

# 6

## IDENTIFYING WORKS AND EXPRESSIONS

### 6.0 Purpose and Scope

This chapter provides general guidelines and instructions on:

- a) choosing preferred titles for works (see **6.2.2**)
- b) recording preferred and variant titles for works (see **6.2**)
- c) recording other identifying attributes of the work or expression (see **6.3–6.13**)
- d) constructing authorized access points representing the work or expression (see **6.27.1–6.27.3**)
- e) constructing variant access points representing the work or expression (see **6.27.4**).

The chapter provides guidelines on recording titles and other identifying attributes as separate elements, as parts of access points, or as both.

In addition to the general guidelines, the chapter provides instructions on recording preferred and variant titles and other identifying attributes for special types of works and their expressions:

- musical works (see **6.14–6.18**)
- legal works (see **6.19–6.22**)
- religious works (see **6.23–6.25**)
- official communications (see **6.26**).

The preferred title for the work is used to construct the authorized access point. The variant title or titles for the work are used to construct variant access points. Other identifying attributes of the work and/or expression may also be included in the access point (see **6.27**).

Authorized access points representing works and expressions can be used for different purposes. They provide the means for:

- a) bringing together all descriptions of resources embodying a work when various manifestations have appeared under various titles
- b) identifying a work when the title by which it is known differs from the title proper of the resource being described
- c) differentiating between two or more works with the same title
- d) organizing hierarchical displays of descriptions for resources embodying different expressions of a work
- e) recording a relationship to a related work (see chapter **25**) or a related expression (see chapter **26**).

In addition to the general guidelines, the chapter provides instructions on constructing authorized and variant access points for special types of works and expressions:

- musical works and expressions (see **6.28**)
- legal works and expressions (see **6.29**)
- religious works and expressions (see **6.30**)
- official communications (see **6.31**).

## 6.1 General Guidelines on Identifying Works and Expressions

### 6.1.1 Sources of Information

Take the title or titles of the work from any source.

For additional guidance on sources of information for the preferred title for the work, see 6.2.2.2.

Take information on other identifying attributes of works and expressions from any source.

### 6.1.2 Using Access Points to Represent Works and Expressions

An authorized access point is one of the techniques used to represent:

a work or expression embodied in a manifestation (see 17.4.2)

*or*

a related work (see 25.1)

*or*

a related expression (see 26.1).

When constructing authorized access points, apply the guidelines at 6.27.1–6.27.3.

When constructing variant access points, apply the guidelines at 6.27.4.

### 6.1.3 Changes Affecting the Identification of a Work

#### 6.1.3.1 Works Issued as Multipart Monographs

For works issued as multipart monographs:

*If:*

a new description is created as the result of a change in mode of issuance or media type (see 1.6.1)

*and*

there is also a change in responsibility for the work

*then:*

construct the authorized access point for the work to reflect responsibility for the work as represented in the part used as the basis for the new description (see 2.1).

Consider changes in responsibility requiring the construction of an authorized access point representing a new work to include the following:

- a) a change affecting the authorized access point representing a person, family, or corporate body that is used in constructing the authorized access point representing the work (see 6.27.1.1–6.27.1.8)
- b) a change affecting the name of a person, family, or corporate body used as an addition to the authorized access point representing the work (see 6.27.1.9).

#### 6.1.3.2 Works Issued as Serials

For works issued as serials:

*If:*

there is a change in responsibility (see 6.1.3.2.1)

*or*

there is a major change in title proper (6.1.3.2.2).

*then:*

construct the authorized access point to represent a new work.

##### 6.1.3.2.1 Change in Responsibility for the Work

If there is a change in responsibility, construct the authorized access point representing the work to reflect responsibility for the work as represented in the issue or part of the serial used as the basis for the new description (see 2.1).

Consider changes in responsibility affecting the construction of the authorized access point for the work to include the following:

- a) a change affecting the authorized access point representing a person, family, or corporate body that is used in constructing the authorized access point representing the work (see 6.27.1.1–6.27.1.8)
- b) a change affecting the name of a person, family, or corporate body used as an addition to the authorized access point representing the work (see 6.27.1.9).

### 6.1.3.2.2 Major Change in the Title Proper

If there is a major change in the title proper (see 2.3.2.13.1), construct the authorized access point representing the work to reflect the title as represented in the issue or part of the serial used as the basis for the new description (see 2.1).

### 6.1.3.3 Works Issued as Integrating Resources

For works issued as integrating resources:

*If:*

there is a change in responsibility (see 6.1.3.3.1)

*or*

there is a change in title proper (6.1.3.3.2).

*then:*

revise the authorized access point representing the work to reflect the latest iteration.

#### 6.1.3.3.1 Change in Responsibility for the Work

If there is a change in responsibility, revise the authorized access point representing the work to reflect responsibility for the work as represented in the later iteration (see 2.1). Use the former authorized access point as a variant access point representing the work.

Consider changes in responsibility affecting the construction of the authorized access point representing the work to include the following:

- a) a change affecting the authorized access point representing a person, family, or corporate body that is used in constructing the authorized access point representing the work (see 6.27.1.1–6.27.1.8)
- b) a change affecting the name of a person, family, or corporate body used as an addition to the authorized access point representing the work (see 6.27.1.9).

#### 6.1.3.3.2 Change in the Title Proper

If there is any change in the title proper, revise the authorized access point representing the work to reflect the title as represented in the later iteration (see 2.1.2.4). Use the former authorized access point as a variant access point representing the work.

## 6.2 Title of the Work

### CORE ELEMENT

*Preferred title for the work is a core element. Variant titles for the work are optional.*

### 6.2.1 Basic Instructions on Recording Titles of Works

#### 6.2.1.1 Scope

A *title of the work* is a word, character, or group of words and/or characters by which a work is known.

When identifying works, there are two categories of titles:

- a) preferred title for the work (see 6.2.2)
- b) variant title for the work (see 6.2.3).

### 6.2.1.2 Sources of Information

Take the title or titles of the work from any source.

For additional guidance on sources of information for the preferred title for the work, see 6.2.2.2.

### 6.2.1.3 General Guidelines on Recording Titles of Works

When recording a title of a work, apply the guidelines on capitalization, numbers, diacritical marks, initial articles, spacing of initials and acronyms, and abbreviations, at 6.2.1.4–6.2.1.9. When those guidelines refer to an appendix, apply the additional instructions in that appendix, as applicable.

### 6.2.1.4 Capitalization

Apply the instructions in appendix A (A.3) on the capitalization of titles of works.

### 6.2.1.5 Numbers Expressed as Numerals or as Words

When recording a title for a work, record numbers expressed as numerals or as words in the form in which they appear on the source of information.

For instructions on recording numerals used to identify particular parts of a work, see 6.2.2.9.

10 things I hate about you  
Three threes and one make ten  
3:10 to Yuma

### 6.2.1.6 Diacritical Marks

Record diacritical marks such as accents appearing in a title for a work as they appear on the source of information.

#### *Optional Addition*

Add diacritical marks such as accents that are not present on the source of information. Follow the standard usage for the language of the data.

Études juives  
*Title of first two volumes of series appears without diacritical mark*  
Sur l'état du système des timars des XVIIe–XVIIIe ss.  
*Title appears in uppercase letters without diacritical marks*

### 6.2.1.7 Initial Articles

When recording the title, include an initial article, if present.

2012/04

The invisible man  
Der seidene Faden  
Eine kleine Nachtmusik  
La vida plena  
The most of P.G. Wodehouse

**Alternative** 2012/04

Omit an initial article (see appendix C) unless the title for a work is to be accessed under that article (e.g., a title that begins with the name of a person or place). 2012/04

2012/04

Taming of the shrew

**not** The taming of the shrew

Ángeles borrachos y otros cuentos

**not** Los ángeles borrachos y otros cuentos

Enfant et les sortilèges

**not** L'enfant et les sortilèges**but**

Los Angeles street map

L'Enfant and Washington, 1791–1792

Le Corbusier et l'architecture sacrée

El Salvador y su desarrollo urbano en el contexto centroamericano

La Niña and its impacts

**6.2.1.8 Spacing of Initials and Acronyms**

When recording a title for a work:

- a) Do not leave a space between a full stop and an initial following it.
- b) If separate letters or initials appear on the source of information without full stops between them, record the letters without spaces between them.

T.S. Eliot memorial lectures

Variationen und Fuge über ein Thema von J.S. Bach

ABC of practical astronomy

*Title appears as: A B C of practical astronomy***6.2.1.9 Abbreviations**

Use only the following abbreviations in titles of works:

- a) those that are integral parts of the title
- b) *etc.* in the titles *Laws, etc.* (see 6.19.2.5) and *Treaties, etc.* (see 6.19.2.7–6.19.2.8).

Letter to Joseph Hume, Esq., M.P.

Memoirs of Mrs. Abigail Bailey

Speech in the High Court of Parliament in Scotland spoken Novemb. 4, 1641

Konzert über ein Thema von Joh. Seb. Bach

Tech. bull.

Lund studies in geography. Ser. B, Human geography

TITLE**6.2.2 Preferred Title for the Work****CORE ELEMENT****6.2.2.1 Scope**

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

**6.2.2.2 Sources of Information**

Determine the title to be used as the preferred title for a work created after 1500 from resources embodying the work or from reference sources.

Determine the title to be used as the preferred title for a 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.

CHOOSING THE PREFERRED TITLE**6.2.2.3 General Guidelines on Choosing the Preferred Title**

Choose the preferred title for a work by applying the instructions at **6.2.2.4–6.2.2.7**.

For instructions on choosing the preferred title for special types of works, see:

- musical works (**6.14.2**)
- legal works (**6.19.2**)
- religious works (**6.23.2**)
- official communications (**6.26.2**).

**6.2.2.4 Works Created after 1500** 2013/07

For works created after 1500, choose as the preferred title the title in the original language by which the work has become known either through use in resources embodying the work or in reference sources.

**Martin Chuzzlewit**

*Preferred title for work by Dickens published under various titles:* The life and adventures of Martin Chuzzlewit; Martin Chuzzlewit's life and adventures; *and others*

**Whitaker's almanack**

*Preferred title for work first published under the title:* An almanack for the year of Our Lord ...

**Sun also rises**

*Preferred title for work by Hemingway also published under the title:* Fiesta

**Hamlet**

*Preferred title for work by Shakespeare first published under the title:* The tragicall historie of Hamlet, Prince of Denmarke

**American scholar**

*Preferred title for work by Emerson first published under the title:* An oration delivered before the Phi Beta Kappa Society, at Cambridge, August 31, 1837

**Gulliver's travels**

*Preferred title for work by Swift first published under the title:* Travels into several remote nations of the world / by Lemuel Gulliver

**Trial of treasure**

*Preferred title for work first published under the title:* A new and mery interlude called the Triall of treasure

*If:*

there is no title in the original language established as the one by which the work is best known

*or*

in case of doubt

*then:*

choose the title proper of the original edition (see 2.3.2) as the preferred title.

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

**Pre-Raphaelite tragedy**

*Preferred title for work by William Gaunt later published under the title:* The pre-Raphaelite dream

**Criminal**

*Preferred title for work issued in the United Kingdom as:* The criminal. *Later issued in the United States as:* The concrete jungle

**Little acorn**

*Preferred title for work by Christa Kauble that has only one expression and only one manifestation. The manifestation was published under the title:* The little acorn

**Listening to popular music**

*Preferred title for work by Theodore Gracyk published as:* Listening to popular music, or, How I learned to stop worrying and love Led Zeppelin

If the work is published simultaneously in different languages and the original language cannot be determined, choose the title proper of the first resource received as the preferred title. If the language editions are in the same resource (e.g., a work issued with the same text in French and English), choose the title proper named on the preferred source of information as the preferred title.

If the work is published simultaneously in the same language under different titles, choose the title proper of the first resource received as the preferred title.

**Rats in the larder**

*Preferred title for work by Joachim Joesten for use in an access point, based on the title of the edition published in New York:* Rats in the larder : the story of Nazi influence in Denmark. *Simultaneously published in London under the title:* Denmark's day of doom. *The resource published in New York is the first received*

For manuscripts and manuscript groups, apply the additional instructions at 6.2.2.7, as applicable.

### 6.2.2.5 Works Created before 1501

For works created before 1501, choose as the preferred title the title or form of title in the original language by which the work is identified in modern reference sources. If the evidence of modern 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.

Dānishnāmah-ī ‘Alāī

*Preferred title for work by Avicenna*

Beowulf

De bello Gallico

*Preferred title for work by Julius Caesar*

Chanson de Roland

Pardoner's tale

*Preferred title for work by Chaucer*

Nibelungenlied

Edictum Theodorici

### **Exceptions**

#### **Classical and Byzantine Greek Works.**

*If:*

a work is originally written in classical Greek

*or*

a work is created by a Greek church father or other Byzantine writer before 1453

*then:*

choose as the preferred title a well-established title in a language preferred by the agency creating the data.

Birds

**not** Ornithes

*Preferred title for work by Aristophanes*

Alexiad

**not** Alexias

*Preferred title for work by Anna Comnena*

Ecclesiastical history

**not** Ekklesiastikē historia

*Preferred title for work by Bishop Eusebius of Caesarea*

Iliad

**not** Ilias

*Preferred title for work by Homer*

Odyssey

**not** Odysseia

*Preferred title for work by Homer*

Republic

**not** Politeia

*Preferred title for work by Plato*

Battle of the frogs and mice

**not** Batrachomyomachia

If there is no well-established title in a language preferred by the agency creating the data, choose the Latin title.



Argonautica  
**not** Argonautika  
*Preferred title for work by Apollonius Rhodius*

Meteorologica  
**not** Meteōrologika  
*Preferred title for work by Aristotle*

Contra Celsum  
**not** Kata Kelsou  
*Preferred title for work by Origen*

Theaetetus  
**not** Theaitētos  
*Preferred title for work by Plato*

If there is neither a well-established title in a language preferred by the agency creating the data nor a Latin title, choose the Greek title.

Synopsis historikē  
*Preferred title for work by Constantine Manasses*

Geōrgos  
*Preferred title for work by Menander of Athens*

Perikeiromenē  
*Preferred title for work by Menander of Athens*

Katomyomachia  
*Preferred title for work by Theodore Prodromus*

***Anonymous Works Written Neither in Greek nor in a Preferred Script of the Agency.***

*If:*

the work is an anonymous work created before 1501

*and*

the work is written neither in Greek nor in a preferred script of the agency creating the data

*then:*

choose as the preferred title an established title in a language preferred by the agency, if there is such a title.

Arabian nights  
 Book of the dead  
 Code of Hammurabi

**but**

Slovo o polku Igoreve  
*Published in English under several titles including Igor's tale, The campaign of Igor, and The tale of the campaign of Igor*

For manuscripts and manuscript groups, apply the additional instructions at **6.2.2.7**, as applicable.

### 6.2.2.6 Cycles and Stories with Many Versions

A cycle is a collection of independent early poems, romances, etc., in the same language centered on a certain person, event, object, etc. Choose as the preferred title the generally accepted title for the cycle.

#### Guillaume d'Orange

*Resource described:* Guillaume d'Orange : chansons de geste des XIe et XIIe siècles. *Contains:* Li coronemens Loos. Li charrois de Nymes. La prise d'Oreng. Li covenans Vivien. La bataille d'Aleschans

*If:*

the cycle is identified only by a descriptive phrase (e.g., “the Arthurian romances,” “the Grail legends,” “the St. Francis legends”)

*or*

the cycle has no established title

*then:*

use the title proper (see 2.3.2) of the first resource received as the preferred title.

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

#### Légende arthurienne

*First resource received:* La légende arthurienne : études et documents ... les plus anciens textes

For a basic story found in many versions, choose as the preferred title the title that is established in reference sources in a language preferred by the agency creating the data.

#### Reynard the Fox

Amis et Amiles

### 6.2.2.7 Manuscripts and Manuscript Groups

For works contained in a manuscript or manuscripts (including manuscript groups), choose the preferred title by applying the instructions appropriate for the work at 6.2.2.4–6.2.2.6. If these instructions do not apply, choose one of these options as the preferred title (in this order of preference):

- a) a title that has been assigned to the work subsequent to its creation or compilation

Domesday book  
Cancionero musical de palacio  
Codex Amiatinus

- b) the name of the manuscript or manuscript group if the work is identified only by that name

Book of Lismore  
Dead Sea scrolls  
Tell-el Amarna tablets

- c) a devised title. Use the authorized access point representing the repository (see 11.13.1) followed by *Manuscript*. Add the repository's designation for the manuscript or manuscript group. If the manuscript is a single item within a collection, add the foliation, if known.

British Library. Manuscript. Arundel 384  
Yale University. Music Library. Manuscript. LM 4708  
Herzog August Bibliothek. Manuscript. Helmstedt 628, folio 185–192

**Variant titles.** If the preferred title is chosen by applying a) or b) in this instruction and the manuscript or manuscript group has a repository designation, record a devised title as a variant title (see 6.2.3.5). Construct the devised title by applying c) in this instruction.

#### RECORDING THE PREFERRED TITLE

### 6.2.2.8 Recording the Preferred Title for a Work

This instruction applies to single works and to compilations of works by different persons, families, and corporate bodies.

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

When recording the preferred title for part of a work, see the additional instructions at 6.2.2.9.

When recording the preferred title for a compilation of works by one person, family or corporate body, see the additional instructions at 6.2.2.10.

When recording the preferred title for special types of works, see these additional instructions, as applicable:

musical works (6.14.2)  
legal works (6.19.2)  
religious works (6.23.2).

For instructions on using the preferred title to construct the authorized access point representing a work, see 6.27.1.

### 6.2.2.9 Recording the Preferred Title for a Part or Parts of a Work

Record the preferred title for a part or parts of a work by applying the instructions at 6.2.2.9.1–6.2.2.9.2, as applicable.

**Exceptions**

For parts of musical works, apply instead the instructions at **6.14.2.7**.

For parts of religious works, apply instead the instructions at **6.23.2.9–6.23.2.20**.

For instructions on constructing the authorized access point representing a part or parts of a work, see **6.27.2**.

**6.2.2.9.1 One Part**

Record the preferred title for the part by applying the basic instructions at **6.2.1**.

Two towers

*Preferred title for a part of J.R.R. Tolkien's The lord of the rings*

Du côté de chez Swann

*Preferred title for a part of Marcel Proust's À la recherche du temps perdu*

Come like shadows

*Preferred title for a part of Simon Raven's Alms for oblivion*

Sindbad the sailor

*Preferred title for a part of The Arabian nights*

Studia musicologica Upsaliensia

*Preferred title for a part of Acta Universitatis Upsaliensis*

Executive summary

*Preferred title for a part of Annual report on carcinogens*

King of the hill

*Preferred title for a part of the television program The Simpsons*

If the part is identified only by a general term with or without a numeric or alphabetic designation (e.g., Preface; Book 1; Band 3), record the designation of the part as the preferred title for the part. Record the numeric designation as a numeral.

Book 1

*Preferred title for a part of Homer's Iliad*

1. Theil

*Preferred title for a part of Johann Wolfgang von Goethe's Faust*

Supplement

*Preferred title for a part of Raffles bulletin of zoology*

A

*Preferred title for a part of Emergency health series*

Reeks B

*Preferred title for a part of Annale van die Uniuersiteit van Stellenbosch*

Season 6

*Preferred title for a part of the television program Buffy, the vampire slayer*

1946-03-10

*Preferred title for a part of the radio program Jack Benny program*

**Exception**

**Serials and integrating resources.** If the part is identified by both a designation and a title, record the designation first, followed by the title. Use a comma to separate the designation from the title.

2e partie, Sciences biologiques, industries alimentaires, agriculture

*Preferred title for a part of* Bulletin analytique

Series C, Traditional skills and practices

*Preferred title for a part of* Marshallese culture and history

**6.2.2.9.2 Two or More Parts**

**Consecutively numbered parts identified only by a general term and a number.** When identifying a sequence of two or more consecutively numbered parts of a work, each of which is identified only by a general term and a number, record the designation of the parts as the preferred title. Record the general term in the singular followed by the inclusive numbers of the parts. Record the numeric designations as numerals.

Book 1–6

*Preferred title for the first six books of* Homer's Iliad

Chapitre 6–7

*Preferred title for chapters 6–7 of* Henri Rollin's L'apocalypse de notre temps

**Unnumbered or non-consecutively numbered parts.** When identifying two or more unnumbered or non-consecutively numbered parts of a work, record the preferred title for each of the parts. Apply the instructions at 6.2.2.9.1.

Purgatorio

*Preferred title for a part of* Dante Alighieri's Divina commedia *in a compilation also comprising the part* Paradiso

Paradiso

*Preferred title for a part of* Dante Alighieri's Divina commedia *in a compilation also comprising the part* Purgatorio

Book 1

*Preferred title for a part of* Homer's Iliad *in a compilation also comprising book 6*

Book 6

*Preferred title for a part of* Homer's Iliad *in a compilation also comprising book 1*

**Alternative**

When identifying two or more unnumbered or non-consecutively numbered parts of a work, identify the parts collectively. Record the conventional collective title *Selections* as the preferred title for the parts. Apply this instruction instead of or in addition to recording the preferred title for each of the parts.

Selections

*Preferred title for the parts of the work in a compilation comprising books 1 and 6 of* Homer's Iliad

### Selections

*Preferred title for the parts of the work in a compilation comprising four episodes of the television program The Simpsons originally broadcast between 1990 and 2001*

## 6.2.2.10 Recording the Preferred Title for a Compilation of Works of One Person, Family, or Corporate Body

If a compilation of works is known by a title that is used in resources embodying that compilation or in reference sources, apply the instructions at **6.2.2.4–6.2.2.5**.

For other compilations, apply the instructions at **6.2.2.10.1–6.2.2.10.3**, as applicable.

### 6.2.2.10.1 Complete Works

Record the conventional collective title *Works* as the preferred title for a compilation of works that consists of, or purports to be, the complete works of a person, family, or corporate body. Consider complete works to include all works that are complete at the time of publication.

### 6.2.2.10.2 Complete Works in a Single Form 2013/07

Record one of the following conventional collective titles as the preferred title for a compilation of works that consists of, or purports to be, the complete works of a person, family, or corporate body, in one particular form:

- Correspondence
- Essays
- Librettos
- Lyrics
- Novels
- Plays
- Poems
- Prose works
- Short stories
- Speeches

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

- Posters
- Fragments
- Encyclicals

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

If the compilation consists of two or more but not all the works of one person, family, or corporate body in a particular form, apply the instructions at **6.2.2.10.3**

### 6.2.2.10.3 Other Compilations of Two or More Works

Record the preferred title for each of the works in a compilation that consists of:

- a) two or more but not all the works of one person, family, or corporate body, in a particular form
- or*
- b) two or more but not all the works of one person, family, or corporate body, in various forms.

Apply the basic instructions on recording titles of works at **6.2.1**.

Dirk Gently's Holistic Detective Agency

*First work in a compilation also containing Douglas Adams's Long dark tea-time of the soul*

Long dark tea-time of the soul

*Second work by Douglas Adams in the same compilation*

### **Alternative**

When identifying two or more works in a compilation, identify the parts collectively by recording a conventional collective title (see **6.2.2.10.1** or **6.2.2.10.2**), 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.

Novels. Selections

### **Exceptions**

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

For compilations of laws, etc., apply instead the instructions at **6.19.2.5.1**.

For compilations of treaties, etc., apply instead the instructions at **6.19.2.8**.

## 6.2.3 Variant Title for the Work

### 6.2.3.1 Scope

A *variant title for the work* is a title or form of title by which a work is known that differs from the title or form of title chosen as the preferred title for the work.

### 6.2.3.2 Sources of Information

Take variant titles for a work from any source.

### 6.2.3.3 General Guidelines on Recording Variant Titles for Works

Record variant titles for works by applying the basic instructions at **6.2.1**.

Record a variant title for the work when it is different from the title recorded as the preferred title. Record as a variant title:

a title or form of title under which the work has been issued or cited in reference sources

*or*

a title resulting from a different transliteration of the title.

### **Exception**

Record a title appearing on a manifestation of the work as a variant title for the work only in the following case:

if the title appearing on the manifestation differs significantly from the preferred title

*and*

if the work itself might reasonably be searched by that title.

For instructions on recording the title proper and other titles appearing on the manifestation, see **2.3**.

Apply the specific instructions at **6.2.3.4–6.2.3.5**, as applicable. Apply instructions in preceding sections of chapter 6, as applicable.

For instructions on using a variant title for the work to construct a variant access point representing a work, see **6.27.4**.

### 6.2.3.4 Alternative Linguistic Form of Title for the Work

If the title recorded as the preferred title for a work has one or more alternative linguistic forms, record them as variant titles for the work.

#### Different Language Form

Aisōpou mythoi  
Fabulae Aesopi

*English language form recorded as preferred title: Aesop's fables*

Roland  
Rolandslied  
Song of Roland

*French language form recorded as preferred title: Chanson de Roland*

Hamlet

*Russian language form for a 1964 motion picture recorded as preferred title: Gamlet*

Leabhar an Leasa Mhóir  
Leabhar Mhic Cárthaigh Riabhaigh

*English language form recorded as preferred title: Book of Lismore*

Liang nong zu zhi jia xu sheng chan he wei sheng cong shu  
Loạt sách về chăn nuôi thú y của FAO

*English language form recorded as preferred title: FAO animal production and health series*

Annals of the University of Stellenbosch. Section B

*Afrikaans language form recorded as preferred title: Annale van die Universiteit van Stellenbosch. Reeks B*

Dunhuang xie ben

*English language form recorded as preferred title: Dunhuang manuscripts*

Ḳodeks Vĩlnah 262

*English language form recorded as preferred title: Vilnius codex 262*

#### Different Script

大藏經

*Chinese transliterated form recorded as preferred title: Da zang jing*

Первые на луне

*Russian transliterated form recorded as preferred title: Pervye na lune*

טעוויע דער מילכיקער

טביה דער מילכיקער

*Yiddish transliterated form recorded as preferred title: Teyve der milkhiker*

ألف ليلة وليلة

كتاب ألف ليلة وليلة

*English language form recorded as preferred title: Arabian nights*

מגילות ים המלח

מגילות מדבר יהודה

מגילות פון ים המלח

死海文書

사해문서

ม้วนหนังสือแห่งทะเลสาบเดดซี

Χειρόγραφα της Νεκράς Θάλασσας

Кумранские рукописи

*English language form recorded as preferred title: Dead Sea scrolls*



粮农组织家畜生产和卫生丛书

*English language form recorded as preferred title:* FAO animal production and health series

Manuscript. Волоколамское собрание no. 630

*Russian transliterated form recorded in preferred title:* Manuscript. Volokolamskoe sobranie no. 630. A manuscript in the collection of the Rossiiskaia natsional'naia biblioteka

敦煌寫本

*English language form recorded as preferred title:* Dunhuang manuscripts

### Different Spelling

Eastward ho

*Preferred title recorded as:* Eastward hoe

Ṭevyeh der milkhiker

*Preferred title recorded as:* Ṭevye der milkhiker

Doomsday book

*Preferred title recorded as:* Domesday book

Cronycles of Englonð

*Preferred title recorded as:* Chronicles of England

Annale van die Universiteit van Stellenbosch. Reeks B

*Preferred title recorded as:* Annale van die Uniwersiteit van Stellenbosch. Reeks B

### Different Transliteration

Ta tsang ching

*Preferred title recorded as:* Da zang jing

Anyuta

*Preferred title recorded as:* Aniūta

Tun-huang manuscripts

*Preferred title recorded as:* Dunhuang manuscripts

## 6.2.3.5 Other Variant Title for the Work

Record other variant titles and variant forms of the title not covered by 6.2.3.4.

