>
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<tr>
<td>100 1</td>
<td>Ariettes oubliées : ± for voice and piano : high / ± Debussy ; edited by Sergius Kagen.</td>
<td>245 1 0</td>
<td>New York City: ± Int. Music Co., ± ©1951.</td>
<td>300</td>
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</table>
Score for high voice and piano (not a vocal score)

Note:
1. The music work composed for **high voice** can be performed either by soprano or tenor voice.

2. The same music work may be composed for **low or medium voice** (mezzo-soprano or baritone or low voice, for alto or bass voice.

3. Notice the pagination for high voice (on the previous slide) and low voice is the same. It is the same music but for different vocal range.
**Vocal score**

A format of notated music consisting of a score showing all vocal parts, with the instrumental accompaniment either omitted or arranged for a keyboard or other chordal instrument or instruments, such as piano, organ, guitar.

```
Something’s Coming
Tony
```

---

**West Side Story**

Based on a conception of Jerome Robbins

Book by
ARThUR LAURENTS

Music by
LeonARD BernSTEIN

Lyrics by
STEPhEn SONDHEIM

Entire Production Directed and Choreographed by
JEROME ROBBINS

**VOCAL SCORE**
Printed music in table-book format

Table book
A format of notated music consisting of a music book made to be placed on a table and displayed in such a way that the performers can read their parts while seated or standing across or around the table. Each part is notated separately, usually in a configuration that presents, when the book is open, different parts in inverted and/or perpendicular positions.

On Order, Record in Alma Order POL 69888  OCLC # 42590956

<table>
<thead>
<tr>
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<tr>
<td>240</td>
<td>1</td>
<td>Elegy, †m cello, percussion</td>
</tr>
<tr>
<td>245</td>
<td>0</td>
<td>Elegy : †b Snow in June : concerto for cello and percussion / †c Tan Dun.</td>
</tr>
<tr>
<td>246</td>
<td>3</td>
<td>Snow in June</td>
</tr>
<tr>
<td>260</td>
<td></td>
<td>New York : †b Administered exclusively by G. Schirmer, †c ©1991.</td>
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<tr>
<td>300</td>
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<td>1 score (42 pages) ; †c 28 x 29 cm</td>
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What was received, OCLC # 2011560368, added copy, this score is already in Music Library

<table>
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<tr>
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<tr>
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</tr>
<tr>
<td>245</td>
<td>1</td>
<td>Elegy : †b Snow in June : concerto for violoncello and four percussion / †c Tan Dun.</td>
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<tr>
<td>246</td>
<td>3</td>
<td>Snow in June</td>
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<td>254</td>
<td></td>
<td>Full score and parts.</td>
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<tr>
<td>260</td>
<td></td>
<td>New York, N.Y. : †b G. Schirmer ; †a Milwaukee, WI : †b Distributed by Hal Leonard, †c ©1990 †g (2005 printing)</td>
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<tr>
<td>300</td>
<td></td>
<td>1 score (27 pages) ; †c 31 cm + †a 5 parts; †c 23 x 31 cm</td>
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In Conclusion

Why does non-music, library staff need basic music training?
• Staff in Acquisitions and Interlibrary Services became familiar with music terms, variety of formats of notated music, and importance of editions, editors’ names, paying detailed attention what the description of music works provides and what interested end user wants.

What are the expected outcomes?
• The training from 2019 already improved the efficiency of the workflow from ordering/receiving to providing an end user with required item. Last week training was for new hired employees
• Provided training guide in electronic format is easy to use and navigate to see the examples.
Online Resources used

Grove Music Online
https://www.oxfordmusiconline.com/grovemusic

Music Cataloging at Yale
https://web.library.yale.edu/cataloging/music

On Music Dictionary
http://dictionary.onmusic.org/

RDA Toolkit
https://www.rdatoolkit.org/

Wikipedia
https://en.wikipedia.org/wiki/Sheet_music
THANK YOU