Personal history of David Copperfield

*Preferred title recorded as:* David Copperfield

Encyclopædia Britannica Films presents Historical America in song

*Preferred title recorded as:* Historical America in song

2 towers

Lord of the rings. Two towers

*Preferred title recorded as:* Two towers

Three men and a baby

*Preferred title recorded as:* 3 men and a baby

Book of Mac Carthy Reagh

Book of Mac Cárthaigh Riabhach

Lismore, Book of

*Preferred title recorded as:* Book of Lismore

Dead Sea scrolls. 11QT

Dead Sea scrolls. Temple scroll

*Preferred title recorded as:* Temple scroll

Codex Egerton 2895

Codex Sánchez Solís

Codex Waecker Götter

Codice Zapoteco

*Preferred title recorded as:* Manuscript. Egerton 2895. *A manuscript in the collection of the British Library*

Cronycles of the londe of Englōd

Cronycles of the londe of Englund

*Preferred title recorded as:* Chronicles of England

Here begynneth a lytell treatyse for to lerne Englysshe and Frensshe

Here is a good boke to lerne to speke French

*Preferred title recorded as:* Lytell treatyse for to lerne Englysshe and Frensshe

Collected papers of Albert Einstein

Gesammelte Schriften Albert Einstein

*Preferred title recorded as:* Works

Selected plays of Lady Gregory

Short plays of Lady Gregory

Seven short plays

*Preferred title recorded as:* Plays. Selections

#### OTHER IDENTIFYING ATTRIBUTES OF WORKS

## 6.3 Form of Work

### CORE ELEMENT

*Form of work is a core element when needed to differentiate a work from another work with the same title or from the name of a person, family, or corporate body.*

### 6.3.1 Basic Instructions on Recording Form of Work

#### 6.3.1.1 Scope

*Form of work* is a class or genre to which a work belongs.

#### 6.3.1.2 Sources of Information

Take information on form of work from any source.

#### 6.3.1.3 Recording Form of Work

Record the form of the work.

Record form of work as a separate element, as part of an access point, or as both. For instructions on recording form of work as part of the authorized access point, see **6.27.1.9**.

Play

*Form of work of:* Charlemagne

Tapestry

*Form of work of:* Charlemagne

Choreographic work

*Form of work of:* The nutcracker

Computer file

*Form of work of:* NuTCRACKER

Motion picture

*Form of work of:* Ocean's eleven. A film released in 1960

Motion picture

*Form of work of:* Ocean's eleven. A film released in 2001

Radio program

*Form of work of:* War of the worlds

Television program

*Form of work of:* War of the worlds

Chanson de geste

*Form of work of:* Guillaume

Series

*Form of work of:* Scottish History Society

Poem

*Form of work of:* Chanson de Roland

## 6.4 Date of Work

### CORE ELEMENT

*Date of work is a core element to identify a treaty. Date of work is also a core element when needed to differentiate a work from another work with the same title or from the name of a person, family, or corporate body.* [2012/04](#)

### 6.4.1 Basic Instructions on Recording Date of Work

#### 6.4.1.1 Scope

*Date of work* is the earliest date associated with a work.

Date of work may be the date the work was created or the date the work was first published or released.

For instructions on date of promulgation of a law, etc., see [6.20.2](#).

For instructions on date of signing of a treaty, etc., see [6.20.3](#).

#### 6.4.1.2 Sources of Information

Take information on date of work from any source.

#### 6.4.1.3 Recording Date of Work

Record the date of the work in terms of the calendar preferred by the agency creating the data.

For works other than treaties, generally record the date of the work by giving the year or years alone.

For treaties, generally record the date of the work by giving the year, month, and day (see [6.20.3.3](#)).

For details on recording dates according to the Christian calendar, see appendix [H](#).

Record date of work as a separate element, as part of an access point, or as both. For instructions on recording date of work as part of the authorized access point, see [6.27.1.9](#).

For instructions on recording date of work as part of authorized access points representing special types of works, see additional instructions:

musical works (6.28.1.9–6.28.1.10)

legal works (6.29.1.32–6.29.1.33).

1631

*Date of creation of a work by Rembrandt Harmenszoon van Rijn with title Adoration of the shepherds*

1654

*Date of creation of another work by Rembrandt Harmenszoon van Rijn with title Adoration of the shepherds*

1960

*Date of release of a motion picture titled Ocean's eleven*

2001

*Date of release of another motion picture titled Ocean's eleven*

1762

*Date of first publication of a periodical titled Dublin magazine*

1965

*Date of first publication of another periodical titled Dublin magazine*

1987–1989

*Date of creation of the motion picture Paris is burning. Film was copyrighted in 1990 and shown at festivals that same year, but not released commercially until 1991*

1983

*Date of creation of the Stephen Sondheim musical Sunday in the park with George*

2004

*Date of release of the motion picture Harry Potter and the prisoner of Azkaban*

Indicate the source of information by applying the instructions at 5.8.1.3.

## 6.5 Place of Origin of the Work

### CORE ELEMENT

*Place of origin of the work is a core element when needed to differentiate a work from another work with the same title or from the name of a person, family, or corporate body.*

### 6.5.1 Basic Instructions on Recording Place of Origin of the Work

#### 6.5.1.1 Scope

*Place of origin of the work* is the country or other territorial jurisdiction from which a work originated.

#### 6.5.1.2 Sources of Information

Take information on place of origin of the work from any source.

#### 6.5.1.3 Recording Place of Origin of the Work

Record the place of origin of the work. Record the place name as instructed in chapter 16. Abbreviate the names of countries, states, provinces, territories, etc., as instructed in Appendix B (B.11), as applicable.

Record the place of origin as a separate element, as part of an access point, or as both. For instructions on recording the place of origin as part of the authorized access point, see 6.27.1.9.

For instructions on recording place of origin as part of authorized access points representing musical works, see additional instructions at 6.28.1.9–6.28.1.10.

Boise, Idaho

*Place of origin of the monthly* The advocate

Nairobi, Kenya

*Place of origin of the quarterly* The advocate

Australia

*Place of origin of a television program titled* Big brother

Netherlands

*Place of origin of a television program titled* Big brother

Geneva, Switzerland

*Place of origin of the monographic series* Collection “Passé et présent”

Indicate the source of information by applying the instructions at **5.8.1.3**.

## 6.6 Other Distinguishing Characteristic of the Work

### CORE ELEMENT

*Other distinguishing characteristic of the work is a core element when needed to differentiate a work from another work with the same title or from the name of a person, family, or corporate body.*

### 6.6.1 Basic Instructions on Recording Other Distinguishing Characteristics of Works

#### 6.6.1.1 Scope

*Other distinguishing characteristic of the work* is a characteristic other than form of work, date of work, or place of origin of the work. It serves to differentiate a work from another work with the same title or from the name of a person, family, or corporate body.

For instructions on recording other distinguishing characteristics of a legal work, see **6.21**.

#### 6.6.1.2 Sources of Information

Take information on other distinguishing characteristics of the work from any source.

#### 6.6.1.3 Recording Other Distinguishing Characteristics of Works

Record other distinguishing characteristics of the work.

Record other distinguishing characteristics of the work as separate elements, as parts of access points, or as both. For instructions on recording other distinguishing characteristics of the work as part of the authorized access point, see **6.27.1.9**.

For instructions on recording other distinguishing characteristics of the work as part of authorized access points representing special types of works, see additional instructions:

musical works (**6.28.1.9–6.28.1.10**)

legal works (**6.29.1.32–6.29.1.33**).

Geological Survey (South Africa)

*Issuing body of a work titled* Bulletin

New York State Museum

*Issuing body of a different work titled* Bulletin

New Zealand. Ministry of Education. Research and Statistics Division

*Issuing body of a different work titled* Bulletin

Anglo-Saxon poem

*Other distinguishing characteristic of a work titled* Genesis

Middle High German poem

*Other distinguishing characteristic of a different work titled Genesis*

Old Saxon poem

*Other distinguishing characteristic of a different work titled Genesis*

Galleria sabauda (Turin, Italy)

*Owner of a Jan van Eyck painting titled Saint Francis receiving the stigmata*

Philadelphia Museum of Art

*Owner of a different Jan van Eyck painting titled Saint Francis receiving the stigmata*

Douglas

*Surname of the director of a 1965 motion picture titled Harlow*

Segal

*Surname of the director of a different 1965 motion picture titled Harlow*

Canadian Broadcasting Corporation

*Production company of a 1963 television program titled Othello*

WOR-TV (Television station : New York, N.Y.)

*Production company of a different 1963 television program titled Othello*

Unnumbered

*Other distinguishing characteristic of a work titled Caribbean writers series*

Indicate the source of information by applying the instructions at **5.8.1.3**.

## 6.7 History of the Work

### 6.7.1 Basic Instructions on Recording the History of the Work

#### 6.7.1.1 Scope

*History of the work* is information about the history of a work.

#### 6.7.1.2 Sources of Information

Take information on the history of the work from any source.

#### 6.7.1.3 Recording the History of the Work

Record information about the history of the work.

Record the history of the work as a separate element. History of the work is not recorded as part of the access point.

Originally written as a serial and published in 19 issues over 20 months from March 1836 to October 1837. There was no issue in May 1837 as Dickens was in mourning for his sister-in-law

*History of Charles Dickens's Pickwick papers*

Originally released as a motion picture in 1941 under title *All that money can buy*; re-released later that year as *The Devil and Daniel Webster*; re-issued in 1952 in a shortened version as *Daniel and the Devil*. Based on Stephen Vincent Benét's short story *The Devil and Daniel Webster*

*History of the motion picture The Devil and Daniel Webster*

Numbers 1–24 of the Manuscript report series were issued from 1964–1972 by Canada's Marine Sciences Branch. Numbers 25–54 were issued from 1972–1979 by the Marine

Sciences Directorate. Since 1980, numbers 55 and on have been issued by the Marine Sciences and Information Directorate

*History of the monographic series* Manuscript report series

Book of the dead is the common name for an ancient Egyptian collection of funerary texts made up of spells or magic formulas, placed in tombs and believed to protect and aid the deceased in the hereafter. Probably compiled and re-edited during the 16th century BC, the collection included Coffin texts dating from approximately 2000 BC, Pyramid texts dating from approximately 2400 BC, and other writings. Later compilations included hymns to Re, the sun god. Numerous authors, compilers, and sources contributed to the work. Scribes copied the texts on rolls of papyrus, often colourfully illustrated, and sold them to individuals for burial use. Many copies of the book have been found in Egyptian tombs, but none contains all of the approximately 200 known chapters. The collection, literally titled “The Chapters of Coming-Forth-by-Day,” received its present name from Karl Richard Lepsius, German Egyptologist who published the first collection of the texts in 1842. The common name for the manuscript as a physical entity is Papyrus of Ani

*History of the Book of the dead*

As appropriate, incorporate information associated with specific identifying elements (see 6.2.3–6.6) into a history of the work element.

Indicate the source of information by applying the instructions at 5.8.1.3.

## 6.8 Identifier for the Work

### CORE ELEMENT

### 6.8.1 Basic Instructions on Recording Identifiers for Works

#### 6.8.1.1 Scope

An *identifier for the work* is a character string uniquely associated with a work, or with a surrogate for a work (e.g., an authority record). The identifier serves to differentiate that work from other works.

#### 6.8.1.2 Sources of Information

Take information on identifiers for works from any source.

#### 6.8.1.3 Recording Identifiers for Works

Record an identifier for the work. Precede the identifier with the name or an identification of the agency, etc., responsible for assigning the identifier, if readily ascertainable.

ISWC: T-072.106.546-8

*International Standard Musical Work Code for Cole Porter's I love Paris*

National Library of Australia: anbd.aut-an35237496

*Australian National Bibliographic Database permalink for Peter Carey's Oscar and Lucinda*

Library of Congress control number: n 79046204

*Identifier for the sacred work The Qur'an*

Library and Archives Canada control number: 0053E3950E

*Identifier for the sacred work The Qur'an*

MOHAI 83.10.5,989

*Identifier for a photographic image in the Museum of History and Industry*

## OTHER IDENTIFYING ATTRIBUTES OF EXPRESSIONS

## 6.9 Content Type

## CORE ELEMENT

## 6.9.1 Basic Instructions on Recording Content Type

## 6.9.1.1 Scope

*Content type* is a categorization reflecting the fundamental form of communication in which the content is expressed and the human sense through which it is intended to be perceived. For content expressed in the form of an image or images, content type also reflects the number of spatial dimensions in which the content is intended to be perceived and the perceived presence or absence of movement.

## 6.9.1.2 Sources of Information

Take information on content type from any source.

## 6.9.1.3 Recording Content Type

Record the type of content contained in the resource using one or more of the terms listed in **table 6.1**. Record as many terms as are applicable to the resource being described.

Record content type as a separate element, as part of an access point, or as both. For additional instructions on recording content type as part of the authorized access point, see **6.27.3**.

**Alternative**

If the resource being described consists of more than one content type, record only

- a) the content type that applies to the predominant part of the resource (if there is a predominant part)
- or*
- b) the content types that apply to the most substantial parts of the resource (including the predominant part, if there is one).

Use one or more of the terms listed in in table 6.1, as appropriate.

TABLE 6.1

cartographic dataset	Cartographic content expressed through a digitally encoded dataset intended to be processed by a computer. For cartographic data intended to be perceived in the form of an image or three-dimensional form, see <i>cartographic image</i> , <i>cartographic moving image</i> , <i>cartographic tactile image</i> , <i>cartographic tactile three-dimensional form</i> , and <i>cartographic three-dimensional form</i> .
cartographic image	Cartographic content expressed through line, shape, shading, etc., intended to be perceived visually as a still image or images in two dimensions. Includes maps, views, atlases, remote-sensing images, etc.
cartographic moving image	Cartographic content expressed through images intended to be perceived as moving, in two dimensions. Includes satellite images of the Earth or other celestial bodies in motion.



cartographic tactile image	Cartographic content expressed through line, shape, and/or other forms, intended to be perceived through touch as a still image in two dimensions.
cartographic tactile three-dimensional form	Cartographic content expressed through a form or forms intended to be perceived through touch as a three-dimensional form or forms.
cartographic three-dimensional form	Cartographic content expressed through a form or forms intended to be perceived visually in three-dimensions. Includes globes, relief models, etc.
computer dataset	Content expressed through a digitally encoded dataset intended to be processed by a computer. Includes numeric data, environmental data, etc., used by applications software to calculate averages, correlations, etc., or to produce models, etc., but not normally displayed in its raw form. For data intended to be perceived visually in the form of notation, image, or three-dimensional form, see <i>notated movement</i> , <i>notated music</i> , <i>still image</i> , <i>text</i> , <i>three-dimensional form</i> , <i>three-dimensional moving image</i> , and <i>two-dimensional moving image</i> . For data intended to be perceived in an audible form, see <i>performed music</i> , <i>sounds</i> , and <i>spoken word</i> . For cartographic data see <i>cartographic dataset</i> .
computer program	Content expressed through digitally encoded instructions intended to be processed and performed by a computer. Includes operating systems, applications software, etc.
notated movement	Content expressed through a form of notation for movement intended to be perceived visually. Includes all forms of movement notation other than those intended to be perceived through touch (see <i>tactile notated movement</i> ).
notated music	Content expressed through a form of musical notation intended to be perceived visually. Includes all forms of musical notation other than those intended to be perceived through touch (see <i>tactile notated music</i> ).
performed music	Content expressed through music in an audible form. Includes recorded performances of music, computer-generated music, etc.
sounds	Content other than language or music, expressed in an audible form. Includes natural sounds, artificially produced sounds, etc.
spoken word	Content expressed through language in an audible form. Includes recorded readings, recitations, speeches, interviews, oral histories, etc., computer-generated speech, etc.
still image	Content expressed through line, shape, shading, etc., intended to be perceived visually as a still image or images in two dimensions. Includes drawings, paintings, diagrams, photographic images (stills), etc. For cartographic content intended to be perceived as a two-dimensional image, see <i>cartographic image</i> . For images

	intended to be perceived through touch, see <i>tactile image</i> .
tactile image	Content expressed through line, shape, and/or other forms, intended to be perceived through touch as a still image in two dimensions.
tactile notated movement	Content expressed through a form of notation for movement intended to be perceived through touch.
tactile notated music	Content expressed through a form of musical notation intended to be perceived through touch. Includes braille music and other tactile forms of musical notation.
tactile text	Content expressed through a form of notation for language intended to be perceived through touch. Includes braille text and other tactile forms of language notation.
tactile three-dimensional form	Content expressed through a form or forms intended to be perceived through touch as a three-dimensional form or forms.
text	Content expressed through a form of notation for language intended to be perceived visually. Includes all forms of language notation other than those intended to be perceived through touch (see <i>tactile text</i> ).
three-dimensional form	Content expressed through a form or forms intended to be perceived visually in three-dimensions. Includes sculptures, models, naturally occurring objects and specimens, holograms, etc. For cartographic content intended to be perceived as a three-dimensional form, see <i>cartographic three-dimensional form</i> . For three-dimensional forms intended to be perceived through touch, see <i>tactile three-dimensional form</i> .
three-dimensional moving image	Content expressed through images intended to be perceived as moving, in three dimensions. Includes 3-D motion pictures (using live action and/or animation), 3-D video games, etc. Three-dimensional moving images may or may not be accompanied by sound.
two-dimensional moving image	Content expressed through images intended to be perceived as moving, in two dimensions. Includes motion pictures (using live action and/or animation), film and video recordings of performances, events, etc., video games, etc., other than those intended to be perceived in three dimensions (see <i>three-dimensional moving image</i> ). Moving images may or may not be accompanied by sound. For cartographic content intended to be perceived as a two-dimensional moving image, see <i>cartographic moving image</i> .

If none of the terms listed in **table 6.1** apply to the content of the resource being described, record *other*.

If the content type applicable to the resource being described cannot be readily ascertained, record *unspecified*.

## 6.10 Date of Expression

### CORE ELEMENT

*Date of expression is a core element when needed to differentiate an expression of a work from another expression of the same work.*

### 6.10.1 Basic Instructions on Recording Date of Expression

#### 6.10.1.1 Scope 2013/07

*Date of expression* is the earliest date associated with an expression.

The date of expression may represent the date a text was written, the date of final editing of a moving image work, the date of first broadcast for a television or radio program, the date of notation for a score, the date of the recording of an event, etc.

If no specific date can be identified as the date of expression, treat the date of the earliest manifestation embodying the expression as the date of expression.

For additional instructions on date of expression of religious works, see **6.24**.

#### 6.10.1.2 Sources of Information

Take information on date of expression from any source.

#### 6.10.1.3 Recording Date of Expression

Record the date of the expression in terms of the calendar preferred by the agency creating the data. For details on recording dates according to the Christian calendar, see appendix **H**.

Record the date of the expression by giving the year or years alone unless a more specific date is needed to distinguish one expression from another expression.

Record date of expression as a separate element, as part of an access point, or as both. For instructions on recording date of expression as part of the authorized access point, see **6.27.3**.

For instructions on recording date of expression as part of the authorized access point representing an expression of the Bible, see instructions at **6.30.3.2**.

2000

*Resource described:* The complete works of Oscar Wilde / general editors, Russell Jackson and Ian Small. — Oxford ; New York : Oxford University Press, 2000–

1948

*Resource described:* The works of Oscar Wilde / edited, with an introduction, by G.F. Maine. — New collected edition. — London : Collins, 1948

1940

*Resource described:* Babar and his children / Jean de Brunhoff. — [United States] : Decca, [1940]. *An audio recording of an English translation of Jean de Brunhoff's children's story Babar en famille, narrated by Frank Luther with instrumental accompaniment. Recorded in New York City on October 28, 1940*

1992

*Resource described:* Blade runner / a Ladd Company release in association with Sir Run Run Shaw thru Warner Bros. ; Jerry Perenchio and Bud Yorkin present a Michael Deeley-Ridley Scott production ; produced by Michael Deeley ; screenplay by Hampton Fancher and David Peoples ; directed by Ridley Scott. — Director's cut, Widescreen version. *A revised version of the 1982 motion picture*

## 6.11 Language of Expression 2013/07

### CORE ELEMENT

### 6.11.1 Basic Instructions on Recording Language of Expression

#### 6.11.1.1 Scope

*Language of expression* is a language in which a work is expressed.

#### 6.11.1.2 Sources of Information

Take information on language of expression from any source.

#### 6.11.1.3 Recording Language of Expression

Record the language or languages of the expression using an appropriate term or terms in a language preferred by the agency creating the data. Select terms from a standard list of names of languages, if available.

Record language of expression as a separate element, as part of an access point, or as both. For instructions on recording language of expression as part of the authorized access point, see **6.27.3**.

For instructions on recording language of expression as part of authorized access points representing expressions of special types of works, see additional instructions:

expressions of musical works (**6.28.3.6**)

expressions of religious works (**6.30.3.1–6.30.3.3**).

#### English

*Resource described:* The Zemganno brothers / by Edmond de Goncourt. *An English translation of a French novel*

#### Indonesian

*Resource described:* Ada apa dengan Cinta? / Miles Productions mempersembahkan ; sebuah film dari Rudi Soedjarwo ; produser, Mira Lesmana, Riri Riza ; skenario, Jujur Prananto. *The original motion picture in Indonesian*

#### Spanish

*Resource described:* Obras completas / W. Somerset Maugham. *A Spanish translation of the author's works*

#### English

*Resource described:* Colloid journal of the Russian Academy of Sciences. *An English translation of a Russian serial*

#### Hebrew

*Resource described:* Mosheh ye-Aharon : operah be-shalosh ma'arakhot / Arnold Shenberg ; tirgem Yisra'el Eliraz. *A Hebrew translation of the libretto to Schoenberg's opera Moses und Aron*

#### Russian

*Resource described:* 27 ukradennykh pōtseluev. *A Georgian motion picture dubbed into Russian*

#### Chinese

*Resource described:* Handel's Messiah in Chinese. *An audio recording of a performance of a Chinese translation of the oratorio*

If the expression involves more than one language, apply the additional instructions at **6.11.1.4**.

For guidelines on recording details about the language of expression, apply the instructions for language of the content at **7.12**.

#### 6.11.1.4 Expressions Involving More Than One Language

If a single expression of a work involves more than one language, record each of the languages.

English  
German  
Russian

*Resource described:* Defiance / Paramount Vantage presents a Grosvenor Park/Bedford Falls production ; an Edward Zwick film ; executive producer, Marshall Herskovitz ; produced by Edward Zwick, Pieter Jan Brugge ; director of photography, Eduardo Serra ; screenplay by Clayton Frohman & Edward Zwick ; directed by Edward Zwick. *A motion picture with some dialogue in English, some dialogue in German, and some dialogue in Russian.*

English  
Dutch  
French  
German  
Italian  
Spanish  
Portuguese

*Resource described:* Joan Blaeu Atlas maior of 1665 / introduction and texts by Peter van der Krogt ; based on the copy in the Österreichische Nationalbibliothek, Wien ; with a selection of original texts by Joan Blaeu ; directed and produced by Benedikt Taschen. *An atlas in six volumes; each volume includes text in English and two of the other languages*

## 6.12 Other Distinguishing Characteristic of the Expression

### CORE ELEMENT

*Other distinguishing characteristic of the expression is a core element when needed to differentiate an expression of a work from another expression of the same work.*

### 6.12.1 Basic Instructions on Recording Other Distinguishing Characteristics of the Expression

#### 6.12.1.1 Scope

*Other distinguishing characteristic of the expression* is a characteristic other than content type, language of expression, or date of expression. It serves to differentiate an expression from another expression of the same work.

For additional instructions on other distinguishing characteristics of expressions of musical works, see **6.18**.

For additional instructions on other distinguishing characteristics of expressions of religious works, see **6.25**.

#### 6.12.1.2 Sources of Information

Take information on other distinguishing characteristics of the expression from any source.

#### 6.12.1.3 Recording Other Distinguishing Characteristics of the Expression

Record other distinguishing characteristics of the expression.

Record other distinguishing characteristics of the expression as separate elements, as parts of access points, or as both. For instructions on recording other distinguishing characteristics of the expression as part of the authorized access point, see **6.27.3**.

Buriat version

*An expression of the epic poem Gesar*

Mongolian version

*Another expression of the epic poem Gesar*

1st version

*The first of three versions of Johann Gottlieb Fichte's Wissenschaftslehre 1804*

**2nd version**

*The second of three versions of Johann Gottlieb Fichte's Wissenschaftslehre 1804*

**A-text**

*The earliest version of William Langland's narrative poem Piers Plowman*

**B-text**

*A later version of William Langland's narrative poem Piers Plowman*

**C-text**

*An even later version of William Langland's narrative poem Piers Plowman*

**Beck**

*An English translation by Tom Beck of Aleksandr Pushkin's Evgenii Onegin*

**Elton**

*An English translation by Oliver Elton of Aleksandr Pushkin's Evgenii Onegin*

**Director's cut**

*The 1992 revised version of the 1982 motion picture Blade runner*

**Final cut**

*The 2007 revised version of the 1982 motion picture Blade runner*

**Baryshnikov**

*A version of the choreographic work The nutcracker choreographed by Mikhail Baryshnikov in 1976*

**Lynn and Uthoff**

*A version of the choreographic work The nutcracker choreographed by Enid Lynn and Michael Uthoff in 1974*

**Nureyev, after Vainonen**

*A version of the choreographic work The nutcracker choreographed by Rudolf Nureyev in 1967 and derived from Vasilii Vainonen's 1934 version*

**Nelson Thornes**

*An expression of Shakespeare's complete works published in 2003 by Nelson Thornes*

**Yale University Press**

*Another expression of Shakespeare's complete works published in 2003 by Yale University Press*

Indicate the source of information by applying the instructions at **5.8.1.3**.

## 6.13 Identifier for the Expression

### CORE ELEMENT

#### 6.13.1 Basic Instructions on Recording Identifiers for Expressions

##### 6.13.1.1 Scope

An *identifier for the expression* is a character string uniquely associated with an expression, or with a surrogate for an expression (e.g., an authority record). The identifier serves to differentiate that expression from other expressions.

##### 6.13.1.2 Sources of Information

Take information on identifiers for expressions from any source.

##### 6.13.1.3 Recording Identifiers for Expressions

Record an identifier for the expression. Precede the identifier with the name or an identification of the agency, etc., responsible for assigning the identifier, if readily ascertainable.

ISRC BR-BMG-03-00729

*International Standard Recording Code for a recording of the song Enquanto houver sol by the musical group Titãs*

National Library of Australia: anbd.aut-an35359434

*Australian National Bibliographic Database permalink for Italian translations of Peter Carey's Oscar and Lucinda*

Library and Archives Canada control number: 0018A4143E

*Identifier for English translations of Beowulf*

Library of Congress control number: no 96031405

*Identifier for arrangements of Nicolò Paganini's Caprices, violin, M.S. 25*

Library of Congress control number: n 00024915

*Identifier for an expression of Oscar Wilde's complete works*

Wolfgang's Vault ID: 20049774|1647

*Identifier for a David Bowie concert recorded March 23, 1976*

### ADDITIONAL INSTRUCTIONS FOR MUSICAL WORKS

## 6.14 Title of a Musical Work

### CORE ELEMENT

*Preferred title for the work is a core element. Variant titles for the work are optional.*

### 6.14.1 Basic Instructions on Recording Titles of Musical Works

#### 6.14.1.1 Scope

A **title of a musical work** is a word, character, or group of words and/or characters by which a musical work is known.

When identifying musical works, there are two categories of titles:

- a) preferred title for a musical work (see 6.14.2)
- b) variant title for a musical work (see 6.14.3).

#### 6.14.1.2 Sources of Information

Take the title or titles of a musical work from any source.

For additional guidance on sources of information for the preferred title for the work, see 6.14.2.2.

#### 6.14.1.3 General Guidelines on Recording Titles of Musical Works

When recording a title of a musical work, apply the guidelines on capitalization, numbers, diacritical marks, initial articles, spacing of initials and acronyms, and abbreviations, at 6.2.1. When those guidelines refer to an appendix, apply the additional instructions in that appendix, as applicable.

### 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 title to be used as the preferred title for a musical work created after 1500 from resources embodying the work or reference sources.

Determine the title to be used as the preferred title for a musical work created before 1501 from modern 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

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

Meistersinger von Nürnberg

*Resource described:* The mastersingers of Nuremberg

Damnation de Faust

*Resource described:* Fausts Verdammung

Tous les garçons et les filles

*Resource described:* Todos los chicos y chicas

Zolotoï petushok

*Resource described:* The golden cockerel

Präludium und Fuge

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

Rondo with fugato

*Resource described:* Rondo with fugato ...

Introduction et allegro

*Resource described:* Introduction et allegro ...

#### **Exceptions**

**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).

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

Historia der Auferstehung Jesu Christi

*Resource described:* Historia der frölichen und siegreichen Auferstehung unsers einigen Erlösers und Seligmachers Jesu Christi

- b) a brief title devised by the cataloguer.

St. John Passion

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

**Numbered sequence.** Use the name of the type of composition as the preferred title if:

all the titles of a composer's works include the name of a type of composition

**and**

the works are also cited as a numbered sequence of compositions of that type.

Symphonies

*Resource described:* Sinfonia eroica / composta da Luigi van Beethoven. *Also cited in lists of the composer's symphonies as no. 3*

#### RECORDING THE PREFERRED TITLE

### 6.14.2.4 Recording the Preferred Title for a Musical Work

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

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.

*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 Orchester*stücke*  
 Four orchestral *pieces*  
 Five *little pieces* for piano  
 Drei *Gesänge*  
 Vier Orchester*lieder*, op. 22  
 Les *deux journées*  
 The *Ten commandments*  
 The *seventh trumpet*  
 Troisième *nocturne*  
 Mozart's favorite *minuet*  
 The celebrated Sophie *waltz*  
*Grandes études* (*So named by the composer*)  
 Die *Zauberflöte*  
*War requiem*

### 6.14.2.5 Preferred Title Consisting Solely of the Name of One Type of Composition

Record the name of the type of composition as the preferred title 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. Record the accepted form of that name in a language preferred by the agency creating the data. Record the name in the plural unless the composer wrote only one work of the type.

#### Quintets

*Resource described:* Quintetto VI in sol maggiore

#### Ballades

*Resource described:* Vier Balladen

#### Sonatas

*Resource described:* Sonate a violino, violone, e cembalo

#### Concerti grossi

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

#### Divertimenti

*Resource described:* Divertimento Nr. 1

For works intended for concert performance called *étude*, *fantasia*, or *sinfonia concertante* or their cognates, record the form of the name in the original language.

#### Études

*Resource described:* Studies

### 6.14.2.6 Duets

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

#### Duets

*Resource described:* Trois duos

## PARTS OF MUSICAL WORKS

**6.14.2.7 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 **6.14.2.7.1–6.14.2.7.2**, 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**

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.

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.

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*

**6.14.2.7.1.3 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.

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.

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

*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.

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

*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.

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 2013/07

When identifying two or more parts of a musical work, record the preferred titles of the parts. Apply the instructions at 6.2.2.9.1.

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.

**Suite, no. 2**

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

**Alternative**

When identifying two or more parts of a 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**6.14.2.8 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** 2013/07

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 the above 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 2013/07

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

2013/07

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 2013/07

*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.

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.

Orchestra music. Selections

*Resource described:* Orchestral works / by Lukas Foss

Symphonies. Selections

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

## 6.14.3 Variant Title for a Musical Work

### 6.14.3.1 Scope

A *variant title for a musical work* is a title or form of title by which a musical work is known that differs from the title or form of title chosen as the preferred title for the work.

### 6.14.3.2 Sources of information

Take variant titles from resources embodying the work and/or from reference sources.

### 6.14.3.3 General Guidelines on Recording Variant Titles for Musical Works

Record variant titles for musical works by applying the basic instructions at 6.2.1.

Record a variant title for the work when it is different from the title recorded as the preferred title. Record as a variant title:

a title or form of title under which the work has been issued or cited in reference sources

or

a title resulting from a different transliteration of the title.

**Exception**

Record a title appearing on a manifestation of the work as a variant title for the work only in the following case:

if the title appearing on the manifestation differs significantly from the preferred title

and

if the work itself might reasonably be searched by that title.

For instructions on recording the title proper and other titles appearing on the manifestation, see 2.3.

Apply the specific instructions at 6.14.3.4–6.14.3.5. Also apply instructions in preceding sections of this chapter, as applicable.

### 6.14.3.4 Recording Alternative Linguistic Forms as Variant Titles for Musical Works

If the title recorded as the preferred title for a musical work has one or more alternative linguistic forms, record them as variant titles for the work.

**Different Language Form**

Mountain maid

Fille de la montagne

Kind der Berge

*Norwegian language form recorded as preferred title:* Haugtussa

O Christmas tree  
 O dannenbom  
 Oh Christmas tree  
 Oh tree of fir

*German language form recorded as preferred title: O Tannenbaum*

Popular Greek melodies  
 Greek popular melodies  
 Popular Greek songs

*French language form recorded as preferred title: Mélodies populaires grecques*

Stücke

*English language form recorded as preferred title: Pieces*

Etüden  
 Études  
 Studies

*Polish language form recorded as preferred title: Etiud*

#### Different Script

Золушка

*Russian transliterated form recorded as preferred title: Zolushka*

フロム・ミー・フローズ・ホワット・ユー・コール・タイム

*English language form recorded as preferred title: From me flows what you call time*

התקוה

*Hebrew transliterated form recorded as preferred title: Hatikvah*

#### Different Spelling

Amphitryon

*Spelling recorded as preferred title: Amphitryon*

Fantasia sonata  
 Phantasy sonata

*Spelling recorded as preferred title: Fantasy sonata*

Partsongs

*Spelling recorded as preferred title: Part-songs*

#### Different Transliteration

Khovanchchina

*Transliteration recorded as preferred title: Khovanshchina*

Hatikva  
 Hatikvoh

*Transliteration recorded as preferred title: Hatikvah*

### 6.14.3.5 Recording Other Variant Titles for Musical Works

Record other variant titles and variant forms of the title not covered by 6.14.3.4.



Songs, airs, duets, and choruses in the masque of King Arthur

*Preferred title recorded as:* King Arthur

Salzburg sonata

*Preferred title recorded as:* Sonatas

Forellen-Quintett

Quintette de la truite

Trout quintet

Forellenquintett

Trucha

Forellen-kvintet

Quintette “La truite”

Foreliq kvintetas

Grand quintuor

*Preferred title recorded as:* Quintets

Cinq mélodies populaires grecques

5 mélodies populaires grecques

*Preferred title recorded as:* Mélodies populaires grecques

Complete organ works

Œuvres complètes pour orgue

Sämtliche Orgelwerke

*Preferred title recorded as:* Organ music

Complete Takemitsu edition

Takemitsu Tōru zenshū

武満徹全集

*Preferred title recorded as:* Works

Best of Bach

*Preferred title recorded as:* Works. Selections

Selected works for piano

*Preferred title recorded as:* Piano music. Selections

## 6.15 Medium of Performance

### CORE ELEMENT

*Medium of performance is a core element when needed to differentiate a musical work from another work with the same title. It may also be a core element when identifying a musical work with a title that is not distinctive.*

### 6.15.1 Basic Instructions on Recording Medium of Performance

#### 6.15.1.1 Scope

**Medium of performance** is the instrument, instruments, voice, voices, etc., for which a musical work was originally conceived.

#### 6.15.1.2 Sources of Information

Take information on medium of performance from any source.

#### 6.15.1.3 Recording Medium of Performance 2013/07

Record the medium of performance specifically by applying the instructions at **6.15.1.4–6.15.1.13**.

Record the elements in the following order:

- a) voices
- b) keyboard instrument if there is more than one non-keyboard instrument
- c) the other instruments in score order
- d) continuo.

Record medium of performance as a separate element, as part of an access point, or as both. For instructions on recording medium of performance as part of the authorized access point, see **6.28.1.9–6.28.1.11**.

voices  
piano  
  
piano  
clarinet  
violoncello  
  
violin  
piano  
  
flute  
bassoon  
continuo

If there is more than one part for a particular instrument or voice, add the appropriate numeral for the number of parts. Add the numeral in parentheses after the name of that instrument or voice unless the number is otherwise implicit.

flutes (2)  
clarinets (2)  
  
viols (5)

Use *continuo* for a thorough bass part whether it is named as *basso continuo*, *figured bass*, *thorough bass*, or *continuo*. **2012/04**

For guidelines on recording details about the medium of performance, follow the instructions for medium of performance of musical content at **7.21**.

### 6.15.1.4 Instrumental Music Intended for One Performer to a Part

For instrumental music intended for one performer to a part, record each instrument by applying the instructions at **6.15.1.6** and **6.15.1.13**.

#### **Exceptions** **2012/04**

If there is more than one percussion instrument, and the names of the individual instruments are not specified by the composer in the original title, use *percussion*.

If the medium includes a continuo part, record the name of the part (see **6.15.1.3**).

If the work is for a standard combination of instruments, apply the instructions at **6.15.1.5**.

If the medium includes instruments acting as an accompanying ensemble, record a term for the accompanying ensemble (see **6.15.1.7**).

### 6.15.1.5 Standard Combinations of Instruments

For works for three to five instruments that fall into one of the standard combinations in the table, use the table to choose the terms recorded in the following situations:

When the preferred title resulting from the application of 6.14.2.4 and 6.14.2.5 is *Trio, Trios, Quartet, Quartets, Quintet, or Quintets*, record the terms in the right-hand column of the table.

When the preferred title resulting from the application of 6.14.2.4 and 6.14.2.5 is not *Trio, Trios, Quartet, Quartets, Quintet, or Quintets*, record the terms in the left-hand column of the table.

When the preferred title resulting from the application of 6.14.2.4 and 6.14.2.5 is not *Trio, Trios, Quartet, Quartets, Quintet, or Quintets* and the work is for a combination other than one listed in the centre column of the table, record each instrument.

TABLE 6.2

STANDARD COMBINATION	INSTRUMENTATION	TERM OR TERMS RECORDED
string trio	violin, viola, violoncello	strings
string quartet	2 violins, viola, violoncello	strings
woodwind quartet	flute, oboe, clarinet, bassoon	woodwinds
wind quintet	flute, oboe, clarinet, horn, bassoon	winds
piano trio	piano, violin, violoncello	piano strings
piano quartet	piano, violin, viola, violoncello	piano strings
piano quintet	piano, 2 violins, viola, violoncello	piano strings

violin  
viola  
violoncello  
double bass  
*Preferred title: Quartets*

flute  
oboe  
saxophone  
bassoon  
*Preferred title: Quartets*

piano  
violin  
viola  
violoncello  
double bass  
*Preferred title: Quintets*

flute  
clarinets  
bassoon  
horn  
*Preferred title: Quintets*

### 6.15.1.6 Individual Instruments

When recording an individual type of instrument, use a term in a language preferred by the agency creating the data whenever possible. Use the following list of terms as a guide:

cello *or* violoncello  
 cor anglais *or* English horn  
 double bass (*not* bass viol *or* contrabass)  
 double bassoon *or* contrabassoon  
 harpsichord (*not* cembalo *or* virginal)  
 horn (*not* French horn)  
 kettle drums *or* timpani  
 viol (*for sizes of viola da gamba other than bass*)  
 viola da gamba (*not* bass viol *or* gamba)  
 viols (*for viols of different sizes*)

When alternatives are given, choose a term and use it consistently.

For keyboard instruments, use an appropriate term from this list:

piano  
 piano, 4 hands  
 pianos (2)  
 pianos (2), 8 hands  
 organs (2)

#### 6.15.1.6.1 Application of Terms

Apply the terms listed as follows:

- a) Record *piano* for one instrument, two hands.
- b) Record *pianos (2)* for two instruments, four hands.

#### 6.15.1.6.2 Omit Elements

Omit the following elements:

- a) the designation of the key in which an instrument is pitched

clarinet  
**not** clarinet in A

- b) the terms *alto*, *tenor*, *bass*, etc.

recorder  
**not** alto recorder  
 saxophone  
**not** tenor saxophone

- c) the names of alternative instruments.

#### 6.15.1.7 Accompanying Ensembles with One Performer to a Part 2012/04

For an accompanying ensemble with one performer to a part, record the appropriate term for the instrument or family of instruments followed by the word *ensemble*. 2012/04

2012/04  
 guitar ensemble

string ensemble  
percussion ensemble

Record *instrumental ensemble* for an accompanying ensemble with one performer to a part consisting of instruments from two or more families of instruments when a more specific term is not available. **2012/04**

### 6.15.1.8 Instrumental Music for Orchestra, String Orchestra, or Band

For instrumental music intended for orchestra, string orchestra, or band, record an appropriate term from the following list:

orchestra  
string orchestra  
band

Record *orchestra* for full or reduced orchestra.

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

### 6.15.1.9 One or More Solo Instruments and Accompanying Ensemble

For a work for one or more solo instruments and accompanying ensemble, record one or more terms for the solo instrument or instruments and the term for the accompanying ensemble, in that order.

For the solo instruments, see **6.15.1.4–6.15.1.6**, and **6.15.1.13**.

For the accompanying ensemble, see **6.15.1.7–6.15.1.8**.

violin  
orchestra

*Resource described:* Rhapsody for solo violin and orchestra / Mary Jeanne van Appledorn. *Preferred title:* Rhapsodies

piano  
orchestra

*Resource described:* Concierto no. 1 para piano y orquesta : Atlántico / Zulema de la Cruz. *Preferred title:* Concertos

harpsichord  
instrumental ensemble

*Resource described:* Concerto pour clavecin et ensemble instrumental / Jean Françaix. *Preferred title:* Concertos

piano trio  
orchestra

*Resource described:* Konzert für Klavier, Violine, Violoncello und Orchester C-Dur op. 56 : Tripelkonzert / Ludwig van Beethoven. *Preferred title:* Concertos

woodwind quartet  
string orchestra

*Resource described:* Quadruple concerto : pour flûte, hautbois, clarinette et basson avec accompagnement d'orchestre / Jean Françaix. *Preferred title:* Concertos

pianos (2)  
string orchestra

*Resource described:* Divertimento for string orchestra and two pianos / by Ulric Cole. *Preferred title:* Divertimenti

violin  
viola

orchestra

*Resource described:* Sinfonie concertante in E $\flat$  a violino e viola principale, 2 violini, 2 viole, 2 oboe, 2 corni, violoncello, e basso / di Amadeo Wolfgang Mozart. *Preferred title:* Sinfonie concertanti

### 6.15.1.10 Solo Voices

Record an appropriate term from the following list to identify a type of solo voice:

soprano

mezzo-soprano

alto

tenor

baritone

bass

sopranos (2)

alto

orchestra

*Resource described:* Stabat Mater : in G minor : for 2 sopranos, alto, 2 violins & basso continuo / Girolamo Abos ; edited by Alejandro Garri ; assisted by Kent Carlson. *Preferred title:* Stabat Mater

soprano

piano

*Resource described:* Dos canciones para soprano y piano / Federico Ibarra. *Preferred title:* Canciones

Record other terms as appropriate.

high voice

countertenor

If no specific voice types or ranges can be ascertained for two or more solo voices of different ranges, record an appropriate term from the following list:

mixed solo voices

men's solo voices

women's solo voices

Record other terms as appropriate.

children's solo voices

For compositions that include solo voices with chorus, record only the appropriate terms for the chorus (see 6.15.1.11) and the accompaniment, if any.

### 6.15.1.11 Choruses

For a choral ensemble, record an appropriate term from the following list:

mixed voices

men's voices

women's voices  
unison voices

Record other terms as appropriate.

children's voices

### 6.15.1.12 Accompaniment for Songs, Lieder, Etc.

*If:*

the work is not in a "popular" idiom

*and*

the preferred title for the work consists solely of the name of a type, or of two or more types, of composition for solo voice (e.g., *Lieder*, *Mélodie*, *Songs*)

*and*

the voice is accompanied by anything other than a keyboard stringed instrument alone

*then:*

record the name of the accompanying instrument(s) or ensemble, followed by the word *accompaniment*.  
If such a work is not accompanied, record *unaccompanied*.

guitar accompaniment

*Resource described:* Music for voice & guitar : a collected edition / Fernando Sor ; edited and engraved by Jan de Kloe, with historical notes by Matanya Ophee. *Preferred title:* Songs

unaccompanied

*Resource described:* 40 vocalises / Sharon Bennett. *Preferred title:* Vocalises

percussion accompaniment

*Resource described:* Zwei Lieder for soprano and percussion, 1993 / Micha Hamel ; text, Paul Celan. *Preferred title:* Lieder

clarinet, viola accompaniment

*Resource described:* Three songs for voice, clarinet, and viola, (1996) (texts by Sir James Frazer from Ovid's "Fasti") / Alexander Goehr. *Preferred title:* Songs

### 6.15.1.13 Indeterminate Medium of Performance

If the specific medium of performance, or any part of it, is not stated in the resource or other source, record that part of the medium of performance as instructed at **6.15.1.13.1–6.15.1.13.5** (in that order of priority).

#### 6.15.1.13.1 One Family of Instruments, Collective Term, Etc.

If only the family of instruments or voices (see **6.15.1.10**), or a collective term for other media, is indicated by the composer, or is available from any other source, record the family, collective term, etc. **2012/04**

**2012/04**

accordion  
plucked instrument  
violin

*Resource described:* Trio pour accordéon de concert, violon et instrument à cordes pincées / Alain Abbott.  
*Preferred title:* Trio

voice  
chordal instrument

*Resource described:* Tierkreis : für Mezzosopran oder Alt oder tiefen Tenor und Akkordinstrument : (1975/77) : Werk Nr. 41 4/5 = Zodiac = Zodiaque / Stockhausen. *Preferred title:* Tierkreis

bass instrument  
 keyboard instrument

*Resource described:* Early American hymns : for bass instrument and keyboard / Eleanor Whitsett. *Preferred title:* Early American hymns

### 6.15.1.13.2 Range or General Type of Instrument or Voice

If only the range or general type of instrument or voice is indicated by the composer, or is available from any other source, record the range or type.

low instrument  
 orchestra

*Resource described:* Concerto Es-Dur für Posaune (Viola da gamba-Fagott), 2 Hörner ad libitum, 2 Violinen und Basso continuo / Johann Zach ; herausgegeben von Hans Oskar Koch. *Preferred title:* Concertos. *For trombone, viola da gamba, or bassoon and orchestra or string orchestra*

treble instrument  
 organ

*Resource described:* Eight chorale preludes for treble instrument and organ / by Randall Sensmeier. *Preferred title:* Chorale preludes

melody instrument  
 piano

*Resource described:* Suite für ein Melodieinstrument (Violine, Querflöte, Oboe, Viola, Klarinette (B), Saxophon (B), Trompete (B), Englischhorn (F), Horn (F), Violoncello oder Fagott) und Klavier / Hans-Walter Slembeck. *Preferred title:* Suites

male voice  
 trombone

*Preferred title:* Pieces

### 6.15.1.13.3 Some Instruments, Etc., Unspecified

*If:*

some parts of the medium are indicated by the composer, or are available from any other source  
*and*  
 other parts are unspecified or are indicated as *unspecified* or a similar term

*then:*

record the individual parts of the medium as instructed at 6.15.1.4–6.15.1.12.  
 Also use *unspecified* or a similar term, as appropriate.

unspecified instrument  
 piano

*Resource described:* Three carols for piano and solo instrument / David Moore. *Preferred title:* Carols

### 6.15.1.13.4 Number of Parts or Voices

*If:*

no medium of performance is specified by the composer, and none can be ascertained from any other source

*and*

there are two or more such works by the same composer that have the same preferred title

*then:*

record the number of parts or voices.  
 Use *voices* to indicate both vocal and instrumental parts.



voices (3)

*Resource described:* Canzonets, or, Little short songs to three voyces / published by Thomas Morley. *Preferred title:* Canzonets

voices (5–6)

*Resource described:* Canzonets, or, Little short aers to five and sixe voices / by Thomas Morley. *Preferred title:* Canzonets

voices (4)

*Resource described:* Fourteen canzonas for four instruments / Claudio Merulo. *Preferred title:* Canzonas

voices (5–6)

*Resource described:* Madrigals of 5 and 6 parts, apt for the viols and voices / made & published by Thomas Weelkes. *Preferred title:* Madrigals

### 6.15.1.13.5 Medium Unspecified

If no medium of performance is specified by the composer, and none can be ascertained from any other source, record *unspecified*.

## 6.16 Numeric Designation of a Musical Work

### CORE ELEMENT

*Numeric designation is a core element when needed to differentiate a musical work from another work with the same title. It may also be a core element when identifying a musical work with a title that is not distinctive.*

### 6.16.1 Basic Instructions on Recording Numeric Designations of Musical Works

#### 6.16.1.1 Scope

A *numeric designation of a musical work* is a serial number, opus number, or thematic index number assigned to a musical work by a composer, publisher, or a musicologist.

#### 6.16.1.2 Sources of Information

Take information on numeric designations of musical works from any source.

#### 6.16.1.3 Recording Numeric Designations of Musical Works 2013/07

Record as many of the following numeric designations of musical works as can readily be ascertained. Use abbreviations as instructed in appendix B (B.5.4). Use inclusive numbering for an aggregate work that is identified by consecutive serial numbers or thematic index numbers in music reference sources and/or thematic indexes.

Record numeric designations of musical works as separate elements, as parts of access points, or as both. For instructions on recording a numeric designation of a musical work as part of the authorized access point, see 6.28.1.9–6.28.1.10.

#### 6.16.1.3.1 Serial Number 2013/07

If works with the same title and the same medium of performance are consecutively numbered in music reference sources, record the number.

no. 2

*Resource described:* String quartet no. 2 / Eleanor Cory. *Preferred title:* Quartets; *medium of performance:* strings

no. 5

*Resource described:* Fifth symphony for orchestra / by Arnold Bax. *Preferred title:* Symphonies

no. 6-8

*Resource described:* Violin sonatas op. 30 nos. 1-3 / Beethoven. *Preferred title:* Sonatas; *medium of performance:* violin, piano; *opus number:* op. 30. *Beethoven's violin sonatas no. 6-8 also known as his opus 30, no. 1-3*

*If:*

different works in a consecutively numbered series have different forms of numeric designation, or different words introducing the number

*and*

the different forms or words are in the same sources from which the numeric designations for the individual works are taken

*then:*

select one form of numeric designation and use it for all the works in the series.

1st book

*Resource described:* The first set of songs : in four parts / composed by John Dowland ; scored from the first edition, printed in the year 1597, and preceded by a life of the composer by W. Chappell

2nd book

*Resource described:* Second book of songs (1600) / John Dowland ; edited by Edmund H. Fellows ; revised by Thurston Dart

1o libro

*Resource described:* Il primo libro de ricercari da cantare : a quattro voci / di Claudio Merulo da Correggio

3o libro

*Resource described:* Ricercari da cantare : a quattro voci : libro terzo / di Claudio Merulo

### 6.16.1.3.2 Opus Number

Record the opus number, if any, and the number within the opus, if any.

op. 114

*Resource described:* Quintett in A für Klavier, Violine, Viola, Violoncello und Kontrabass D 667 (op. post. 114) : Forellen-Quintett = Quintet in A major for piano, violin, viola, violoncello, and double bass : the trout quintet / Franz Schubert ; herausgegeben von Arnold Feil. *Preferred title:* Quintets; *medium of performance:* piano, violin, viola, violoncello, double bass

op. 2, no. 1

*Resource described:* Piano sonata no. 1 in F minor, op. 2, no. 1 / Beethoven. *Preferred title:* Sonatas; *medium of performance:* piano; *serial number:* no. 1

op. 2, no. 2

*Resource described:* Piano sonata no. 2 in A major, op. 2, no. 2 / Beethoven. *Preferred title:* Sonatas; *medium of performance:* piano; *serial number:* no. 2

*If:*

there is a conflict in opus numbering among works of the same title and medium

*or*

the overall opus numbering of a composer's works is confused and conflicting

*then:*

add to the opus number the name of the publisher originally using the number chosen.

Add the publisher's name in parentheses.

op. 20 (Bland)

*Preferred title for the work by Giuseppe Maria Cambini: Duets; medium of performance: flute, violin*

op. 20 (LeDuc)

*Preferred title for the work by Giuseppe Maria Cambini: Duets; medium of performance: flute, violin*

### 6.16.1.3.3 Thematic Index Number 2013/07

In the case of certain composers, record the number assigned to a work in a recognized thematic index. Precede the number by:

the initial letter or letters of the musicologist's name (e.g., K. 453<sup>1</sup>)

*or*

a generally accepted abbreviation (e.g., BWV 232<sup>2</sup>).

D. 667

*Resource described: Quintett in A für Klavier, Violine, Viola, Violoncello und Kontrabass D 667 (op. post. 114) : Forellen-Quintett = Quintet in A major for piano, violin, viola, violoncello, and double bass : the trout quintet / Franz Schubert ; herausgegeben von Arnold Feil. Preferred title: Quintets; medium of performance: piano, violin, viola, violoncello, double bass*

H. III, 37-42

*Resource described: 6 string quartets, opus 33, Hoboken III, 37-42 = 6 Streichquartette / Joseph Haydn ; edited by Simon Rowland-Jones ; editorial consultant, David Ledbetter. Preferred title: Quartets; medium of performance: strings; opus number: op. 33*

BWV 1046-1051

*Resource described: Brandenburg concertos = Les concertos brandebourgeois / J.S. Bach. Preferred title: Brandenburgische Konzerte*

1. Ludwig Köchel, *Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke Wolfgang Amadé Mozart s. 8., unveränderte Aufl. (Wiesbaden: Breitkopf & Härtel, 1983, ©1964).*
2. Wolfgang Schmieder, *Thematisch-systematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach, Bach-Werke-Verzeichnis (BWV). 3., unveränderte Aufl. (Leipzig: Breitkopf & Härtel Musikverlag, 1961, ©1950).*

## 6.17 Key

### CORE ELEMENT

*Key is a core element when needed to differentiate a musical work from another work with the same title. It may also be a core element when identifying a musical work with a title that is not distinctive.*

### 6.17.1 Basic Instructions on Recording Key

#### 6.17.1.1 Scope

**Key** is the set of pitch relationships that establishes the tonal centre, or principal tonal centre, of a musical work. Key is indicated by its pitch name and its mode, when it is major or minor.

#### 6.17.1.2 Sources of Information

Take information on key from any source.

#### 6.17.1.3 Recording Key

Record the key if one or more of the following conditions applies:

- a) it is commonly identified in reference sources
- b) it appears in the composer's original title or the title proper of the first manifestation
- c) it is apparent from the resource described (unless it is known to be transposed in the resource).

Record key as a separate element, as part of an access point, or as both. For instructions on recording key as part of the authorized access point, see **6.28.1.9–6.28.1.10**.

#### C minor

*Resource described:* Trio c-Moll Opus 66 für Violine, Violoncello und Klavier / Felix Mendelssohn Bartholdy

#### D major

*Resource described:* Symphony no. 93, in D major / Haydn

#### A major

*Resource described:* Scherzo in A for pianoforte / Franz Reizenstein

#### B $\flat$

*Resource described:* Symphony in B flat for concert band / Paul Hindemith

#### F $\sharp$ minor

*Resource described:* Sinfonie für Orgel solo fis-Moll, op. 143 = Symphony for organ solo in F sharp minor / Sigfrid Karg-Elert

## 6.18 Other Distinguishing Characteristic of the Expression of a Musical Work

### CORE ELEMENT

*Other distinguishing characteristic of the expression is a core element when needed to differentiate an expression of a work from another expression of the same work.*

### 6.18.1 Basic Instructions on Recording Other Distinguishing Characteristics of the Expression of a Musical Work

#### 6.18.1.1 Scope

*Other distinguishing characteristic of the expression of a musical work* is a characteristic that serves to differentiate an expression of a musical work from another expression of the same work (e.g., an arrangement, sketches, vocal score).

#### 6.18.1.2 Sources of Information

Take information on other distinguishing characteristics of the expression of a musical work from any source.

#### 6.18.1.3 Recording Other Distinguishing Characteristics of the Expression of a Musical Work

Record the other distinguishing characteristics of the expression of a musical work by applying the instructions at **6.18.1.4–6.18.1.6**, as applicable.

Record other distinguishing characteristics of the expression of a musical work as separate elements, as parts of access points, or as both. For instructions on recording other distinguishing characteristics of the expression of a musical work as part of the authorized access point, see **6.28.3**.

#### 6.18.1.4 Arrangements, Transcriptions, Etc.

This instruction applies to an arrangement, transcription, etc. of one or more works of one composer (or of parts of one composer's works) that falls into one or both of these categories:

- a) arrangements, transcriptions, versions, settings, etc., in which music for one medium of performance has been rewritten for another
- b) simplified versions of previously existing musical works.

If the expression is an arrangement, etc., of a work or part or parts of a work that belongs, broadly speaking, to the category of “serious,” “classical,” or “art” music, record *arranged*. Apply this instruction also to a transcription by the original composer.

#### 6.18.1.4.1 Arrangements, Etc. in the “Popular” Idiom

If the arrangement, etc., is of a work or of part or parts of a work that belongs, broadly speaking, to the category of music in the “popular” idiom (e.g., rock, jazz), record *arranged* only if the expression is:

*either*

- a) an instrumental work arranged for vocal or choral performance
- or*
- b) a vocal work arranged for instrumental performance.

#### 6.18.1.5 Sketches

If the expression consists of a composer’s sketches for one or more musical compositions, record *Sketches*.

#### 6.18.1.6 Vocal and Chorus Scores

If the expression is a vocal score or a chorus score, record *Vocal score*, *Vocal scores*, *Chorus score*, or *Chorus scores*, as applicable.

### ADDITIONAL INSTRUCTIONS FOR LEGAL WORKS

## 6.19 Title of a Legal Work

### CORE ELEMENT

*Preferred title for the work is a core element. Variant titles for the work are optional.*

### 6.19.1 Basic Instructions on Recording Titles of Legal Works

#### 6.19.1.1 Scope

A *title of a legal work* is a word, character, or group of words and/or characters by which a legal work is known.

When identifying legal works, there are two categories of titles:

- a) preferred title for a legal work (see 6.19.2)
- b) variant title for a legal work (see 6.19.3).

#### 6.19.1.2 Sources of Information

Take the title or titles of a legal work from any source.

For additional guidance on sources of information for the preferred title for the work, see 6.19.2.2.

#### 6.19.1.3 General Guidelines on Recording Titles of Legal Works

When recording a title of a legal work, apply the guidelines on capitalization, numbers, diacritical marks, initial articles, spacing of initials and acronyms, and abbreviations, at 6.2.1. When those guidelines refer to an appendix, apply the additional instructions in that appendix, as applicable.

## 6.19.2 Preferred Title for a Legal Work

### CORE ELEMENT

#### 6.19.2.1 Scope

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

#### 6.19.2.2 Sources of Information

Determine the title to be used as the preferred title for a legal work created after 1500 from resources embodying the work or from reference sources.

Determine the title to be used as the preferred title for a legal 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.

#### 6.19.2.3 Choosing the Preferred Title for a Legal Work

Choose the preferred title for a legal work by applying the instructions at 6.2.2.3–6.2.2.7.

##### **Exceptions**

*Laws, etc.* For laws, etc., apply the instructions at 6.19.2.5–6.19.2.6.

*Treaties, etc.* For treaties, etc., apply the instructions at 6.19.2.7–6.19.2.8.

### RECORDING THE PREFERRED TITLE

#### 6.19.2.4 Recording the Preferred Title for a Legal Work

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

##### **Exceptions**

*Laws, etc.* For laws, etc., apply the instructions at 6.19.2.5–6.19.2.6.

*Treaties, etc.* For treaties, etc., apply the instructions at 6.19.2.7–6.19.2.8.

#### 6.19.2.5 Modern Laws, Etc.

Record the preferred title for a law or laws by applying these instructions, as applicable:

- compilations of laws, etc. (see 6.19.2.5.1)
- single laws, etc. (see 6.19.2.5.2).

##### 6.19.2.5.1 Compilations of Laws, Etc.

Record *Laws, etc.* as the preferred title for:

a complete or partial compilation of legislative enactments of a jurisdiction

*not*

a compilation of laws on a particular subject.

If a compilation of laws on a particular subject has a citation title, record that as the preferred title. Otherwise, apply the instructions at 6.2.2.3–6.2.2.8.

Labor Code

*Resource described:* California Labor Code. *Citation title:* Labor Code

## Licensing acts

*Resource described:* Paterson's licensing acts**6.19.2.5.2 Single Laws, Etc.**

For a single legislative enactment, record (in this order of preference):

- a) the official short title or citation title
- b) an unofficial short title or citation title used in legal literature
- c) the official title of the enactment
- d) any other official designation (e.g., the number, date).

## Football (Disorder) Act 2000

*Citation title includes date of enactment*

## Copyright Act 1994

*Citation title includes date of enactment*

## Canada Corporations Act

## Downtown Winnipeg Zoning By-law

Act to Direct the Secretary of the Interior to Study the Suitability and Feasibility of Designating the Waco Mammoth Site Area in Waco, Texas, as a Unit of the National Park System, and for Other Purposes

## Code de justice administrative

## Ley no. 20.744

## Legge 27 maggio 1998, n. 165

**6.19.2.6 Ancient Laws, Certain Medieval Laws, Customary Laws, Etc.**

Record the preferred title by applying the instructions at 6.2.2.4–6.2.2.5, as applicable, for:

a compilation of ancient, medieval, or customary laws identified by a name

*or*

a single ancient, medieval, or customary law.

## Lex Salica

*Resource described:* Lex Salica : the ten texts

## Code of Hammurabi

*Resource described:* The oldest code of laws in the world : the code of laws promulgated by Hammurabi, King of Babylon**6.19.2.7 One Treaty, Etc.**

Record *Treaties, etc.* as the preferred title for a treaty or other agreement between two or more of the following:

- a) national governments
- b) international intergovernmental bodies

- c) the Holy See
- d) jurisdictions now below the national level but retaining treaty-making powers.

**Exception**

If the treaty, etc., is multilateral, and the first signatory cannot be ascertained, record the name by which the treaty is known as the preferred title.

Agreement Establishing the World Trade Organization  
*Signatories not listed in text nor found in reference sources consulted*

**6.19.2.8 Compilations of Treaties, Etc.**

Record *Treaties, etc.*, as the preferred title for a compilation of treaties and/or other agreements between one party on one side and one or more other parties on the other side.

If a compilation of treaties, etc., is identified by a collective name, record that name as the preferred title. For a single treaty, etc., in the compilation, see **6.19.2.7**.

Treaty of Utrecht  
*Collective name for a group of treaties signed between 1713 and 1715*

**6.19.3 Variant Title for a Legal Work****6.19.3.1 Scope**

A **variant title for a legal work** is a title or form of title by which a legal work is known that differs from the title or form of title chosen as the preferred title for the work.

**6.19.3.2 Sources of Information**

Take variant titles for a legal work from resources embodying the work and/or from reference sources.

**6.19.3.3 General Guidelines on Recording Variant Titles for Legal Works**

Record variant titles for legal works by applying the basic instructions at **6.2.1**.

Record a variant title for the work when it is different from the title recorded as the preferred title. Record as a variant title:

a title or form of title under which the work has been issued or cited in reference sources

*or*

a title resulting from a different transliteration of the title.

**Exception**

Record a title appearing on a manifestation of the work as a variant title for the work only in the following case:

if the title appearing on the manifestation differs significantly from the preferred title

*and*

if the work itself might reasonably be searched by that title.

For instructions on recording the title proper and other titles appearing on the manifestation see **2.3**.

Apply the specific instructions at **6.19.3.4–6.19.3.6**. Also apply instructions in preceding sections of this chapter, as applicable.



### 6.19.3.4 Recording Alternative Linguistic Forms as Variant Titles for Legal Works

If the title recorded as the preferred title for a legal work has one or more alternative linguistic forms, record them as variant titles for the work.

#### Different Language Form

Loi sur les espèces en péril

*Preferred title recorded as: Species at Risk Act*

Constitution of Japan

*Preferred title recorded as: Nihonkoku kenpō*

Freden i Utrecht

Friede von Utrecht

Perjanjian Utrecht

Sporazum u Utrehtu

Tractat d'Utrecht

Traités d'Utrecht

Tratado de Utrecht

Trattato di Utrecht

Utrechto sutartis

Vrede van Utrecht

Yutorehito jōyaku

*Preferred title recorded as: Treaty of Utrecht*

#### Different Script

ΑΣΤΙΚΟΣ ΚΩΔΙΞ

*Greek transliterated form recorded as preferred title: Astikos kōdix*

公司法

*Chinese transliterated form recorded as preferred title: Gong si fa*

قانون بیمه

*Persian transliterated form recorded as preferred title: Qānūn-i bīmāh*

日本国憲法

*Japanese transliterated form recorded as preferred title: Nihonkoku kenpō*

#### Different Spelling

Successful judgement collections in Oklahoma

*Preferred title recorded as: Successful judgment collections in Oklahoma*

Industrial Coordination Act, 1975

*Preferred title recorded as: Industrial Co-ordination Act, 1975*

Trademarks Ordinance

*Preferred title recorded as: Trade Marks Ordinance*

#### Different Transliteration

Kung ssu fa

*Preferred title recorded as: Gong si fa*

Nihonkoku kempō

*Preferred title recorded as: Nihonkoku kenpō*

### 6.19.3.5 Recording Other Variant Titles for Legal Works

Record other variant titles and variant forms of the title not covered by 6.19.3.4.

West's Alaska civil procedure  
Code of civil procedure

*Preferred title recorded as:* Alaska civil procedure law

By-law No. 100/2004

By-law of the City of Winnipeg to Control and Regulate the Use of Real Property and Development in Downtown Winnipeg

*Preferred title recorded as:* Downtown Winnipeg Zoning By-law

Act No. 37 of 1953

Act to Amend the Law Relating to the Property Rights of Spouses, to Orders for Maintenance, to the Guardianship and Custody of Minors, and to Divorce

*Preferred title recorded as:* Matrimonial Affairs Act 1953

Philippine Anti-Terrorism Law

Anti-Terrorism Law

*Preferred title recorded as:* Human Security Act of 2007

Native American One Dollar Coin Act

Act to Require the Secretary of the Treasury to Mint and Issue Coins in Commemoration of Native Americans and the Important Contributions Made by Indian Tribes and Individual Native Americans to the Development of the United States and the History of the United States, and for Other Purposes

Public Law 110-82

*Preferred title recorded as:* Native American \$1 Coin Act

StPO

*Preferred title recorded as:* Strafprozessordnung

L. 27 maggio 1998, n. 165

*Preferred title recorded as:* Legge 27 maggio 1998, n. 165

Marrakesh Agreement Establishing the World Trade Organization

*Preferred title recorded as:* Agreement Establishing the World Trade Organization

North American Free Trade Agreement

NAFTA

Tratado Trilateral de Libre Comercio

TTLC

Tratado de Libre Comercio en América del Norte

TLCAN

Accord de libre-échange nord-américain

ALENA

*Preferred title recorded as:* Treaties, etc.

### 6.19.3.6 Conventional Collective Titles

When a conventional collective title is used as the preferred title for a compilation of legal works (see 6.19.2.5.1 and 6.19.2.8), record as a variant title:

the title proper of the resource being described

*or*

the title found in a reference source.

Do not record a variant title if it is the same as, or very similar to, the conventional collective title.

Acts of the Parliament of the Commonwealth of Australia

*Preferred title recorded as:* Laws, etc.

Revised ordinances of Newton, Massachusetts, 2001

*Preferred title recorded as:* Laws, etc.

Bermuda laws online

*Preferred title recorded as:* Laws, etc.

Acordos e convenções internacionais em matéria de imposto de renda

Acordos internacionais de previdência social

Tratados ratificados pelo Brasil

*Preferred title recorded as:* Treaties, etc.

Australian treaty series

*Preferred title recorded as:* Treaties, etc.

## 6.20 Date of a Legal Work

### CORE ELEMENT

*Date of work is a core element to identify a treaty. Date of work also is a core element when needed to differentiate a legal work from another work with the same title or from the name of a person, family, or corporate body.* 2012/04

### 6.20.1 Basic Instructions on Recording Date of a Legal Work

#### 6.20.1.1 Scope

*Date of a legal work* is the earliest date associated with a legal work.

#### 6.20.1.2 Sources of Information

Take information on date of a legal work from any source.

#### 6.20.1.3 Recording Date of a Legal Work

Record dates in terms of the calendar preferred by the agency creating the data. For details on recording dates according to the Christian calendar, see appendix H.

Record date of a legal work as a separate element, as part of an access point, or as both. For instructions on recording date of a legal work as part of the authorized access point, see **6.29.1.32–6.29.1.34**.

### 6.20.2 Date of Promulgation of a Law, Etc.

#### CORE ELEMENT

*Date of work is a core element when needed to differentiate a work from another work with the same title or from the name of a person, family, or corporate body.*

#### 6.20.2.1 Scope

*Date of promulgation of a law, etc.* is the year a law, etc., was promulgated or brought into force.

#### 6.20.2.2 Sources of Information

Take information on date of promulgation of a law, etc., from any source.

#### 6.20.2.3 Recording Date of Promulgation of a Law, Etc.

Record the year in which a law, etc., was promulgated by applying the basic instructions at **6.20.1**.

1998

*Date of promulgation of: Code pénal : mis à jour au 30 juin 1998 = Fehezandalana famaizana*

2005

*Date of promulgation of: Code pénal : mis à jour au 31 mars 2005 = Fehezandalana famaizana*

Indicate the source of information by applying the instructions at 5.8.1.3.

## 6.20.3 Date of Signing of a Treaty, Etc.

### CORE ELEMENT

#### 6.20.3.1 Scope

*Date of signing of a treaty, etc.* is the date a treaty, etc., or a protocol to a treaty, etc., was formally signed.

#### 6.20.3.2 Sources of Information

Take information on date of signing of a treaty, etc., from any source.

#### 6.20.3.3 Recording Date of Signing of a Treaty, Etc.

Record the date a treaty, etc., or a protocol to a treaty, etc., was signed by applying the basic instructions at 6.20.1. Record the date as fully as possible in this order: year, name of the month, number of the day.

1978 December 18

*Date of signing of a treaty between Australia and Papua New Guinea*

1948 March 25

*Date of signing of an agreement between Corporación de Fomento de la Producción (Chile) and the World Bank*

1783 September 3

*Date of signing of a treaty between France and Great Britain*

1713

*Year of signing of the Treaty of Utrecht*

1994 April 15

*Date of signing of the Agreement Establishing the World Trade Organization*

Indicate the source of information by applying the instructions at 5.8.1.3.

## 6.21 Other Distinguishing Characteristic of a Legal Work

### CORE ELEMENT

*Other distinguishing characteristic of the work is a core element when needed to differentiate a work from another work with the same title or from the name of a person, family, or corporate body.*

### 6.21.1 Basic Instructions on Recording Other Distinguishing Characteristics of Legal Works

#### 6.21.1.1 Scope

*Other distinguishing characteristic of a legal work* is a characteristic other than form of work, date of work, or place of origin of the work. It serves to differentiate a legal work from another work with the same title or from the name of a person, family, or corporate body.

#### 6.21.1.2 Sources of Information

Take information on other distinguishing characteristics of a legal work from any source.

### 6.21.1.3 Recording Other Distinguishing Characteristics of Legal Works 2013/07

For treaties, record a word or words from the title proper that serves to differentiate the treaty from other treaties between the same parties signed on the same date.

For a separately catalogued protocol, amendment, extension, or other agreement ancillary to a treaty, etc., record *Protocols, etc.*

For other legal works, record other distinguishing characteristics of the work by applying the general instructions at 6.6.

Record other distinguishing characteristics of legal works as separate elements, as parts of access points, or as both. For instructions on recording other distinguishing characteristics of a legal work as part of the authorized access point, see 6.29.1.33–6.29.1.34.

## 6.22 Signatory to a Treaty, Etc.

### CORE ELEMENT

*Signatory to a treaty, etc., is a core element when needed to differentiate a work from another work with the same title or from the name of a person, family, or corporate body. Signatory to a treaty, etc., is also a core element when identifying a bilateral treaty, etc.*

### 6.22.1 Basic Instructions on Recording Signatories to a Treaty, Etc.

#### 6.22.1.1 Scope

A *signatory to a treaty, etc.*, is a government or other party that has formally signed a treaty, etc., as an adherent to its terms and conditions.

#### 6.22.1.2 Sources of Information

Take information on signatories to a treaty, etc., from any source.

#### 6.22.1.3 Recording Signatories to a Treaty, Etc.

Record the name of a signatory to a treaty, etc., as instructed at 11.2.2.

Record the name of a signatory as a separate element, as part of an access point, or as both. For instructions on recording the name of a signatory as part of the authorized access point, see 6.29.1.15–6.29.1.20.

Australia  
Papua New Guinea  
*Signatories to a treaty signed on 1978 December 18*

Australia  
New Zealand  
United States  
*Signatories to a treaty signed on 1951 September 1*

Corporación de Fomento de la Producción (Chile)  
World Bank  
*Signatories to an agreement signed on 1948 March 25*

Catholic Church  
Baden (Germany)  
*Signatories to a concordat signed on 1932 October 12*

United States  
Canada  
Japan  
*Signatories to a protocol signed on 1978 April 25*

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## ADDITIONAL INSTRUCTIONS FOR RELIGIOUS WORKS AND EXPRESSIONS

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### 6.23 Title of a Religious Work

#### CORE ELEMENT

*Preferred title for the work is a core element. Variant titles for the work are optional.*

#### 6.23.1 Basic Instructions on Recording Titles of Religious Works

##### 6.23.1.1 Scope

A **title of a religious work** is a word, character, or group of words and/or characters by which a religious work is known.

When identifying religious works, there are two categories of titles:

- a) preferred title for a religious work (see 6.23.2)
- b) variant title for a religious work (see 6.23.3).

##### 6.23.1.2 Sources of Information

Take the title or titles of a religious work from any source.

For additional guidance on sources of information for the preferred title for the work, see 6.23.2.2.

##### 6.23.1.3 General Guidelines on Recording Titles of Religious Works

When recording a title of a religious work, apply the guidelines on capitalization, numbers, diacritical marks, initial articles, spacing of initials and acronyms, and abbreviations, at 6.2.1. When those guidelines refer to an appendix, apply the additional instructions in that appendix, as applicable.

#### 6.23.2 Preferred Title for a Religious Work

#### CORE ELEMENT

##### 6.23.2.1 Scope

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

##### 6.23.2.2 Sources of Information

Determine the title to be used as the preferred title for a religious work. Apply the instructions applicable to the type of religious work at 6.23.2.5–6.23.2.8.

For other types of religious works, apply the general guidelines at 6.2.2.2.

##### 6.23.2.3 Choosing the Preferred Title

Choose the preferred title for a religious work by applying these instructions:

- sacred scriptures (see 6.23.2.5)
- apocryphal books (see 6.23.2.6)
- theological creeds, confessions of faith, etc. (see 6.23.2.7)
- liturgical works (see 6.23.2.8).

For other types of religious works, apply the general guidelines at 6.2.2.3–6.2.2.7.

##### 6.23.2.4 Recording the Preferred Title

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

For parts of individual sacred scriptures, record the preferred title by applying these instructions:

- parts of the Bible (see 6.23.2.9)
- parts of the Talmud (see 6.23.2.10)

parts of the Mishnah and Tosefta (see 6.23.2.11)  
 parts of compilations of midrashim (see 6.23.2.12)  
 parts of Buddhist scriptures (see 6.23.2.13)  
 parts of the Vedas (see 6.23.2.14)  
 parts of the Aranyakas, Brahmanas, and Upanishads (see 6.23.2.15)  
 parts of the Jaina Āgama (see 6.23.2.16)  
 parts of the Avesta (see 6.23.2.17)  
 parts of the Qur'an (see 6.23.2.18)  
 parts of the other sacred scriptures (see 6.23.2.19).

For parts of liturgical works, record the preferred title by applying the instructions at 6.23.2.20.

#### CHOOSING THE PREFERRED TITLE

### 6.23.2.5 Sacred Scriptures

Choose as the preferred title for a sacred scripture a title from a reference source that deals with the religious group or groups to which the scripture belongs. The reference source should be in a language preferred by the agency creating the data. If no such source is available, use general reference sources.

Avesta  
 Bible  
 Holy Piby  
 Kitāb al-aqdas  
 Qur'an  
 Talmud  
 Tripiṭaka

### 6.23.2.6 Apocryphal Books

An apocryphal book is one that is not included in the Catholic canon nor in the Protestant Apocrypha. Choose as the preferred title for an apocryphal book the title commonly found in sources in a language preferred by the agency creating the data.

Book of Jubilees  
 Epistola Apostolorum  
 Gospel according to the Hebrews

For compilations of apocryphal books, apply the instructions at 6.2.2.9.2.

### 6.23.2.7 Theological Creeds, Confessions of Faith, Etc.

For a theological creed, confession of faith, etc., accepted by one or more denominational bodies, choose as a preferred title a well-established title in a language preferred by the agency creating the data. If there is no such title, use a title in the original language.

Augsburg Confession  
 Westminster Confession of Faith  
 Apostles' Creed

Nicene Creed  
 Ani ma'amin  
 Shema  
 Shahada

### 6.23.2.8 Liturgical Works

Choose as the preferred title for a liturgical work a well-established title. Choose a title in a language preferred by the agency creating the data if:

there is a title in that language

*and*

the preferred name of the corporate body sanctioning the liturgical work is in the same language.

Book of common prayer

*Resource described:* The book of common prayer, and administration of the sacraments and other rites and ceremonies of the church, according to the use of the Church of England

#### **Exceptions**

**Early Catholic liturgical works.** If a Catholic liturgical work compiled before the Council of Trent (1545–1563) has a close counterpart in a Tridentine work, use the Tridentine title.

Missal

*Resource described:* Missale ad vsum insignis Ecclesie Sarum 1527

If such a work has no close counterpart among Tridentine liturgical works, or in case of doubt, use the title by which the work is identified in reference sources.

Ordo Romanus primus

*Resource described:* Ordo Romanus primus. *An early work. Not the same as the later Ordo divini officii*

**Recent Catholic liturgical works.** Titles of Tridentine texts are not applicable to those post-Vatican II texts that vary in language and content. Where such variations exist, use the individual title of the resource being described as the preferred title.

Liturgy of the hours for the Order of the Holy Cross

*Resource described:* The liturgy of the hours for the Order of the Holy Cross. — Onamia, Minnesota : Crosier Monastery, 1982

Proper of The liturgy of the hours of the Order of the Brothers of the Blessed Virgin Mary of Mount Carmel

*Resource described:* Proper of The liturgy of the hours of the Order of the Brothers of the Blessed Virgin Mary of Mount Carmel. — Rome : Institutum Carmelitanum, 1987



***Jewish liturgical works.*** For a Jewish liturgical work, choose the title found in the *Encyclopaedia Judaica* as the preferred title.

Amidah  
Haggadah  
Maḥzor

*If:*

there is no well-established title in a language preferred by the agency creating the data

*or*

the preferred name of the corporate body is not in a language preferred by the agency

*then:*

choose a brief title in the language of the liturgy.

For further guidance on titles of liturgical works of the Latin and Eastern rites of the Christian church, consult the following reference sources:

Donald Attwater, *A Catholic Dictionary*, 3rd ed. (New York: Macmillan, 1958).

Fernand Cabrol, *Dictionnaire d'archéologie chrétienne et de liturgie* (Paris: Letouzey et Ané, 1907–1953).

International Federation of Library Associations and Institutions, Working Group on Uniform Headings of Liturgical Works, *List of Uniform Titles for Liturgical Works of the Latin Rites of the Catholic Church*, 2nd ed., rev. (London: IFLA International Office for UBC, 1981).

Oliver L. Kapsner, *A Manual of Cataloguing Practice for Catholic Author and Title Entries: Being Supplementary Aids to the A.L.A. and Vatican Library Cataloging Rules* (Washington: Catholic University of American Press, 1953).

*New Catholic Encyclopedia*, prepared by an editorial staff at the Catholic University of America (New York: McGraw-Hill, 1967–1979).

Euchologion

*Resource described:* Euchologion to mega periechon tas tōn epta mystēriōn akolouthias. *Name of corporate body:* Orthodox Eastern Church

Handbok

*Resource described:* Den svenska kyrkohandboken. *Name of corporate body:* Svenska kyrkan

Slūzhēbnik

*Resource described:* Služebnik. *Name of corporate body:* Srpska pravoslavna crkva; *text in Church Slavic*

## RECORDING PREFERRED TITLES FOR PARTS OF SACRED SCRIPTURES

### 6.23.2.9 Parts of the Bible

Record the preferred title for parts of the Bible by applying the instructions at 6.23.2.9.1–6.23.2.9.7, as applicable.

#### 6.23.2.9.1 Testaments

For the Old Testament, record *Old Testament* as a subdivision of the preferred title for the Bible.

For the New Testament, record *New Testament* as a subdivision of the preferred title for the Bible.

#### 6.23.2.9.2 Books

For books of the Catholic or Protestant canon, record the brief citation form of the Authorized Version as a subdivision of the preferred title for the Bible.

Bible. Ezra  
Bible. Revelation

If the book is one of a numbered sequence of the same name, record its number after the name as an ordinal numeral. Use a comma to separate the name and the number.

Bible. Corinthians, 1st  
Bible. Samuel, 2nd

*If:*

the resource being described is part of a book  
*and*  
it is not a single selection known by its own title

*then:*

add the chapter (in roman numerals) and verse (in arabic numerals).  
Use inclusive numbering if appropriate. Use commas to separate the name of the book, the number of the chapter, and the number of the verse or verses.

Bible. Psalms, VIII  
Bible. Corinthians, 1st, XIII, 12  
Bible. Ecclesiastes, III, 1–8  
Bible. Hosea, IV–XIV  
Bible. Genesis, XI, 26–XX, 18

If the part is a single selection known by its own title, apply the instructions at **6.23.2.9.5**.

### 6.23.2.9.3 Groups of Books 2013/07

For the following groups of books, record the appropriate name from the list as a subdivision of the preferred title for the Bible.

**TABLE 6.3**

GROUPS OF BOOKS	NAME RECORDED
<b>Old Testament</b>	
1–2 Chronicles	Chronicles
Song of Solomon, Ruth, Lamentations, Ecclesiastes, Esther	Five Scrolls
Joshua, Judges, 1–2 Samuel, 1–2 Kings	Former Prophets
Ruth, Chronicles, Ezra, Nehemiah, Esther, Job, Psalms, Proverbs, Ecclesiastes, Song of Solomon, Lamentations, Daniel	Hagiographa
Genesis, Exodus, Leviticus, Numbers, Deuteronomy, Joshua, Judges	Heptateuch
Genesis, Exodus, Leviticus, Numbers, Deuteronomy, Joshua	Hexateuch

GROUPS OF BOOKS	NAME RECORDED
Joshua, Judges, Ruth, 1–2 Samuel, 1–2 Kings, Chronicles, Ezra, Nehemiah, Esther	Historical Books
1–2 Kings	Kings
Hosea, Joel, Amos, Obadiah, Jonah, Micah, Nahum, Habakkuk, Zephaniah, Haggai, Zechariah, Malachi	Minor Prophets
Genesis, Exodus, Leviticus, Numbers, Deuteronomy	Pentateuch
Isaiah, Jeremiah, Lamentations, Ezekiel, Daniel, Hosea, Joel, Amos, Obadiah, Jonah, Micah, Nahum, Habakkuk, Zephaniah, Haggai, Zechariah, Malachi	Prophets
Joshua, Judges, 1–2 Samuel, 1–2 Kings, Isaiah, Jeremiah, Ezekiel, Minor Prophets	Prophets (Neviim)
1–2 Samuel	Samuel
<b>New Testament</b>	
General Epistles of James, Peter, John, Jude	Catholic Epistles
1–2 Corinthians	Corinthians
All or miscellaneous Epistles	Epistles
1–3 John	Epistles of John
Romans, 1–2 Corinthians, Galatians, Ephesians, Philippians, Colossians, 1–2 Thessalonians, 1–2 Timothy, Titus, Philemon	Epistles of Paul
Matthew, Mark, Luke, John	Gospels
1–2 Timothy, Titus	Pastoral Epistles
1–2 Peter	Peter
1–2 Thessalonians	Thessalonians
1–2 Timothy	Timothy

Bible. Pentateuch

For other groups of books, apply these instructions, as applicable:

two or more complete selections from the Bible (see 6.23.2.9.6)

other selections from the Bible (see 6.23.2.9.7).

#### 6.23.2.9.4 Apocrypha

Record *Apocrypha* as a subdivision of the preferred title for the Bible for the compilation known as the Apocrypha (1–2 Esdras, Tobit, Judith, Rest of Esther, Wisdom of Solomon, Ecclesiasticus, Baruch, History of Susanna, Song of the Three Children, Bel and the Dragon, Prayer of Manasses, 1–2 Maccabees).

Do not treat an edition of the Bible lacking these books as being incomplete.

Bible. Apocrypha

For an individual book use the name of the book as a further subdivision.

Bible. Apocrypha. Song of the Three Children  
Bible. Apocrypha. Esdras, 1st

For apocryphal books, see 6.23.2.6.

### 6.23.2.9.5 Single Selections

If a single selection is commonly identified by its own title (rather than its designation as part of the Bible), record that directly as the preferred title.

Lord's prayer  
Ten commandments  
Miserere

Record the title of any other single selection by applying the instructions at 6.23.2.9.2.

Bible. Psalms, XXIII

**Variant titles.** Record the form of the title resulting from the application of the instructions at 6.23.2.9.2 as a variant title (see 6.23.3.5).

### 6.23.2.9.6 Two or More Complete Selections from the Bible 2013/07

*If:*

the resource being described consists of two or more selections (including whole books)

*and*

the selections are encompassed precisely by two preferred titles for parts of the Bible as specified at 6.23.2.9.2, 6.23.2.9.3, 6.23.2.9.4, or 6.23.2.9.5

*then:*

identify each of the selections separately.

Bible. Gospels  
Bible. Acts  
*Resource described:* Il Vangelo e gli Atti degli apostoli

### 6.23.2.9.7 Other Selections from the Bible 2013/07

For other selections (including miscellaneous extracts) use the most specific title that is appropriate for the selections, followed by the term *Selections*.

Record the specific title for the part or parts by applying these instructions, as applicable:

Testaments (see 6.23.2.9.1)  
books (see 6.23.2.9.2)  
groups of books (see 6.23.2.9.3)  
Apocrypha (see 6.23.2.9.4)  
single selections (see 6.23.2.9.5)  
two or more complete selections from the Bible (see 6.23.2.9.6).

If a specific title for the part is not applicable, record Bible, followed by the term *Selections*.

**Bible. Selections**

*Resource described:* Memorable passages from the Bible (Authorized Version) / selected and edited by Fred Newton Scott

**Bible. New Testament. Selections**

*Resource described:* The records and letters of the apostolic age : the New Testament Acts, Epistles, and Revelation in the version of 1881 / arranged for historical study by Ernest De Witt Burton

**Bible. Gospels. Selections**

*Resource described:* The message of Jesus Christ : the tradition of the early Christian communities / restored and translated into German by Martin Dibelius ; translated into English by Frederick C. Grant

**6.23.2.10 Parts of the Talmud** 2013/07

Record the preferred title for parts of the Talmud by applying these instructions, as applicable:

orders, tractates, and treatises (see 6.23.2.10.1)

minor tractates (see 6.23.2.10.2)

selections from the Talmud (see 6.23.2.10.3).

**6.23.2.10.1 Orders, Tractates, and Treatises**

Record the form of title found in the *Encyclopaedia Judaica* for a particular order (*sefer*) or a tractate or treatise (*masekhet*) of the Talmud. Record it as a subdivision of the preferred title for the Talmud or Talmud Yerushalmi, as appropriate.

**Talmud. Ḥagigah**

*Resource described:* A translation of the treatise Chagigah from the Babylonian Talmud / with introduction, notes, glossary, and indices by A.W. Streane

**Talmud Yerushalmi. Bava meḥẓa**

*Resource described:* Masekhet Bava metsi'a min Talmud Yerushalmi : 'im perush Netivot Yerushalayim / ḥubar me-iti Yisra'el Ḥayim Daikhes

**6.23.2.10.2 Minor Tractates**

For separately published editions of the minor tractates, record *Minor tractates* as a subdivision of the preferred title for the Talmud.

**Talmud. Minor tractates**

*Resource described:* Sheva' masekhtot ḳeṭanot / huts'u 'a.y. Mikha'el Higer

If the resource consists of a single tractate, record the title of the tractate as a further subdivision.

**Talmud. Minor tractates. Semaḥot**

*Resource described:* Der talmudische Tractat Ebel rabbathi, oder, S'machoth : nach Handschriften und Parallelstellen / bearbeitet, übersetzt und mit erläuternden Anmerkungen versehen von Moritz Klotz

**6.23.2.10.3 Selections from the Talmud** 2013/07

If the resource being described consists of selections, use the preferred title for the Talmud, followed by the term *Selections*.

**Talmud. Selections**

*Resource described:* The Babylonian Talmud in selection / edited and translated from the original Hebrew and Aramaic by Leo Auerbach

**Talmud Yerushalmi. Selections**

*Resource described:* Der Jerusalemer Talmud : sieben ausgewählte Kapitel / übersetzt, kommentiert und eingeleitet von Hans-Jürgen Becker

**6.23.2.11 Parts of the Mishnah and Tosefta**

Record the form of title found in the *Encyclopaedia Judaica* for a particular order or tractate of the Mishnah or Tosefta. Record it as a subdivision of the preferred title for the Mishnah or Tosefta, as appropriate.

**Mishnah. Avot**

*Resource described:* Pirke Aboth = Sayings of the Fathers / edited, with translations and commentaries, by Isaac Unterman

**6.23.2.12 Midrashim**

Record the preferred title for midrashim by applying these instructions, as applicable:

anonymous midrashim (see 6.23.2.12.1)

compilations (see 6.23.2.12.2)

separately published components (see 6.23.2.12.3).

**6.23.2.12.1 Anonymous Midrashim**

For an anonymous midrash, record the form of title found in the *Encyclopaedia Judaica* as the preferred title.

**Mekhilta of Rabbi Ishmael**

Tanna de-vei Eliyahu

**6.23.2.12.2 Compilations of Midrashim**

Record *Midrash ha-gadol*, *Midrash rabbah*, or *Sifrei* as the preferred titles for those midrashim.

For other compilations of midrashim, apply the instructions at 6.2.2.9.2.

**6.23.2.12.3 Separately Published Components**

For a separately published component of the *Midrash ha-gadol*, *Midrash rabbah*, or *Sifrei*, record the name of the book of the Bible with which it deals. Record the name of the book of the Bible as a subdivision of the preferred title for the midrashim. Record the name in a language preferred by the agency creating the data.

Midrash ha-gadol. Numbers

Midrash rabbah. Ruth

Sifrei. Deuteronomy

**6.23.2.13 Parts of Buddhist Scriptures**

Record the preferred title for parts of Buddhist scriptures by applying these instructions, as applicable:

parts of the Pali canon (see 6.23.2.13.1)  
 parts of the Sanskrit canon (see 6.23.2.13.2).

### 6.23.2.13.1 Parts of the Pali Canon

Record the title of a component division of the Pali canon (*Abhidhammapīṭaka*, *Suttapīṭaka*, *Vinayapīṭaka*) as a subdivision of the preferred title for the Tipiṭaka.

Tipiṭaka. Abhidhammapīṭaka

For a separately published part of one of these component divisions, record the title of the part. Record it as a subdivision of the preferred title for the appropriate Pīṭaka or the appropriate division.

Tipiṭaka. Abhidhammapīṭaka. Dhātukathā  
 Tipiṭaka. Suttapīṭaka. Khuddakanikāya. Jātaka  
 Tipiṭaka. Vinayapīṭaka. Khandhaka. Cullavagga

### 6.23.2.13.2 Parts of the Sanskrit Canon

Record the title of a component division of the Sanskrit canon (*Abhidharmapīṭaka*, *Sūtrapīṭaka*, *Vinayapīṭaka*) as a subdivision of the preferred title for the Tripiṭaka.

Tripiṭaka. Abhidharmapīṭaka

For a separately published part of one of these component divisions, record the title of the part. Record it as a subdivision of the preferred title for the appropriate Pīṭaka or the appropriate division.

Tripiṭaka. Sūtrapīṭaka. Tantra  
 Tripiṭaka. Vinayapīṭaka. Pratimokṣasūtra

### 6.23.2.14 Parts of the Vedas

For one of the four standard compilations of Vedas (*Atharvaveda*, *R̥gveda*, *Sāmaveda*, *Yajurveda*), record the title of the compilation. Record it as a subdivision of the preferred title for the Vedas.

Vedas. Atharvaveda  
 Vedas. Sāmaveda

### 6.23.2.15 Parts of the Aranyakas, Brahmanas, and Upanishads

For a part of the Aranyakas, Brahmanas, or Upanishads, record the title of the part. Record it as a subdivision of the preferred title for the appropriate larger compilation.

Aranyakas. Aitareyāranyaka  
 Brahmanas. Gopathabrāhmaṇa  
 Upanishads. Chāndogyopaniṣad

### 6.23.2.16 Parts of the Jaina Āgama

For one of the six component compilations of the Jain canon (*Aṅga*, *Upāṅga*, *Prakīrṇaka*, *Cheda*, *Mūla*, and *Cūlikā*), record the title of the component. Record it as a subdivision of the preferred title for the Jaina Āgama.

Jaina Āgama. Aṅga

For a separately titled part of a component compilation, record the title of the part as a subdivision of the preferred title for the component compilation.

Jaina Āgama. Aṅga. Ācārāṅga

### 6.23.2.17 Parts of the Avesta

For a main component part or a group of parts of the Avesta, record the title by which it is identified. Record the title of the part or parts as a subdivision of the preferred title for the Avesta. Record the title in a language preferred by the agency creating the data.

Avesta. Yasna

Avesta. Khordah Avesta

For an individually titled part of one of the main components, record the title of the part as a subdivision of the preferred title for the main component.

Avesta. Yasna. Gathas

### 6.23.2.18 Parts of the Qur'an

Record the preferred title for parts of the Qur'an by applying these instructions, as applicable:

chapters, parts, etc. (see 6.23.2.18.1)

verses (see 6.23.2.18.2).

#### 6.23.2.18.1 Chapters, Parts, Etc.

For a chapter (*sūrah*), for one of the thirty parts (*juz*), or for a named grouping of selections of the Qur'an, record the title of the chapter, etc. Record it as a subdivision of the preferred title for the Qur'an. Precede the title of a chapter by *Sūrat*. Precede the title of a part by *Juz*'.

Qur'an. Sūrat al-Baqarah

Qur'an. Juz' 'Amma

Qur'an. Mu'awwidhatān

**Variant titles.** Record a form of the title using *Sūrah* or *Juz*' followed by the appropriate roman numeral or numerals as a variant title (see 6.23.3.3).

**Variant titles.** Record the title of an established grouping of selections as a variant title (see 6.23.3.3).

#### 6.23.2.18.2 Verses

For a verse of a chapter, add the numeral of the verse following the title of the *sūrah*. Use a comma to separate the title and the number.



Qur'an. Sūrat al-Baqarah, 255

**Variant titles.** Record as variant titles (see 6.23.3.3):

the title of the verse

*and*

the title of the verse as a subdivision of the preferred title for the Qur'an.

### 6.23.2.19 Parts of Other Sacred Scriptures

For a part of a sacred scripture not covered by 6.23.2.9–6.23.2.18, record the title of the part. Record it as a subdivision of the preferred title for the scripture as a whole.

Book of Mormon. Jacob

Dasweṅ Pādshāh kā Granth. Caubīsa avatāra

Course in Miracles. Workbook for Students

Pearl of Great Price. Book of Abraham

Urantia Book. Central and Superuniverses

For an individually titled part of one of the main components, record the title of the part as a subdivision of the preferred title for the main component.

Dasweṅ Pādshāh kā Granth. Caubīsa avatāra. Kṛshṇāvatāra

If a single selection is commonly identified by its own title rather than its designation as part of the larger sacred scripture, record that title directly.

Allegory of Zenos

**not**

Book of Mormon. Jacob, V

## RECORDING PREFERRED TITLES FOR PARTS OF LITURGICAL WORKS

### 6.23.2.20 Parts of Liturgical Works

Record the preferred title for a part or parts of a liturgical work by applying these instructions, as applicable:

general guidelines (see 6.23.2.20.1)

Offices and Masses (see 6.23.2.20.2)

numbered plainsong settings (see 6.23.2.20.3).

#### 6.23.2.20.1 General Guidelines

If the resource being described contains a specific liturgical observance, group of observances, or group of other texts extracted from a larger liturgical work, record a well-established title for the observance, etc., as the preferred title. Record the title in a language preferred by the agency creating the data. If there is no such title, record a brief title in the language of the liturgy.

Liturgy of St. John Chrysostom  
 Rite of election  
 Ordo paenitentiae  
 Ne'ilah

**Variant titles.** Record the title as a subdivision of the preferred title for the larger work (see 6.23.3.3).

### 6.23.2.20.2 Offices and Masses

Record *Office* or *Mass*, as appropriate, followed by a brief identification of the day or occasion, as the preferred title for an Office or for a proper of the Mass for a particular day. If the day is a saint's day, add only the saint's name in direct order and in the language of the preferred name for the saint. Use a comma to separate the title and the saint's name.

Office, Assumption of the Blessed Virgin Mary  
 Mass, Sainte Thérèse

### 6.23.2.20.3 Numbered Plainsong Settings

Record *Mass*, followed by its number in the Gradual, as the preferred title for a numbered plainsong setting of the Ordinary of the Mass.

Mass XVI

## 6.23.3 Variant Title for a Religious Work

### 6.23.3.1 Scope

A *variant title for a religious work* is a title or form of title by which a religious work is known that differs from the title or form of title chosen as the preferred title for the work.

### 6.23.3.2 Sources of Information

Take variant titles from resources embodying the work and/or from reference sources.

### 6.23.3.3 General Guidelines on Recording Variant Titles for Religious Works

Record variant titles for religious works by applying the basic instructions at 6.2.1.

Record a variant title for the work when it is different from the title recorded as the preferred title. Record as a variant title:

a title or form of title under which the work has been issued or cited in reference sources

*or*

a title resulting from a different transliteration of the title.

**Exception**

Record a title appearing on a manifestation of the work as a variant title for the work only in the following case:

if the title appearing on the manifestation differs significantly from the preferred title

**and**

if the work itself might reasonably be searched by that title.

For instructions on recording the title proper and other titles appearing on the manifestation see 2.3.

Apply the specific instructions at 6.23.3.4–6.23.3.5. Also apply instructions in preceding sections of this chapter, as applicable.

### 6.23.3.4 Recording Alternative Linguistic Forms as Variant Titles for Religious Works

If the title recorded as the preferred title for a religious work has one or more alternative linguistic forms, record them as variant titles for the work.

#### Different Language Form

Kitāb-i-aqdas

*Arabic language form recorded as preferred title: Kitāb al-aqdas*

Jerusalem Talmud

Jerusalemische Talmud

Talmud de Jérusalem

*Hebrew language form recorded as preferred title: Talmud Yerushalmi*

Phrawēt

Khamphī Phrawēt

*English language form recorded as preferred title: Vedas*

Apostolisches Glaubensbekenntnis

Symbole des apôtres

Symbolum Apostolicum

*English language form recorded as preferred title: Apostles' Creed*

Bible. Deuteronomium

Bible. Devarim

*English language form recorded as preferred title: Bible. Deuteronomy*

#### Different Script

كتاب الأقدس

كتاب اقدس

כתאב אלאקדס

Китаб-и-Агдас

*Arabic transliterated form recorded as preferred title: Kitāb al-aqdas*

قرآن

*English language form recorded as preferred title: Qur'an*

Библия

Біблія

Αγία Γραφή

Βίβλος

ბიბლია

성서

聖書

ਬਾਈਬਲ  
 ٤٠٤٤  
 คัมภีร์ไบเบิล

*English language form recorded as preferred title: Bible*

#### Different Spelling

Bible. Ezechiel

*Preferred title recorded as: Bible. Ezekiel*

Hagadah

*Preferred title recorded as: Haggadah*

#### Different Transliteration

Koran

Coran

Ḳurʿān

Qorān

Qurāan

Qurʿon

Xuraan

*Preferred title recorded as: Qurʿan*

Tosefta. Bava ḳama

Tosefta. Baba qamma

*Preferred title recorded as: Tosefta. Bava kamma*

Bible. Chamesh megilloth

*Preferred title recorded as: Bible. Five scrolls. Preferred transliteration also recorded as a variant title: Bible.*

Hamesh megilot

### 6.23.3.5 Recording Other Variant Titles for Religious Works

Record other variant titles and variant forms of the title not covered by 6.23.3.2–6.23.3.4.

Shemaʿ Yiśraʿel

*Preferred title recorded as: Shema*

Christian Creed

*Preferred title recorded as: Apostles' Creed*

Lord is my shepherd

Shepherd Psalm

*Preferred title recorded as: Bible. Psalms, XXIII*

Bible. Torah

Bible. Five Books of Moses

*Preferred title recorded as: Bible. Pentateuch*

Bible. 5 Scrolls

*Preferred title recorded as: Bible. Five Scrolls*

Book of Mormon. Fourth Nephi  
 Book of Mormon. Fourth Book of Nephi  
 Book of Mormon. Book of Nephi, 4th  
*Preferred title recorded as:* Book of Mormon. Nephi, 4th

Qur'an. Sūrah XLIX  
*Preferred title recorded as:* Qur'an. Sūrat al-Hujurāt

Āyat al-Kursī  
 Qur'an. Āyat al-Kursī  
*Preferred title recorded as:* Qur'an. Sūrat al-Baqarah, 255

## 6.24 Date of Expression of a Religious Work

### CORE ELEMENT

*Date of expression is a core element when needed to differentiate one expression of a religious work from another.*

### 6.24.1 Basic Instructions on Recording Date of Expression of a Religious Work

#### 6.24.1.1 Scope

*Date of expression of a religious work* is the earliest date associated with an expression of a religious work. The date of the earliest manifestation embodying the expression may be treated as the date of expression.

#### 6.24.1.2 Sources of Information

Take information on date of expression of a religious work from any source.

#### 6.24.1.3 Recording Date of Expression of a Religious Work

For the Bible and parts of the Bible, record the date of expression by applying the instructions at **6.24.1.4**.

For other religious works and parts of those works, record the date of expression by applying the general instructions at **6.10**.

Record date of expression of a religious work as a separate element, as part of an access point, or as both. For instructions on recording date of expression as part of the authorized access point, see **6.30.3**.

#### 6.24.1.4 The Bible and Parts of the Bible

Record the year of publication of the resource.

1959

1848

1964?

*Resource described:* The Old and New Testaments of the Holy Bible. — Revised Standard Version. — New York : Nelson, [1964?]

### Alternative

If the resource is a facsimile reproduction, identify the original expression and the facsimile separately. Record the year of publication appropriate for each one.

1534

2002

*Resource described:* Biblia, das ist, Die gantze Heilige Schrifft deudsch / Mart. Luth. ; begnadet mit kurfürstlicher zu sachsen Freiheit. — Köln : Taschen, ©2002. *Facsimile of a 1534 publication*

If the resource was published over more than one year, record the earlier or earliest year.

1883

*Resource described:* La Sagrada Biblia / traducida de la Vulgata latina al español, aclarado el sentido de algunos lugares con la luz que dan los textos originales hebreo y griego, é ilustrada con varias notas sacadas de los santos padres y expositores sagrados, por d. Félix Torres Amat. — Barcelona : Montaner y Simon, 1883–1884

## 6.25 Other Distinguishing Characteristic of the Expression of a Religious Work

### CORE ELEMENT

*Other distinguishing characteristic of the expression is a core element when needed to differentiate an expression of the Bible or the Vedas, or an expression of a liturgical work from another expression of the same work.*

### ADDITIONAL INSTRUCTIONS FOR RELIGIOUS WORKS

#### 6.25.1 Basic Instructions on Recording Other Distinguishing Characteristics of the Expression of a Religious Work

##### 6.25.1.1 Scope

*Other distinguishing characteristic of the expression of a religious work* is a characteristic other than content type, language of expression, or date of expression. It serves to differentiate an expression of a religious work from another expression of the same work.

##### 6.25.1.2 Sources of Information

Take information on other distinguishing characteristics of the expression of a religious work from any source.

##### 6.25.1.3 Recording Other Distinguishing Characteristics of the Expression of a Religious Work 2013/07

For the Bible and parts of the Bible, record the version by applying the instructions at **6.25.1.4**.

For other religious works and parts of those works, record other distinguishing characteristics of the expression by applying the general instructions at **6.12**.

Record other distinguishing characteristics of religious works as separate elements, as parts of access points, or as both. For instructions on recording other distinguishing characteristics of a religious work as part of the authorized access point, see **6.30.3**.

##### 6.25.1.4 The Bible and Parts of the Bible

Record a brief form of the name of the version.<sup>3</sup> If the resource is in three or more languages, do not record the version.

Vulgate  
Authorized

If the version is identified by the name of the translator, use a short form of the translator's name. If there are two translators, hyphenate their names. If there are more than two, use the name of the first followed by *and others*.

Lamsa  
Ælfric  
Smith-Goodspeed  
Gordon and others  
*An English translation of the Old Testament by Alexander R. Gordon, Theophile J. Meek, J.M. Powis Smith, Leroy Waterman*

Record *Douai* for Rheims-Douai-Challoner versions of the whole Bible. Record *Confraternity* for Confraternity-Douai-Challoner versions of the whole Bible.

Douai  
*Resource described:* The Holy Bible / translated from the Latin Vulgate being the edition published at Rheims, A.D. 1582 and at Douay, 1609 ; as revised and corrected in 1750, according to the Clementine edition of the Scriptures, by Richard Challoner  
Confraternity  
*Resource described:* The Holy Bible. *Confraternity text (Genesis to Ruth, Psalms, New Testament), Douay-Challoner text (remaining books of the Old Testament)*

For an expression of the Bible or parts of the Bible:

*if:*

- the expression is in the original language
- the version is unknown
- the text has been altered<sup>4</sup>
- the version cannot be identified by name or translator
- more than two versions are involved

*then:*

record other distinguishing characteristics of the expression in this order of preference:

- a) the name of the manuscript or its repository designation (see 6.2.2.7) if the resource is a manuscript, or a reproduction, transcription, edition, or translation of a manuscript

Codex Sinaiticus  
*Resource described:* *Biblorum Codex Sinaiticus Petropolitanus*

- b) the name of the person who has altered the text if the altered text has no name of its own

**Smith**

*Resource described:* The Holy Scriptures : containing the Old and New Testaments : an inspired version of the Authorized Version / by Joseph Smith, Junior

- c) a special name or phrase used in the preferred source of information to identify the text.

**Anchor Bible**

*Resource described:* The Anchor Bible

**Numerical Bible**

*Resource described:* The Numerical Bible : being a revised translation of the Holy Scriptures with expository notes

If none of the conditions for recording the version applies, do not record this element.

3. Here, *version* is used in its narrow sense of a translation. The version from which another version is made is ignored.
4. Do not treat a harmony of different passages of the Bible as an altered text.

ADDITIONAL INSTRUCTIONS FOR OFFICIAL COMMUNICATIONS

## 6.26 Title of an Official Communication

### CORE ELEMENT

*Preferred title for the work is a core element. Variant titles for the work are optional.*

### 6.26.1 Basic Instructions on Recording Titles of Official Communications

#### 6.26.1.1 Scope

A ***title of an official communication*** is a word, character, or group of words and/or characters by which an official communication is known.

When identifying official communications, there are two categories of titles of the work:

- a) preferred title for an official communication (see 6.26.2)
- b) variant title for an official communication (see 6.26.3).

#### 6.26.1.2 Sources of Information

Take the title or titles of an official communication from any source.

For additional guidance on sources of information for the preferred title for the work, see 6.26.2.2.

#### 6.26.1.3 General Guidelines on Recording Titles of Official Communications

When recording a title of an official communication, apply the guidelines on capitalization, numbers, diacritical marks, initial articles, spacing of initials and acronyms, and abbreviations, at 6.2.1. When those guidelines refer to an appendix, apply the additional instructions in that appendix, as applicable.

### 6.26.2 Preferred Title for an Official Communication

#### CORE ELEMENT

#### 6.26.2.1 Scope

The ***preferred title for an official communication*** is the title or form of title chosen to identify the work. It is also the basis for the authorized access point representing that work.



### 6.26.2.2 Sources of Information

Determine the title to be used as the preferred title for an official communication by applying the instructions applicable to the type of communication at 6.26.2.5–6.26.2.6.

For other types of official communications, apply the general guidelines at 6.2.2.2.

### 6.26.2.3 Choosing the Preferred Title for an Official Communication

Choose the preferred title for an official communication by applying the instructions at 6.2.2.3–6.2.2.7.

#### *Exceptions*

*Official communications of the pope.* For official communications of the pope, apply the instructions at 6.26.2.5.

*Official communications of the Roman Curia.* For official communications of the Roman Curia, apply the instructions at 6.26.2.6.

### 6.26.2.4 Recording the Preferred Title for an Official Communication

Record the title chosen as the preferred title for an official communication. Apply the basic instructions on recording titles of works at 6.2.1.

### 6.26.2.5 Official Communications of the Pope

If the pope, as an official (see 6.31.1.2), is the creator of the individual work, choose the short title by which the work is generally known and cited. Choose the title in the original language (usually Latin). The short title is generally the first word or words of the text.

Populorum progressio

Redemptor hominis

### 6.26.2.6 Official Communications of the Roman Curia

If a communication of one of the tribunals, congregations, or offices of the Roman Curia is known by a short title, choose it as the preferred title for the work.

Communio notio

## 6.26.3 Variant Title for an Official Communication

### 6.26.3.1 Scope

A *variant title for an official communication* is a title or form of title by which an official communication is known that differs from the title or form of title chosen as the preferred title for the work.

### 6.26.3.2 Sources of Information

Take variant titles for an official communication from resources embodying the work and/or from reference sources.

### 6.26.3.3 General Guidelines on Recording Variant Titles for Official Communications

Record variant titles for official communications by applying the basic instructions at 6.2.1.

Record a variant title for the work when it is different from the title recorded as the preferred title. Record as a variant title:

a title or form of title under which the work has been issued or cited in reference sources

*or*

a title resulting from a different transliteration of the title.

**Exception**

Record a title appearing on a manifestation of the work as a variant title for the work only in the following case:

if the title appearing on the manifestation differs significantly from the preferred title

*and*

if the work itself might reasonably be searched by that title.

For instructions on recording the title proper and other titles appearing on the manifestation see 2.3.

Apply the additional specific instructions at 6.26.3.4–6.26.3.5, as applicable. Also apply instructions in preceding sections of this chapter, as applicable.

### 6.26.3.4 Recording Alternative Linguistic Forms as Variant Titles for Official Communications

If the title recorded as the preferred title for an official communication has one or more alternative linguistic forms, record them as a variant titles for the work.

#### Different Language Form

Coordination of foreign commercial loan management

*Indonesian language form recorded as preferred title:* Koordinasi pengelolaan pinjaman komersial luar negeri

A imagen y semejanza de Dios

*English language form recorded as preferred title:* In God's image

#### Different Script

עיצאפיצנאמע ןױפ עיצאמאלקארפ

*English language form recorded as preferred title:* Emancipation Proclamation

開港港則

*Japanese transliterated form recorded as preferred title:* Kaikō kōsoku

#### Different Spelling

Handfestning

*Preferred title recorded as:* Håndfæstning

Pastoris eterni

*Preferred title recorded as:* Pastoris aeterni

#### Different Transliteration

Chiang tsung t'ung Ching-kuo hsien sheng tui kuo min ta hui chih tz'u hui chi

*Preferred title recorded as:* Jiang zong tong Jingguo xian sheng dui guo min da hui zhi ci hui ji

### 6.26.3.5 Recording Other Variant Titles for Official Communications

Record other variant titles and variant forms of the title not covered by 6.26.3.4.

Golden speech of Queen Elizabeth to her last Parliament, November 30, anno Domini 1601  
Her maiesties most princelie answeere deliuered by her selfe at White-hall on the last day of  
Nouember 1601

Queene Elizabeth's speech to her last Parliament

*Preferred title recorded as:* Golden speech

Kim Yǒng-sam Taet'ongnyǒng yǒnsǒl munjip

金泳三大統領演說文集

*Collective title recorded as preferred title:* Speeches

National drug control strategy

*Preferred title recorded as:* Reclaiming our communities from drugs and violence

Decretum Nicolai Papae de electione Romani Pontificis

Papal election decree

*Preferred title recorded as:* In nomine Domini

Bulla Pastoris aeterni

*Preferred title recorded as:* Pastoris aeterni

### ACCESS POINTS REPRESENTING WORKS AND EXPRESSIONS

## 6.27 Constructing Access Points to Represent Works and Expressions

### 6.27.1 Authorized Access Point Representing a Work

#### 6.27.1.1 General Guidelines on Constructing Authorized Access Points Representing Works

For an original work or a new work based on a previously existing work, construct the authorized access point representing the work by applying the instructions at **6.27.1.2–6.27.1.8**.

For instructions on constructing access points representing special types of works, see:

- musical works (**6.28.1**)
- legal works (**6.29.1**)
- religious works (**6.30.1**)
- official communications (**6.31.1**).

Make the additions specified at **6.27.1.9** if they are needed to distinguish the access point representing the work from an access point representing a different work or from an access point representing a person, family, or corporate body.

For a part or parts of a work, see **6.27.2**.

For new expressions of an existing work (e.g., abridgements, translations), see **6.27.3**.

For instructions relating to creators of works, see **19.2**.

#### 6.27.1.2 Works Created by One Person, Family, or Corporate Body

If one person, family, or corporate body is responsible for creating the work (see **19.2.1.1**), construct the authorized access point representing the work by combining (in this order):

- a) the authorized access point representing that person (see **9.19.1**), family (see **10.10.1**), or corporate body (see **11.13.1**), as applicable
- b) the preferred title for the work (see **6.2.2**).

Hemingway, Ernest, 1899–1961. Sun also rises

Cassatt, Mary, 1844–1926. Children playing on the beach

John Paul II, Pope, 1920–2005. Speeches

Saigyō, 1118–1190. Works

Swift, Jonathan, 1667–1745. Tale of a tub  
*Originally published anonymously but known to be by Jonathan Swift*

Goodman, Alice. Nixon in China  
*The libretto for John Adams's opera Nixon in China*

Axel-Lute, Paul. Same-sex marriage  
*A bibliography compiled by Paul Axel-Lute*

Ebert, Roger. Roger Ebert's movie yearbook  
*An annual compilation of Ebert's film reviews and interviews*

Barner (Family). Barner family newsletter

Eakin (Family : New Castle County, Del.). Eakin family papers, 1781–1828

Western Cape Housing Development Board. Annual report

Presbyterian Church (U.S.A.). Book of order

American Bar Association. Section of Intellectual Property Law. Membership directory

Hamline University. Biennial catalogue of Hamline University

Canada. Parliament. House of Commons. Standing Committee on the Status of Women. Minutes of proceedings

Annual Workshop on Sea Turtle Biology and Conservation. Proceedings of the ... Annual Workshop on Sea Turtle Biology and Conservation

Antarctic Walk Environmental Research Expedition (1991–1993). Scientific results from the Antarctic Walk Environmental Research Expedition, 1991–1993

Coldplay (Musical group). Parachutes

Rand McNally and Company. Historical atlas of the world

American Geographical Society of New York. Antarctic map folio series

For works of uncertain attribution, see **6.27.1.8**.

### 6.27.1.3 Collaborative Works

If two or more persons, families, or corporate bodies are collaboratively responsible for creating the work (see **19.2.1.1**), construct the authorized access point representing the work by combining (in this order):

- a) the authorized access point representing the person (see **9.19.1**), family (see **10.10.1**), or corporate body (see **11.13.1**) with principal responsibility
- b) the preferred title for the work (see **6.2.2**).

Peterson, Megan. Environmental law reform in Queensland  
*Resource described: Environmental law reform in Queensland / compiled and written by Megan Peterson ; with the assistance of Adrian Jeffreys, Roslyn Macdonald, Tony Woodyatt, Jo Bragg, David Yarrow, and Douglas Fisher*

**Bartholomew, Gail. Index to The Maui news**

*Resource described:* The index to The Maui news / compiled and edited by Gail Bartholomew with the assistance of Judy Lindstrom

**Kaufman, Moisés. Laramie project**

*Resource described:* The Laramie project / by Moisés Kaufman and the members of Tectonic Theatre Project

**Porter, Douglas R. Making smart growth work**

*Resource described:* Making smart growth work / principal author, Douglas R. Porter ; contributing authors, Robert T. Dunphy, David Salvesen

**Bishop, Henry R. (Henry Rowley), 1786–1855. Faustus**

*Resource described:* Faustus : a musical romance / composed by T. Cooke, Charles E. Horn, and Henry R. Bishop. *Bishop's name is given typographic prominence, appearing in all uppercase letters and in a larger and different typeface from that of the others*

**British American Tobacco Company. British American Tobacco Company records**

*Resource described:* British American Tobacco Company records. *An archival collection that includes corporate records of Cameron and Cameron, D.B. Tennant and Company, David Dunlop, Export Leaf Tobacco Company, and T.C. Williams Company, all of which were companies acquired by British American Tobacco Company*

**Alternative**

Construct the authorized access point representing the work by combining (in this order):

- a) the authorized access points for all creators named either in resources embodying the work or in reference sources; include them in the order in which they are named in those sources; apply the guidelines and instructions at **9.19.1** for persons, **10.10.1** for families, or **11.13.1** for corporate bodies, as applicable
- b) the preferred title for the work (see **6.2.2**).

**Gumbley, Warren, 1962– ; Johns, Dilys; Law, Garry. Management of wetland archaeological sites in New Zealand**

*Resource described:* Management of wetland archaeological sites in New Zealand / Warren Gumbley, Dilys Johns, and Garry Law

**Exceptions**

**Corporate bodies as creators.** A corporate body is considered the creator for certain categories of works (see **19.2.1.1.1**). If one or more corporate bodies and one or more persons or families are collaboratively responsible for creating a work that falls into one or more of the categories at **19.2.1.1.1**, construct the authorized access point representing the work by combining (in this order):

- a) the authorized access point representing the corporate body with principal responsibility for the work (see **11.13.1**)
- b) the preferred title for the work (see **6.2.2**).

California Academy of Sciences. Catalog of the asteroid type-specimens and Fisher voucher specimens at the California Academy of Sciences

*Resource described:* Catalog of the asteroid type-specimens and Fisher voucher specimens at the California Academy of Sciences / by Chet Chaffee and Barbara Weitbrecht. — San Francisco : California Academy of Sciences, [1984]

**Moving image works.** For motion pictures, videos, video games, etc., construct the authorized access point representing the work by using the preferred title for the work (see 6.2.2).

Gunner palace

*Resource described:* Gunner palace / Palm Pictures presents a Nomados film ; produced, written, and directed by Michael Tucker and Petra Epperlein

**Musical works.** For collaborations between a composer and a lyricist, librettist, choreographer, etc., apply the instructions at 6.28.1.2–6.28.1.4.

**Treaties, etc.** For treaties, etc., apply the instructions at 6.29.1.15–6.29.1.20.

If two or more persons, families, or corporate bodies are represented as having principal responsibility for the work, construct the authorized access point representing the work by combining (in this order):

- a) the authorized access point representing the first-named of those persons, families, or corporate bodies
- b) the preferred title for the work (see 6.2.2).

Cordell, H. Ken. Footprints on the land

*Resource described:* Footprints on the land : an assessment of demographic trends and the future of natural lands in the United States / H. Ken Cordell, Christine Overdevest, principal authors

Wallace, Robert. Spycraft

*Resource described:* Spycraft : the secret history of the CIA's spytechs from communism to Al-Qaeda / Robert Wallace and H. Keith Melton ; with Henry R. Schlesinger

Beyard, Michael D. Developing retail entertainment destinations

*Resource described:* Developing retail entertainment destinations / principal authors, Michael D. Beyard, Raymond E. Braun, Herbert McLaughlin, Patrick L. Phillips, Michael S. Rubin ; contributing authors, Andre Bald, Steven Fader, Oliver Jerschow, Terry Lassar, David Mulvihill, David Takesuye

Jenkins, Carol. Cultures and contexts matter

*Resource described:* Cultures and contexts matter : understanding and preventing HIV in the Pacific. — "The principal authors of this book were Carol Jenkins, PhD, and Holly Buchanan-Aruwafu, PhD"— Acknowledgments

If principal responsibility for the work is not indicated, construct the authorized access point representing the work by combining (in this order):

- a) the authorized access point representing the first-named person, family, or corporate body
- b) the preferred title for the work (see 6.2.2).

Tracey, John Paul. Managing bird damage to fruit and other horticultural crops

*Resource described:* Managing bird damage to fruit and other horticultural crops / John Tracey, Mary Bomford, Quentin Hart, Glen Saunders, Ron Sinclair

Collins, Jean, 1947– . Directory of fisheries and aquaculture information resources in Africa

*Resource described:* Directory of fisheries and aquaculture information resources in Africa = Répertoire des sources d'information sur la pêche et l'aquaculture en Afrique / compiled by Jean Collins and Fodé Karim Kaba

Goto, Yoshihiro. Listing of living Mollusca

*Resource described:* A listing of living Mollusca / assembled by Yoshihiro Goto, Guido T. Poppe

Sami, David. International travel map, Cuba, scale 1:1,000,000

*Resource described:* An international travel map, Cuba, scale 1:1,000,000 / cartography by David Sami, Chandra Ali, and Olga Martychina

Cage, John. Double music

*Resource described:* Double music : percussion quartet / John Cage and Lou Harrison. *Composed jointly by Cage and Harrison, each writing two of the four parts*

Nils-Bertil Dahlander Quartet. Jazz smorgasbord

*Resource described:* Jazz smorgasbord / Nils-Bertil Dahlander Quartet and the Paul Hindberg Quintet. *Joint performances of pop standards by the two jazz groups*

Canadian Botanical Association. Directory of the Canadian Botanical Association & Canadian Society of Plant Physiologists

*Resource described:* Directory of the Canadian Botanical Association & Canadian Society of Plant Physiologists

International Boreal Forest Research Association. Annual Meeting (2nd : 1992 : Anchorage, Alaska; Fairbanks, Alaska). Proceedings of the Second and Third Annual Meetings of the International Boreal Forest Research Association

*Resource described:* Proceedings of the Second and Third Annual Meetings of the International Boreal Forest Research Association : September 11–18, 1992, Anchorage and Fairbanks, Alaska, USA, September 26–October 2, 1993, Biri, Norway and Umeå, Sweden / Sheila Andrus, technical coordinator ; Rebecca Nisley, managing editor

Pekar, Harvey. Quitter

*Resource described:* The quitter / Harvey Pekar, writer ; Dean Haspiel, artist ; Lee Loughridge, gray tones ; Pat Brosseau, letters. *A graphic novel*

Thompson, Tim, 1942– . Puget Sound

*Resource described:* Puget Sound : sea between the mountains / photography by Tim Thompson ; text by Eric Scigliano

Tudor, Antony, 1909–1987. Soirée musicale

*Resource described:* Soirée musicale / choreography by Antony Tudor ; suite of movements from Gioachino Rossini, arranged by Benjamin Britten ; notated by Ann Hutchinson Guest. *Choreography for a ballet, notated in Labanotation*

If there is no consistency in the order in which the persons, families, or corporate bodies responsible for the work are named either in resources embodying the work or in reference sources, construct the authorized access point representing the work by combining (in this order):

- a) the authorized access point representing the person (see 9.19.1), family (see 10.10.1), or corporate body (see 11.13.1) who is named first in the first resource received
- b) the preferred title for the work (see 6.2.2).

#### 6.27.1.4 Compilations of Works by Different Persons, Families, or Corporate Bodies

If the work is a compilation of works by different persons, families, or corporate bodies, construct the authorized access point representing the work by using the preferred title for the compilation (see 6.2.2).

**Anthologie de la poésie baroque française**

*Resource described:* Anthologie de la poésie baroque française / textes choisis et présentés par Jean Rousset

**Exploring the Olympic Mountains**

*Resource described:* Exploring the Olympic Mountains : accounts of the earliest expeditions, 1878–1890 / compiled by Carsten Lien

**Music in the classic period**

*Resource described:* Music in the classic period : essays in honor of Barry S. Brook / [edited by] Allan W. Atlas

**Tutti i libretti di Bellini**

*Resource described:* Tutti i libretti di Bellini / a cura di Olimpio Cescatti ; con una prefazione di Marzio Pieri.  
*Librettos for Bellini operas by various librettists*

**Treaties and alliances of the world**

*Resource described:* Treaties and alliances of the world / [compiled by] N.J. Rengger with John Campbell

**Lesbian history sourcebook**

*Resource described:* The lesbian history sourcebook : love and sex between women in Britain from 1780 to 1970 / [compiled by] Alison Oram and Annmarie Turnbull

**U.S. Marines in Iraq, 2003**

*Resource described:* U.S. Marines in Iraq, 2003 : anthology and annotated bibliography / compiled by Christopher M. Kennedy, Wanda J. Renfrow, Evelyn A. Englander, and Nathan S. Lowrey. *An anthology of personal narratives by various authors, originally published in other resources*

**Best of Broadway**

*Resource described:* The best of Broadway. *A set of five CDs with selections from original cast recordings of various musicals by various composers*

If the compilation lacks a collective title, construct separate access points for each of the works in the compilation.

**Baden, Conrad. Symphonies, no. 6**

*First work in a compilation without a collective title also containing Symphony no. 3 by Hallvard Johnsen and Symphony no. 2 by Bjarne Brustad*

**Johnsen, Hallvard. Symphonies, no. 3, op. 26**

*Second work in the same compilation*

**Brustad, Bjarne. Symphonies, no. 2**

*Third work in the same compilation*

**Alternative**

Construct an authorized access point representing the compilation by using a devised title (see 2.3.2.11). Construct this access point instead of, or in addition to, access points for each of the works in the compilation.

Three Norwegian symphonies

**6.27.1.5 Adaptations and Revisions**

*If:*

one person, family, or corporate body is responsible for an adaptation or revision of a previously existing work that substantially changes the nature and content of that work

*and*

the adaptation or revision is presented as the work of that person, family, or body



then:

construct the authorized access point representing the new work by combining (in this order):

- a) the authorized access point representing the person (see **9.19.1**), family (see **10.10.1**), or corporate body (see **11.13.1**) responsible for the adaptation or revision, as applicable
- b) the preferred title for the adaptation or revision (see **6.2.2**).

Gray, Patsey. J.R.R. Tolkien's *The Hobbit*

*A dramatization by Gray of Tolkien's novel*

Vande Velde, Vivian. *Tales from the Brothers Grimm and the Sisters Weir*

*A parody by Vande Velde of some of Grimm's fairy tales*

Sartain, John, 1808–1897. *Artist's dream*

*An engraving by Sartain based on an original painting by George H. Comegys*

James, W. Martin. *Historical dictionary of Angola*

*A new edition by James based on Susan H. Broadhead's work with the same title*

### Exceptions

***Adaptations and revisions of compilations of works by different persons, families, or corporate bodies.*** If the work is an adaptation or revision of a compilation of works by different persons, families, or corporate bodies, apply the instructions at **6.27.1.4**.

North American mammals

*Resource described:* North American mammals. *A Web adaptation of:* The Smithsonian book of North American mammals / edited by Don E. Wilson and Sue Ruff; *and of:* Mammals of North America / Roland W. Kays and Don E. Wilson

***Adaptations and revisions of works of uncertain or unknown origin.*** If the work is an adaptation or revision of a work of uncertain or unknown origin, apply the instructions at **6.27.1.8**.

If more than one person, family, or corporate body is responsible for the adaptation or revision, apply the instructions on collaborative works at **6.27.1.3**.

Abrams, Anthony. *Dead man on campus*

*Resource described:* *Dead man on campus* / a novelization by Tony Abrams and Adam Broder

If the work is presented simply as an edition of the previously existing work, treat it as an expression of that work. Use the authorized access point representing the previously existing work. If it is considered important to identify the particular expression, construct an authorized access point representing the expression as instructed at **6.27.3**.

Carroll, Bradley W. *Introduction to modern astrophysics*

*Authorized access point representing the first edition of a work by Bradley W. Carroll and Dale A. Ostlie*

Carroll, Bradley W. *Introduction to modern astrophysics*

*Authorized access point representing the second edition of the work by the same authors*

For additional instructions on authorized access points representing adaptations of musical works, see **6.28.1.5–6.28.1.6**.

### 6.27.1.6 Commentary, Annotations, Illustrative Content, Etc., Added to a Previously Existing Work

*If:*

the work consists of a previously existing work with added commentary, annotations, illustrative content, etc.

*and*

it is presented as the work of the person, family, or corporate body responsible for the commentary, etc.

*then:*

construct the authorized access point representing the work by combining (in this order):

- a) the authorized access point representing the person (see **9.19.1**), family (see **10.10.1**), or corporate body (see **11.13.1**) responsible for the commentary, etc., as applicable
- b) the preferred title for the commentary, etc. (see **6.2.2**).

Akram, Malik M. Comprehensive and exhaustive commentary on the Transfer of Property Act, 1882

*A commentary by Akram that includes the text of the law and its amendments*

If more than one person is responsible for the added commentary, etc., apply the instructions on collaborative works at **6.27.1.3**.

If the work is presented simply as an edition of the previously existing work, treat it as an expression of that work. Use the authorized access point representing the previously existing work. If it is considered important to identify the particular expression, construct an authorized access point representing the expression as instructed at **6.27.3**.

Plato. Gorgias

*Resource described:* Gorgias : a revised text / Plato ; with introduction and commentary by E.R. Dodds

Joyce, James, 1882–1941. Dubliners

*Resource described:* James Joyce's Dubliners : an illustrated edition with annotations / [edited by] John Wyse Jackson & Bernard McGinley

Laozi. Dao de jing. English

*Resource described:* The Tao te ching : a new translation with commentary / Ellen M. Chen

### 6.27.1.7 Different Identities for an Individual Responsible for a Work

*If:*

an individual responsible for a work has more than one identity (see **9.2.2.8**)

*and*

there is no consistency in how that individual is identified on resources embodying the work

*then:*

construct the authorized access point representing the work by combining (in this order):

- a) the authorized access point representing the identity most frequently used on resources embodying the work (see **9.19.1**)
- b) the preferred title for the work (see **6.2.2**).

Cunningham, E. V., 1914–2003. *Sylvia*  
**not** Fast, Howard, 1914–2003. *Sylvia*

*The author's novel Sylvia was originally published under the pseudonym E.V. Cunningham. On some resources embodying the work the author is identified by his real name, Howard Fast; the identity most frequently used on resources embodying the work is E.V. Cunningham*

If the identity used most frequently cannot be readily determined, construct the authorized access point representing the work by combining (in this order):

- a) the authorized access point representing the identity appearing in the most recent resource embodying the work
- b) the preferred title for the work (see 6.2.2).

### 6.27.1.8 Works of Uncertain or Unknown Origin 2013/07

If the work has been attributed to one or more persons, families, or corporate bodies, but there is uncertainty as to the probable person, family, or body responsible, construct the authorized access point representing the work by using the preferred title for the work (see 6.2.2).

Law scrutiny

*Resource described:* The law scrutiny, or, Attornies' guide. *Variously attributed to Andrew Carmichael, William Norcott, and others*

If reference sources indicate that one person, family, or corporate body is probably responsible for creating the work, construct the authorized access point representing the work by combining (in this order):

- a) the authorized access point representing that person (see 9.19.1), family (see 10.10.1), or corporate body (see 11.13.1)
- b) the preferred title for the work (see 6.27.1.2).

*If:*

the person, family, or corporate body responsible for the work is unknown

*or*

the work originates from an unnamed group

*then:*

construct the authorized access point representing the work by using the preferred title for the work (see 6.2.2).

Log-cabin lady

*Resource described:* The log-cabin lady : an anonymous autobiography. *Person responsible unknown*

Memorial to Congress, against the tariff law of 1828

*Resource described:* A memorial to Congress, against the tariff law of 1828 / by citizens of Boston

Mysterious bottle of old hock

*Resource described:* The mysterious bottle of old hock : an ancient legend / introduction by Franz J. Potter. *An anonymous adaptation of E.T.A. Hoffmann's Die Elixiere des Teufels*

Summer night

*Resource described:* Summer night. *An anonymous lithograph of a painting by Albert Moore*

Unknown Memphis family photo collection

*Unpublished collection in the Mississippi Valley Collection of the University of Memphis. Title devised by cataloguing agency*

Yankee Doodle

*Resource described: Yankee Doodle / arranged with variations for the piano. Variations for piano on the patriotic song; name of the composer of the adaptation unknown*

### ADDITIONS TO ACCESS POINTS REPRESENTING WORKS

#### 6.27.1.9 Additions to Access Points Representing Works

Make additions to access points if needed to distinguish the access point for a work:

from one that is the same or similar but represents a different work

*or*

from one that represents a person, family, corporate body, or place.

Add one or more of the following elements, as appropriate:

- a) the form of work (see **6.3**)
- b) the date of the work (see **6.4**)
- c) the place of origin of the work (see **6.5**)  
*and/or*
- d) another distinguishing characteristic of the work (see **6.6**).

Advocate (Boise, Idaho)

Advocate (Nairobi, Kenya)

Blue book contractors register (New York-New Jersey-Connecticut edition)

Blue book contractors register (Southern California edition)

Bulletin (Geological Survey (South Africa))

Bulletin (New York State Museum : 1945)

Bulletin (New York State Museum : 1976)

Bulletin (New Zealand. Ministry of Education. Research and Statistics Division)

Charlemagne (Play)

Charlemagne (Tapestry)

Dublin magazine (1762)

Dublin magazine (1965)

Genesis (Anglo-Saxon poem)

Genesis (Middle High German poem)

Genesis (Old Saxon poem)

Last judgement (Chester play)

Last judgement (York play)

Nutcracker (Choreographic work)

NuTCRACKER (Computer file)

Ocean's eleven (Motion picture : 1960)  
 Ocean's eleven (Motion picture : 2001)  
 Othello (Television program : 1963 : Canadian Broadcasting Corporation)  
 Othello (Television program : 1963 : WOR-TV (Television station : New York, N.Y.))  
 I, Claudius (Television programme)  
*Term added by an agency following British spelling*  
 Guillaume (Chanson de geste)  
*To distinguish the access point for the work from the access point for the 13th century person known as Guillaume*  
 Scottish History Society (Series)  
*To distinguish the access point for the work from the access point for the corporate body of the same name*  
 Connecticut Commission on Children. Annual report (1999)  
 Connecticut Commission on Children. Annual report (2005)  
 Eyck, Jan van, 1390–1440. Saint Francis receiving the stigmata (Galleria sabauda (Turin, Italy))  
 Eyck, Jan van, 1390–1440. Saint Francis receiving the stigmata (Philadelphia Museum of Art)

For instructions on additions to access points representing special types of works, see:

musical works (6.28.1.9–6.28.1.11)  
 legal works (6.29.1.32–6.29.1.34).

## 6.27.2 Authorized Access Point Representing a Part or Parts of a Work

### 6.27.2.1 General Guidelines on Constructing Authorized Access Points Representing Parts of Works

Construct the authorized access point representing a part or parts of a work by applying the instructions at 6.27.2.2–6.27.2.3, as applicable.

#### **Exceptions**

**Parts of musical works.** For a part or parts of a musical work, apply instead the instructions at 6.28.2.

**Parts of religious works.** For a part or parts of a religious work, apply instead the instructions at 6.30.2.

### 6.27.2.2 One Part

Construct the authorized access point representing a part of a work by combining (in this order):

- a) the authorized access point representing the person (see 9.19.1), family (see 10.10.1), or corporate body (see 11.13.1), responsible for the part (see 6.27.1.1–6.27.1.8, as applicable)
- b) the preferred title for the part (see 6.2.2.9).

Tolkien, J. R. R. (John Ronald Reuel), 1892–1973. Two towers  
*Authorized access point for a part of Tolkien's The lord of the rings*  
 Proust, Marcel, 1871–1922. Du côté de chez Swann  
*Authorized access point for a part of Proust's À la recherche du temps perdu*

Raven, Simon, 1927–2001. Come like shadows  
*Authorized access point for a part of Raven's Alms for oblivion*

### **Exceptions**

***Non-distinctive titles.*** If the part is identified only by a general term (with or without a number), construct the authorized access point representing the part by combining (in this order):

- a) the authorized access point representing the work as a whole
- b) the preferred title for the part (see **6.2.2.9**).

Goethe, Johann Wolfgang von, 1749–1832. Faust. 1. Theil  
 Homer. Iliad. Book 1  
 Duellman, William Edward, 1930–. Amphibian species of the world. Additions and corrections  
 Manet, Édouard, 1832–1883. Luncheon on the grass. Detail

***Serials and integrating resources.*** If the part is a section of, or supplement to, a serial or an integrating resource, whether the title of the section or supplement is distinctive or not, construct the authorized access point representing the part by combining (in this order):

- a) the authorized access point representing the work as a whole
- b) the preferred title for the section or supplement (see **6.2.2.9.1**).

Acta Universitatis Upsaliensis. Studia musicologica Upsaliensia  
 Department of State publication. East Asian and Pacific series  
 Annual report on carcinogens. Executive summary  
 Colorado. Judicial Branch. Annual report. Statistics and charts  
 Raffles bulletin of zoology. Supplement  
 Emergency health series. A  
 Annale van die Uniwersiteit van Stellenbosch. Reeks B  
 Bulletin analytique. 2e partie, Sciences biologiques, industries alimentaires, agriculture

***Television programs, radio programs, etc.*** If the part is a season, episode, excerpt, etc., of a television program, radio program, etc., whether the title of the part is distinctive or not, construct the authorized access point representing the part by combining (in this order):

- a) the authorized access point representing the work as a whole
- b) the preferred title for the part (see **6.2.2.9.1**).

Simpsons (Television program). King of the hill  
 Buffy, the vampire slayer (Television program). Season 6  
 Jack Benny program (Radio program). 1946-03-10

If the part is a work for which the instructions at **6.27.1.3–6.27.1.8** specify the use of the preferred title as the authorized access point representing the work, use the preferred title for the part as the authorized access point representing the part. Apply the exceptions in **6.27.2.2**, if applicable.

Sindbad the sailor

*Authorized access point for a part of* The Arabian nights

Last judgement (Chester play)

*Authorized access point for a part of* The Chester plays

but

Encyclopedia of philosophy. Supplement

*Resource described:* Encyclopedia of philosophy. Supplement / Donald M. Borchert, editor in chief. *Authorized access point for the work as a whole:* Encyclopedia of philosophy

### 6.27.2.3 Two or More Parts 2013/07

*if:*

two or more parts of a work are consecutively numbered

*and*

each is identified only by a general term and a number

*then:*

construct the authorized access point by combining (in this order):

- a) the authorized access point representing the work as a whole (see **6.27.1**)
- b) the preferred title for the sequence of parts (see **6.2.2.9.2**).

Homer. Iliad. Book 1–6

*Resource described:* The first six books of Homer's Iliad / with English notes, critical and explanatory, a metrical index, and Homeric glossary by Charles Anthon

Rollin, Henri, 1885–1955. Apocalypse de notre temps. Chapitre 6–7

*Resource described:* Une mystification mondiale : précédé de Le faux et son usage, par Gérard Berréby / Henri Rollin. *Originally published as chapters 6–7 of* Rollin's L'apocalypse de notre temps

When identifying two or more parts that are unnumbered or non-consecutively numbered, construct authorized access points for each of the parts. Apply the instructions at **6.27.2.2**.

Dante Alighieri, 1265–1321. Purgatorio

Dante Alighieri, 1265–1321. Paradiso

*Resource described:* Il Purgatorio ; Paradiso / di Dante Alighieri ; colle figure di G. Doré

Homer. Iliad. Book 1

Homer. Iliad. Book 6

Homer. Iliad. Book 20

Homer. Iliad. Book 24

*Resource described:* Homer's Iliad, books I, VI, XX, and XXIV / with a copious vocabulary for the use of schools and colleges, by James Fergusson

#### **Alternative**

When identifying two or more parts of a work that are unnumbered or non-consecutively numbered, 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 6.27.1 and 6.2.2.9.2 alternative)
- b) the term *Selections* following the preferred title for the whole work.

Homer. *Iliad*. Selections

*Resource described:* Homer's *Iliad*, books I, VI, XX, and XXIV / with a copious vocabulary for the use of schools and colleges, by James Fergusson

Gibbon, Edward, 1737–1794. *History of the decline and fall of the Roman Empire*. Selections

*Resource described:* Selections from *The decline and fall of the Roman Empire* / Edward Gibbon ; edited with introduction and notes by J.W. Saunders

Gilbert, W. S. (William Schwenck), 1836–1911. *Librettos*. Selections

*Resource described:* Gilbert without Sullivan / libretti by W.S. Gilbert ; illustrations by Leonard Lubin. *Librettos for four of Gilbert and Sullivan's fourteen operas*

Simpsons (Television program). Selections

*Resource described:* *The Simpsons gone wild* / Twentieth Century Fox Television. *A compilation of four party-themed episodes of the television program The Simpsons originally broadcast between 1990 and 2001*

### 6.27.3 Authorized Access Point Representing an Expression

Construct an access point representing a particular expression of a work or a part or parts of a work by combining (in this order):

- a) the authorized access point representing the work (see 6.27.1) or the part or parts of a work (see 6.27.2)
- b) one or more terms from the following list:
  - i. the content type (see 6.9)
  - ii. the date of the expression (see 6.10)
  - iii. the language of the expression (see 6.11)  
*and/or*
  - iv. another distinguishing characteristic of the expression (see 6.12).

Goncourt, Edmond de, 1822–1896. *Frères Zemganno*. English

*Resource described:* *The Zemganno brothers* / by Edmond de Goncourt. *An English translation of a French novel*

Pushkin, Aleksandr Sergeevich, 1799–1837. *Evgeniï Onegin*. English (Beck)

*Resource described:* *Eugene Onegin* / Alexander Pushkin ; translator, Tom Beck

Kolloidnyĭ zhurnal. English

*Resource described:* *Colloid journal of the Russian Academy of Sciences. An English translation of a Russian serial*

Piave, Francesco Maria, 1810–1876. *Ernani*. Spanish

*Resource described:* *Ernani* : drama lírico en cuatro actos / de F. Piave ; música de G. Verdi ; versión castellana de M. Capdepón. *A Spanish translation of Piave's libretto*

Brunhoff, Jean de, 1899–1937. *Babar en famille*. English. Spoken word

*Resource described:* *Babar and his children. An audio recording of an English translation of the children's story*

Wilde, Oscar, 1854–1900. *Works*. 2000

*Resource described:* *The complete works of Oscar Wilde* / general editors, Russell Jackson and Ian Small. — Oxford ; New York : Oxford University Press, 2000–. *Other expressions of Wilde's complete works have been published in other years*



Shakespeare, William, 1564–1616. Works. 2003. Yale University Press

*Resource described:* The annotated Shakespeare. — New Haven : Yale University Press, ©2003–. *An expression of Shakespeare's complete works; another expression with title Nelson Thornes Shakespeare also began in 2003*

Langland, William, 1330?–1400? Piers Plowman (C-text)

*Resource described:* Piers Plowman / by William Langland ; an edition of the C-text by Derek Pearsall. *Langland's work Piers Plowman exists in different versions designated as A-text, B-text, C-text, etc.*

Nutcracker (Choreographic work : Baryshnikov)

*Resource described:* The nutcracker. *A recording of a performance of the American Ballet Theatre and Mikhail Baryshnikov production of the ballet The nutcracker; choreography by Baryshnikov*

## 6.27.4 Variant Access Point Representing a Work or Expression

### 6.27.4.1 General Guidelines on Constructing Variant Access Points Representing Works 2013/07

Use a variant title for the work (see 6.2.3) as the basis for a variant access point.

Nibelunge Nôt

*Authorized access point for the work:* Nibelungenlied

If the authorized access point for the work has been constructed by using the authorized access point representing a person, family, or corporate body followed by the preferred title for the work (see 6.27.1.2–6.27.1.8), construct a variant access point by combining (in this order):

- a) the authorized access point representing that person (see 9.19.1), family (see 10.10.1), or corporate body (see 11.13.1)
- b) the variant title for the work.

Dickens, Charles, 1812–1870. Posthumous papers of the Pickwick Club

*Authorized access point for the work:* Dickens, Charles, 1812–1870. Pickwick papers

Solzhenitsyn, Aleksandr Isaevich, 1918–2008. Один день Ивана Денисовича

*Authorized access point for the work:* Solzhenitsyn, Aleksandr Isaevich, 1918–2008. Odin den' Ivana Denisovicha

In addition, construct a variant access point by using the preferred title for the work on its own.

Giant animals series

*Authorized access point for the work:* Johnston, Marianne. Giant animals series

Catalogue of Roman portraits in the British Museum

*Authorized access point for the work:* British Museum. Catalogue of Roman portraits in the British Museum

Make additions to the variant access point, if considered important for identification. Apply the instructions at 6.27.1.9, as applicable.

**Roland (Poem)**

*Authorized access point for the work:* Chanson de Roland; *variant title for the work is identical to the access point for a person known only by the given name Roland and to the preferred title for other works*

**Science series (Boston, Mass.)**

*Authorized access point for the work:* Beacon science series; *variant title for the work is identical to the preferred title for other works and to the variant title for still other works*

**Science series (Cypress, Calif.)**

*Authorized access point for the work:* Schwartz, David M. Science series; *preferred title for the work is identical to the preferred title for other works and to the variant title for still other works*

**Afrique et développement (Éditions Karthala)**

*Authorized access point for the work:* Collection Afrique et développement; *variant title for the work is identical to the preferred title for another work*

**OC (Television program)****Orange County (Television program)**

*Authorized access point for the work:* O.C. (Television program)

**Frankenstein (Motion picture : 1994)**

*Authorized access point for the work:* Mary Shelley's Frankenstein (Motion picture)

Apply these additional instructions, as applicable:

librettos, lyrics, or other texts for musical works (see **6.27.4.2**)

part or parts of a work (see **6.27.4.3**)

compilations of works (see **6.27.4.4**)

expressions (see **6.27.4.5**).

Construct additional variant access points if considered important for access.

**Aristotle. Liber de causis**

*Authorized access point for the work:* Liber de causis. *An anonymous work attributed in medieval times to Aristotle*

**Fox, Michael W., 1937– . Dr. Michael Fox animal series**

*Authorized access point for the work:* Dr. Michael Fox animal series. *A series of video recordings on animal care featuring Fox*

**California Academy of Sciences. Occasional papers of the California Academy of Sciences**

*Authorized access point for the work:* Occasional papers of the California Academy of Sciences

**Massachusetts. Bureau of Statistics of Labor. Labor bulletin****Massachusetts. Bureau of Statistics. Labor bulletin****Massachusetts. Department of Labor and Industries. Division of Statistics. Labor bulletin**

*Authorized access point for the work:* Labor bulletin (Boston, Mass.). *Issuing body varies*

**Fast, Howard, 1914–2003. Sylvia**

*Authorized access point for the work:* Cunningham, E. V., 1914–2003. Sylvia. *Novel originally published under the pseudonym E.V. Cunningham; author's real name, Howard Fast, appears on some resources embodying the work, but the identity most frequently used is Cunningham*

**Jeanne-Claude, 1935– . Wrapped Reichstag**

*Authorized access point for the work:* Christo, 1935– . Wrapped Reichstag. *A work of art created jointly by Christo and Jeanne-Claude. Variant access point considered important for subject access*

**Management series (Chicago, Ill.)**

*Authorized access point for the work:* Management series (Ann Arbor, Mich.). *Place of publication of series changed from Ann Arbor to Chicago*

Mysliteli Rossii (Saint Petersburg, Russia)

*Authorized access point for the work: Mysliteli Rossii (Leningrad, R.S.F.S.R.). Name of place of publication of series changed from Leningrad to Saint Petersburg and separate authorized access points for the place names have been established*

### 6.27.4.2 Variant Access Point Representing One or More Librettos, Lyrics, or Other Texts for Musical Works 2013/07

Construct a variant access point representing one or more librettos, lyrics, or other texts that have been used in specific musical works by combining in this order:

- a) the authorized access point representing the composer of the musical work or musical works (see **9.19.1** for persons, **10.10.1** for families, or **11.13.1** for corporate bodies, as applicable)
- b) the preferred title for the musical work or musical works (see **6.14.2**)
- c) the term *Libretto*, *Librettos*, *Lyrics*, *Text*, or *Texts*, as appropriate
- d) another distinguishing term, if needed.

Adams, John, 1947– . Nixon in China. Libretto

*Authorized access point for the work: Goodman, Alice. Nixon in China*

Verdi, Giuseppe, 1813–1901. Ernani. Libretto. Spanish

*Authorized access point for the expression: Piave, Francesco Maria, 1810–1876. Ernani. Spanish*

Bellini, Vincenzo, 1801–1835. Operas. Librettos

*Authorized access point for the compilation: Tutti i libretti di Bellini*

Sullivan, Arthur, 1842–1900. Operas. Librettos. Selections

*Authorized access point for the compilation: Gilbert, W. S. (William Schwenck), 1836–1911. Librettos. Selections*

John, Elton. Songs. Lyrics. Selections

*Authorized access point for the compilation: Taupin, Bernie. Lyrics. Selections*

Do not apply this instruction in cases where the composer of the musical work or musical works is the same person, family, or corporate body as the author of the text.

### 6.27.4.3 Variant Access Point Representing a Part of a Work

*if:*

the title of the part of a work is distinctive

*and*

the authorized access point for the part has been constructed by using the authorized access point representing a person, family, or corporate body followed by the preferred title for the work as a whole, followed by the preferred title for the part

*then:*

construct a variant access point representing the part by combining (in this order):

- a) the authorized access point representing that person, family, or corporate body
- b) the preferred title for the part.

Williams, Kim, 1966– . Penguins

*Authorized access point for the part of the work:* Williams, Kim, 1966– . Young explorer series. Penguins

Colorado. Judicial Branch. Statistics and charts

*Authorized access point for the part of the work:* Colorado. Judicial Branch. Annual report. Statistics and charts

*If:*

the authorized access point for the part has been constructed by using the authorized access point representing a person, family, or corporate body followed directly by the preferred title for the part  
*and*

the authorized access point for the part does not use the preferred title for the work as a whole

*then:*

construct a variant access point representing the part by combining (in this order):

- a) the authorized access point representing that person, family, or corporate body
- b) the preferred title for the work as a whole
- c) the preferred title for the part.

Tolkien, J. R. R. (John Ronald Reuel), 1892–1973. Lord of the rings. Two towers

*Authorized access point for the part of the work:* Tolkien, J. R. R. (John Ronald Reuel), 1892–1973. Two towers

Proust, Marcel, 1871–1922. À la recherche du temps perdu. Du côté de chez Swann

*Authorized access point for the part of the work:* Proust, Marcel, 1871–1922. Du côté de chez Swann

Raven, Simon, 1927–2001. Alms for oblivion. Come like shadows

*Authorized access point for the part of the work:* Raven, Simon, 1927–2001. Come like shadows

*If:*

the title of the part of a work is distinctive

*and*

the authorized access point for the part has been constructed by using the preferred title for the work as a whole, followed by the preferred title for the part

*then:*

construct a variant access point by using the preferred title for the part on its own.

Studia musicologica Upsaliensia

*Authorized access point for the part of the work:* Acta Universitatis Upsaliensis. Studia musicologica Upsaliensia

If the authorized access point for the part has been constructed by using the title of the part on its own, construct a variant access point by combining (in this order):

- a) the preferred title for the work as a whole
- b) the preferred title for the part.

Arabian nights. Sindbad the sailor

*Authorized access point for the part of the work:* Sindbad the sailor

Chester plays. Last judgement

*Authorized access point for the part of the work:* Last judgement (Chester play)

Make additions to the variant access point, if considered important for identification. Apply the instructions at 6.27.1.9, as applicable.

Electrical engineering series (Stockholm, Sweden)

*Authorized access point for the part of the work:* Acta polytechnica Scandinavica. Electrical engineering series.  
*Title of the part is identical to the preferred title for another work*

King of the hill (Television program : Episode of The Simpsons)

*Authorized access point for the part of the work:* Simpsons (Television program). King of the hill

King of the hill (Television program : Episode of Cheers)

*Authorized access point for the part of the work:* Cheers (Television program). King of the hill

Construct additional variant access points if considered important for access.

#### 6.27.4.4 Variant Access Point Representing a Compilation of Works

*if:*

the authorized access point representing a compilation of works by one person, family, or corporate body has been constructed by using the authorized access point representing that person, family, or corporate body followed by a conventional collective title (see 6.2.2.10)

*and*

the title proper (excluding any alternative title) of the resource being described or the title found in a reference source is not the same as, nor very similar to, the collective title

*then:*

construct a variant access point representing the compilation by combining (in this order):

- a) the authorized access point representing the person (see 9.19.1), family (see 10.10.1), or corporate body (see 11.13.1)
- b) the title proper of the resource being described or the title found in a reference source.

Andersen, H. C. (Hans Christian), 1805–1875. Eventyr

*Title proper of the resource being described. Authorized access point recorded as:* Andersen, H. C. (Hans Christian), 1805–1875. Tales

Andersen, H. C. (Hans Christian), 1805–1875. Samlede eventyr og historier

*Title proper of the resource being described. Authorized access point recorded as:* Andersen, H. C. (Hans Christian), 1805–1875. Tales

Make additions to the variant access point, if considered important for identification. Apply the instructions at 6.27.1.9, as applicable.

Dante Alighieri, 1265–1321. Tutte le opere di Dante (1966)

*Title proper of the resource being described. Authorized access point recorded as:* Dante Alighieri, 1265–1321. Works (1966)

Construct additional variant access points if considered important for access.

### 6.27.4.5 Variant Access Point Representing an Expression 2013/07

Construct a variant access point representing an expression, if appropriate, by combining (in this order):

- a) the authorized access point representing the work
- b) a variant of an addition used in constructing the authorized access point representing the expression (see 6.27.3).

Theodore bar Konai, 8th century–9th century. Liber scholiorum (Ourmia version)

*Authorized access point for the expression:* Theodore bar Konai, 8th century–9th century. Liber scholiorum (Urmiah version)

Blade runner (Motion picture : 2007 version)

Blade runner (Motion picture : 25th anniversary edition)

Blade runner (Motion picture : Definitive version)

*Authorized access point for the expression:* Blade runner (Motion picture : Final cut)

If a variant title for a work is associated with a particular expression of the work, construct a variant access point representing the expression by using the variant title associated with that expression.

Beiaowufu

贝奥武甫

*Authorized access point for the expression:* Beowulf. Chinese

E te Atua tohungia te Kuini

*Authorized access point for the expression:* God save the King. Text. Maori

*If:*

a variant title for a work is associated with a particular expression of the work

*and*

the authorized access point representing the expression has been constructed by using the authorized access point representing a person, family, or corporate body followed by the preferred title for the work and one or more additions identifying the expression

*then:*

construct a variant access point representing the expression by combining in this order:

- a) the authorized access point representing the person (see 9.19.1), family (see 10.10.1), or corporate body (see 11.13.1)
- b) the variant title associated with that expression.

Munro, Alice, 1931– . Pigeliv & kvindeliv

*Authorized access point for the expression:* Munro, Alice, 1931– . Lives of girls and women. Danish

Yamada, Taichi, 1934– . Leto s chuzhimi

Yamada, Taichi, 1934– . Лето с чужими

*Authorized access point for the expression:* Yamada, Taichi, 1934– . Ijintachi to no natsu. Russian

Make additions to the variant access point, if considered important for identification. Apply the instructions at 6.27.1.9, as applicable.

Akhmatova, Anna Andreevna, 1889–1966. Selected poems (1969)

*Authorized access point for the expression:* Akhmatova, Anna Andreevna, 1889–1966. Works. Selections. English (1969). *Poems translated by Richard McKane*

Akhmatova, Anna Andreevna, 1889–1966. Selected poems (1976)

*Authorized access point for the expression:* Akhmatova, Anna Andreevna, 1889–1966. Works. Selections. English (1976). *Poems translated by Walter Arndt, Robin Kemball, and Carl R. Proffer*

Construct additional variant access points if considered important for access.

## 6.28 Constructing Access Points to Represent Musical Works and Expressions

### 6.28.1 Authorized Access Point Representing a Musical Work

#### 6.28.1.1 General Guidelines on Constructing Authorized Access Points Representing Musical Works 2013/07

Apply the instructions at **6.28.1.2–6.28.1.8** when constructing the authorized access point representing one of the following types of musical works:

- a) musical works with lyrics, libretto, text, etc. (see **6.28.1.2**)
- b) pasticcios, ballad operas, etc. (see **6.28.1.3**)
- c) works composed for choreographic movement (see **6.28.1.4**)
- d) adaptations of musical works (see **6.28.1.5**)
- e) operas and other dramatic works with new text and title (see **6.28.1.6**)
- f) cadenzas (see **6.28.1.7**)
- g) musical scores and incidental music for dramatic works, etc. (see **6.28.1.8**).

For music that is officially prescribed as part of a liturgy, see **6.30.1.5–6.30.1.7**.

For other types of musical works, see **6.27.1**.

For librettos, lyrics, and other texts for musical works, see **6.27.1**.

Make additions to the authorized access point by applying the instructions at **6.28.1.9–6.28.1.11**, as applicable.

For a part or parts of a musical work, see **6.28.2**.

For new expressions of an existing work (e.g., musical arrangements, works with added accompaniment), apply the instructions on constructing authorized access points representing musical expressions at **6.28.3**.

#### 6.28.1.2 Musical Works with Lyrics, Libretto, Text, Etc.

For a musical work that includes words in the form of lyrics, a libretto, text, etc. (e.g., a song, opera, musical comedy), construct the authorized access point representing the work by combining (in this order):

- a) the authorized access point representing the composer of the music (see **9.19.1** for persons, **10.10.1** for families, or **11.13.1** for corporate bodies, as applicable)
- b) the preferred title for the work (see **6.14.2**).

Viardot-García, Pauline, 1821–1910. Filles de Cadix

*Authorized access point for:* Les filles de Cadix / poésie de Alfred de Musset ; musique de Pauline Viardot

Krieger, Henry. Dreamgirls

*Authorized access point for:* Dreamgirls / music by Henry Krieger ; book and lyrics by Tom Eyen

### 6.28.1.3 Pasticcios, Ballad Operas, Etc.

For pasticcios, ballad operas, etc., and excerpts from such works, apply the instructions at **6.28.1.3.1–6.28.1.3.4** as applicable.

#### 6.28.1.3.1 Original Composition

If the music of a pasticcio was especially composed for it, construct the authorized access point representing the work by combining (in this order):

- a) the authorized access point representing the composer who is named first either in resources embodying the work or in reference sources (see **9.19.1** for persons, **10.10.1** for families, or **11.13.1** for corporate bodies, as applicable).
- b) the preferred title for the work (see **6.14.2**).

Amadei, Filippo, flourished 1690–1730. Muzio Scaevola

*Authorized access point for:* The most favourite songs in the opera of Muzio Scaevola / composed by three famous masters. *The composers are Amadei, Bononcini, and Handel*

#### 6.28.1.3.2 Previously Existing Compositions

If the music of a pasticcio, ballad opera, etc., consists of previously existing ballads, songs, arias, etc., by various composers, construct the authorized access point by using the preferred title for the work (see **6.14.2**) on its own.

Beggar's opera

*Authorized access point for:* The beggar's opera / written by John Gay ; the overture composed and the songs arranged by John Christopher Pepusch. *A vocal score*

#### 6.28.1.3.3 Compilation of Excerpts

If the work is a compilation of musical excerpts from a pasticcio, ballad opera, etc., use the authorized access point representing the work from which the excerpts were taken.

Beggar's wedding

*Authorized access point for:* Songs in the opera call'd The beggar's wedding, as it is perform'd at the theatres

#### 6.28.1.3.4 Single Excerpt

If the work is a single excerpt from a pasticcio, etc., construct the access point representing the work by combining (in this order):



- a) the authorized access point representing the composer of the excerpt (see **9.19.1** for persons, **10.10.1** for families, or **11.13.1** for corporate bodies, as applicable)
- b) the preferred title for the excerpt (see **6.14.2**).

Handel, George Frideric, 1685–1759. Ma come amar?

*Authorized access point for:* Ma come amar? : duetto nel Muzio Scaevola del sigr Handel. *The other composers of the pasticcio are Amadei and Bononcini*

If the composer of the excerpt is unknown, use the preferred title for the excerpt as the authorized access point representing the work.

O what pain it is to part!

*A song from The beggar's opera; composer unknown*

### 6.28.1.4 Musical Works Composed for Choreographic Movement

For a musical work composed for choreographic movement, such as a ballet or pantomime, construct the authorized access point representing the work by combining (in this order):

- a) the authorized access point representing the composer of the music (see **9.19.1** for persons, **10.10.1** for families, or **11.13.1** for corporate bodies, as applicable)
- b) the preferred title for the work (see **6.14.2**).

Copland, Aaron, 1900–1990. Hear ye! Hear ye!

*Authorized access point for:* Hear ye! Hear ye! : ballet in one act / music by Aaron Copland ; scenario by Ruth Page and Nicolas Remisoff ; settings and costumes by Nicolas Remisoff ; "choreography" by Ruth Page

Delibes, Léo, 1836–1891. Coppélia

*Authorized access point for:* Coppélia, ou, La fille aux yeux d'émail : ballet en 2 actes et 3 tableaux / de Ch. Nutter et Saint-Léon ; musique de Léo Delibes

Hahn, Reynaldo, 1875–1947. Fête chez Thérèse

*Authorized access point for:* La fête chez Thérèse : ballet-pantomime / scénario de Catulle Mendès ; musique de Reynaldo Hahn

## 6.28.1.5 Adaptations of Musical Works

### 6.28.1.5.1 Categories of Adaptations of Musical Works

Apply the instructions at **6.28.1.5.2** for an adaptation that falls into one or more of the following categories:

- a) arrangements described as freely transcribed, based on, etc., and other arrangements incorporating new material
- b) paraphrases of various works or of the general style of another composer
- c) arrangements in which the harmony or musical style of the original has been changed
- d) performances of musical works involving substantial creative responsibility for adaptation, improvisation, etc., on the part of the performer or performers
- e) any other distinct alteration of another musical work.

### 6.28.1.5.2 Construction of Authorized Access Points for Adaptations of Musical Works 2013/07

Construct the authorized access point representing the adaptation by combining (in this order):

- a) the authorized access point representing the adapter of the music (see **9.19.1** for persons, **10.10.1** for families, or **11.13.1** for corporate bodies, as applicable)
- b) the preferred title for the adaptation (see **6.14.2**).

Tausig, Carl, 1841–1871. *Nouvelles soirées de Vienne*

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

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

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

Wuorinen, Charles. *Magic art*

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

Marshall, Wayne. *Organ improvisations*

*Authorized access point for:* Organ improvisations / Wayne Marshall. *Improvisations performed by Marshall on songs by George Gershwin, Billy Strayhorn, Jule Styne, Vincent Youmans, and Leonard Bernstein*

Hogan, Moses. *Didn't my Lord deliver Daniel?*

*Authorized access point for:* Didn't my Lord deliver Daniel? / traditional spiritual arranged for SATB div. a cappella by Moses Hogan. *Incorporates new material resulting in a new work*

If two or more composers have collaborated in the adaptation, apply the instructions at **6.27.1.3**.

If the composer of the adaptation is unknown or uncertain, apply the instructions at **6.27.1.8**.

In case of doubt about whether a work is an arrangement, etc., or an adaptation, treat it as an arrangement, etc. (see **6.28.3.2**).

### 6.28.1.6 Operas and Other Dramatic Works with New Text and Title

*If:*

the text, plot, setting, or other verbal element of a musical work is adapted or if a new text is supplied  
*and*  
 the title has changed

*then:*

construct the authorized access point representing the work by combining (in this order):

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

Strauss, Johann, 1825–1899. *Fledermaus*

*Authorized access point representing the original work*

Strauss, Johann, 1825–1899. *Fledermaus (Champagne sec)*

Strauss, Johann, 1825–1899. *Fledermaus (Gay Rosalinda)*

Strauss, Johann, 1825–1899. *Fledermaus (Rosalinda)*

Mozart, Wolfgang Amadeus, 1756–1791. *Così fan tutte*

*Authorized access point representing the original work*

Mozart, Wolfgang Amadeus, 1756–1791. Così fan tutte (Dame Kobold)  
*Authorized access point for:* Die Dame Kobold (Così fan tutte) / bearbeitet von Carl Scheidemantel.  
*Scheidemantel substituted an entirely new libretto based on the play by Calderón de la Barca*

### 6.28.1.7 Cadenzas

For a cadenza, construct the authorized access point representing the work by combining (in this order):

- a) the authorized access point representing the composer of the cadenza (see **9.19.1** for persons, **10.10.1** for families, or **11.13.1** for corporate bodies, as applicable)
- b) the preferred title for the cadenza (see **6.14.2**).

Previn, André, 1929– . Cadenza to Mozart's Piano concerto in C minor, KV. 491, 1st movement  
*Authorized access point for:* Cadenza to Mozart's Piano concerto in C minor, KV. 491, 1st movement / André Previn

Barrère, Georges, 1876–1944. Cadenzas for the Flute concerto in G major (K. 313) by Mozart  
*Authorized access point for:* Cadenzas for the Flute concerto in G major (K. 313) by Mozart / Georges Barrère

Schumann, Clara, 1819–1896. Cadenzen zu Beethoven's Clavier-Concerten  
*Authorized access point for:* Cadenzen zu Beethoven's Clavier-Concerten / komponirt von Clara Schumann

If the cadenza does not have its own title, devise a title by applying the instructions at **2.3.2.11**.

### 6.28.1.8 Music and Incidental Music for Dramatic Works, Etc.

For music or incidental music composed for a dramatic work, film, etc., construct the authorized access point representing the work by combining (in this order):

- a) the authorized access point representing the composer of the music (see **9.19.1** for persons, **10.10.1** for families, or **11.13.1** for corporate bodies, as applicable)
- b) the preferred title for the work (see **6.14.2**).

Beethoven, Ludwig van, 1770–1827. Egmont  
*Authorized access point for:* Musik zu Goethes Trauerspiel Egmont : op. 84 / Ludwig van Beethoven. *A musical score*

Finzi, Gerald, 1901–1956. Love's labours lost  
*Authorized access point for:* Love's labours lost : complete incidental music / Gerald Finzi ; edited by Jeremy Dale Roberts. *A musical score for incidental music for Shakespeare's play*

Steiner, Max, 1888–1971. King Kong  
*Authorized access point for:* King Kong : the complete 1933 film score / Steiner. *An audio recording*

North, Alex. Good morning, Vietnam  
*Authorized access point for:* Good morning, Vietnam / music, Alex North. *A musical score*

## ADDITIONS TO ACCESS POINTS REPRESENTING MUSICAL WORKS

### 6.28.1.9 Additions to Access Points Representing Musical Works with Titles That Are Not Distinctive 2013/07

Make additions to access points if the preferred title for the work (see **6.14.2**) consists solely of the name of a type, or of two or more types, of composition. Add the following elements (in this order), as applicable:

- a) medium of performance (see 6.15)
- b) numeric designation (see 6.16)
- c) key (see 6.17).

Enesco, Georges, 1881–1955. Sonatas, violin, piano, no. 2, op. 6, F minor

### **Exception**

Do not add the medium of performance if one or more of the following conditions apply:

- a) the medium is implied by the title

Peeters, Flor, 1903–1986. Chorale preludes, op. 69

*Implied medium: organ*

Poulenc, Francis, 1899–1963. Mass, G major

*Implied medium: voices, with or without accompaniment*

Martinů, Bohuslav, 1890–1959. Overture

*Implied medium: orchestra*

Mitchell, Joni. Songs

*Implied medium: solo voice or voices with accompaniment for keyboard stringed instrument or, if in a “popular” idiom, solo voice or voices with instrumental and/or vocal accompaniment*

Strauss, Richard, 1864–1949. Lieder, op. 10

*Implied medium: solo voice or voices with accompaniment for keyboard stringed instrument or, if in a “popular” idiom, solo voice or voices with instrumental and/or vocal accompaniment*

Kodály, Zoltán, 1882–1967. Symphony

*Implied medium: orchestra*

If, however, the medium of performance is not the one implied by the title, add the medium.

Widor, Charles Marie, 1844–1937. Symphonies, organ

Rapf, Kurt. Requiem, organ, horns (4), trumpets (4), trombones (3), tuba, percussion

Raff, Joachim, 1822–1882. Sinfonietta, flutes (2), oboes (2), clarinets (2), bassoons (2), horns (2), op. 188, F major

Goehr, Alexander, 1932–. Songs, clarinet, viola accompaniment

- b) the work consists of a set of compositions for different media, or is one of a series of works with the same title but for different media

Fontana, Giovanni Battista, died 1630. Sonatas (1641)

*Six sonatas for 1 violin, three for 2 violins, three for violin and bassoon, five for 2 violins and bassoon, and one for 3 violins, all with continuo*

Leonarda, Isabella, 1620–1704. Sonatas, op. 16

*Eleven sonatas for 2 violins and continuo and one for violin and continuo*

Monteverdi, Claudio, 1567–1643. Madrigals, book 1  
*For 5 voices*

Monteverdi, Claudio, 1567–1643. Madrigals, book 7  
*For 1–6 voices and instruments*

Persichetti, Vincent, 1915–1987. Serenades, no. 14  
*For solo oboe*

Persichetti, Vincent, 1915–1987. Serenades, no. 15  
*For harpsichord*

- c) the medium was not indicated by the composer
- d) the medium of performance cannot be recorded succinctly and other elements are more useful for identifying the work (e.g., thematic index number or opus number, see **6.16**).

Mozart, Wolfgang Amadeus, 1756–1791. Divertimenti, K. 251, D major

### 6.28.1.9.1 Additions for Access Points When Medium of Performance, Etc. Insufficient, or Not Available

*If:*

the titles are not distinctive

*and*

the medium of performance, numeric designation, and key are not sufficient, or are not available, to distinguish between them

*then:*

add one of the following elements (in this order of preference):

- a) the year of completion of composition (see **6.4**)
- b) the year of original publication (see **6.4**)
- c) any other identifying element, such as place of composition (see **6.5**), or the name of the first publisher (see **6.6**).

Delius, Frederick, 1862–1934. Pieces, piano (1890)

Delius, Frederick, 1862–1934. Pieces, piano (1923)

Krebs, Johann Ludwig, 1713–1780. Trio sonatas, flutes, continuo (Nuremberg, Germany)

Geminiani, Francesco, 1687–1762. Solos, flute, continuo (Bland)

Philidor, Pierre Danican, 1681–1731. Suites, op. 1 (Foucault)

Agnesi, Maria Teresa, 1720–1795. Sonatas, harpsichord, G major (Badische Landesbibliothek Karlsruhe)

Agnesi, Maria Teresa, 1720–1795. Sonatas, harpsichord, G major (Biblioteca estense)

Gervasio, Giovanni Battista, approximately 1725–approximately 1785. Sonatas, mandolin, continuo, D major (Bibliothèque nationale de France L 2768)

Gervasio, Giovanni Battista, approximately 1725–approximately 1785. Sonatas, mandolin, continuo, D major (Bibliothèque nationale de France Ms. 2082)

### 6.28.1.10 Additions to Access Points Representing Musical Works with Distinctive Titles

Make additions to access points if needed to distinguish the access point from one that is the same or similar but represents a different work or represents a person, family, corporate body, or place. Add one of the following elements, as appropriate:

- either*
- a) the medium of performance (see 6.15)
- or*
- b) another distinguishing characteristic of the work (see 6.6).

Use the same type of addition for each of the access points for different musical works with identical titles.

Debussy, Claude, 1862–1918. Images, orchestra  
 Debussy, Claude, 1862–1918. Images, piano  
**not** Debussy, Claude, 1862–1918. Images (Piano work)  
 Granados, Enrique, 1867–1916. Goyescas (Opera)  
 Granados, Enrique, 1867–1916. Goyescas (Piano work)  
**not** Granados, Enrique, 1867–1916. Goyescas, piano

#### 6.28.1.10.1 Additions to Resolve Conflict

If the additions at 6.28.1.10 do not resolve the conflict, add one or more of the following:

- a) a numeric designation (see 6.16)
  - b) key (see 6.17)
  - c) the year of completion of composition (see 6.4)
  - d) the year of original publication (see 6.4)
- and/or*
- e) any other identifying element, such as place of composition (see 6.5), or the name of the first publisher (see 6.6).

Bach, Johann Sebastian, 1685–1750. Was Gott tut, das ist wohlgetan (Chorale prelude)  
 Bach, Johann Sebastian, 1685–1750. Was Gott tut, das ist wohlgetan (Cantata), BWV 98  
 Bach, Johann Sebastian, 1685–1750. Was Gott tut, das ist wohlgetan (Cantata), BWV 99

### 6.28.1.11 Additions to Access Points Representing Compilations of Musical Works

2013/07

For a compilation containing works of one type, add the medium of performance to the access point, unless the medium is the same as the one implied by the title or unless the works are for various media. Record the conventional title *Selections* following the medium, as applicable.

Chopin, Frédéric, 1810–1849. Polonaises, piano  
 Haydn, Joseph, 1732–1809. Quartets, strings  
 Grieg, Edvard, 1843–1907. Sonatas, violin, piano  
 Scriabin, Aleksandr Nikolayevich, 1872–1915. Sonatas, piano. Selections

**but**

Beethoven, Ludwig van, 1770–1827. Symphonies. Selections

*Implied medium: orchestra*

Leclerc, Félix. Songs

*Implied medium: solo voice or voices with instrumental and/or vocal accompaniment*

Poulenc, Francis, 1899–1963. Concertos. Selections

*For various media*

## 6.28.2 Authorized Access Point Representing a Part or Parts of a Musical Work

### 6.28.2.1 General Guidelines

Construct the authorized access point representing a part or parts of a musical work by applying the instructions at 6.28.2.2–6.28.2.4, as applicable.

### 6.28.2.2 One Part

Construct the authorized access point representing a part of a musical work by combining (in this order):

- a) the authorized access point representing the work as a whole (see 6.28.1)
- b) the preferred title for the part (see 6.14.2.7.1).

Brahms, Johannes, 1833–1897. Ungarische Tänze. Nr. 5

Verdi, Giuseppe, 1813–1901. Aïda. Celeste Aïda

Larson, Jonathan. Rent. Seasons of love

Beethoven, Ludwig van, 1770–1827. Symphonies, no. 1, op. 21, C major. Andante cantabile con moto

Mozart, Wolfgang Amadeus, 1756–1791. Così fan tutte. Come scoglio

Vivaldi, Antonio, 1678–1741. Estro armonico. N. 8

Schumann, Robert, 1810–1856. Album für die Jugend. Nr. 30

Schumann, Robert, 1810–1856. Album für die Jugend. Nr. 2, Soldatenmarsch

Praetorius, Hieronymus, 1560–1629. Opus musicum. Cantiones sacrae. O vos omnes

Handel, George Frideric, 1685–1759. Messiah. Pifa

Verdi, Giuseppe, 1813–1901. Traviata. Atto 3o. Preludio

### 6.28.2.3 Two or More Parts 2013/07

When identifying two or more parts of a musical work, construct authorized access points for each of the parts. Apply the instructions at 6.14.2.7.1.

Brahms, Johannes, 1833–1897. Ungarische Tänze. Nr. 5

Brahms, Johannes, 1833–1897. Ungarische Tänze. Nr. 6

Rossini, Gioacchino, 1792–1868. Il barbiere di Siviglia. Largo al factotum

Rossini, Gioacchino, 1792–1868. Il barbiere di Siviglia. Una voce poco fa

Schubert, Franz, 1797–1828. Impromptus, piano, D. 899. No. 2

Schubert, Franz, 1797–1828. Impromptus, piano, D. 899. No. 4

### **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** and **6.14.2.7.2 alternative**)
- b) the term *Selections* following the preferred title for the whole work.

Brahms, Johannes, 1833–1897. Ungarische Tänze. Selections

*Resource described:* Ungarische Tänze : Nr. 5/6, für Klavier zu vier Händen / Johannes Brahms. *A score*

Wagner, Richard, 1813–1883. Die Meistersinger von Nürnberg. Selections

*Resource described:* Die Meistersinger von Nürnberg : Auszüge / Richard Wagner. *An audio recording of excerpts from Wagner's opera*

Rodgers, Richard, 1902–1979. The king and I. Selections

*Resource described:* Rodgers & Hammerstein's The king and I : selected highlights / music by Richard Rodgers ; book and lyrics by Oscar Hammerstein II. *An audio recording*

Paganini, Nicolò, 1782–1840. Caprices, violin, M.S. 25. Selections

*Resource described:* Trois caprices pour violon seul / N. Paganini. *A score of the ninth, thirteenth, and seventeenth caprices; the complete work consists of twenty-four parts*

## 6.28.2.4 Two or More Unnumbered Parts Designated by the Same General Term

*If:*

a part of a musical work is designated by the same general term as other parts

*and*

the part is unnumbered

*then:*

add to the access point representing the part one or more of the identifying elements covered in the instructions at **6.28.1.9–6.28.1.11**. Add as many as are necessary to distinguish the part.

Cima, Giovanni Paolo, flourished 1598–1622. Concerti ecclesiastici. Sonata, violin, cornett, violone, trombone, continuo

Cima, Giovanni Paolo, flourished 1598–1622. Concerti ecclesiastici. Sonata, cornett, violin, continuo

If such additions are not appropriate, determine the number of the part in the set and add it.

Milán, Luis, 16th century. Maestro. Pavana (No. 23)

Milán, Luis, 16th century. Maestro. Pavana (No. 24)

Milán, Luis, 16th century. Maestro. Fantasia del primero tono (No. 1)

Milán, Luis, 16th century. Maestro. Fantasia del primero tono (No. 4)



## 6.28.3 Authorized Access Point Representing a Musical Expression

### 6.28.3.1 General Guidelines on Constructing Authorized Access Points Representing Musical Expressions

Apply the instructions at **6.28.3.2–6.28.3.6** when constructing the authorized access point representing one of the following types of musical expression:

- a) arrangements, transcriptions, etc. (see **6.28.3.2**)
- b) added accompaniments, etc. (see **6.28.3.3**)
- c) sketches (see **6.28.3.4**)
- d) vocal and chorus scores (see **6.28.3.5**)
- e) translations (see **6.28.3.6**).

For other types of musical expressions, construct the authorized access point by applying the instructions at **6.27.3**.

### 6.28.3.2 Arrangements, Transcriptions, Etc.

The instructions at **6.28.3.2.1–6.28.3.2.2** apply to an arrangement, transcription, etc., of one or more works of one composer (or of parts of one composer's works) if the arrangement, transcription, etc., falls into one or more of the following categories:

- a) arrangements, transcriptions, versions, settings, etc., in which music for one medium of performance has been rewritten for another
- b) simplified versions of previously existing musical works.

#### 6.28.3.2.1 Arrangements of "Classical," Etc. Music

For an arrangement, etc., of a work or part or parts of a work that belong, broadly speaking, to the category of "serious," "classical," or "art" music, construct the authorized access point by combining (in this order).

- a) the authorized access point representing the original work (see **6.28.1**) or part or parts of the work (see **6.28.2**), as applicable
- b) the term *arranged*.

Apply this instruction also to a transcription by the original composer.

Berlioz, Hector, 1803–1869. Corsaire; arranged

*Resource described:* The corsaire : overture for concert band / transcribed by Gunther Schuller. *Transcription of a Berlioz overture composed originally for orchestra*

Respighi, Ottorino, 1879–1936. Uccelli; arranged

*Resource described:* The birds / Respighi. *Arranged for Japanese instruments by H. Okano*

Schubert, Franz, 1797–1828. Octet, clarinet, horn, bassoon, violins, viola, violoncello, double bass, D. 803, F major; arranged

*Resource described:* Grosses Octet für zwei Violinen, Viola, Violoncello, Contrabass, Horn, Fagott und Clarinette, op. 166 / komponirt von Franz Schubert ; Arrangement für das Pianoforte zu vier Händen bearbeitet von S. Leithner. *Arranged for piano, four hands*

Ravel, Maurice, 1875–1937. Pavane pour une infante défunte; arranged

*Resource described:* Pavane pour une infante défunte : pour petit orchestre / Maurice Ravel. *Originally for piano; transcription by the composer*

Satie, Erik, 1866–1925. Piano music. Selections; arranged

*Resource described:* Pièces pour guitare / Erik Satie. *Selected piano works by Satie transcribed for guitar*

### 6.28.3.2.2 Arrangements of "Popular" Music 2013/07

For an arrangement, etc., of a work or part or parts of a work that belong, broadly speaking, to the category of music in the "popular" idiom (e.g., rock, jazz), use the authorized access point representing the original work (see 6.28.1) or part or parts of the work (see 6.28.2), as applicable. Add *arranged* only if the resource being described is:

***either***

- a) an instrumental work arranged for vocal or choral performance
- or***
- b) a vocal work arranged for instrumental performance.

**MacDermot, Galt. Hair; arranged**

*Resource described:* Hair '72 : the American tribal love-rock musical / [lyrics] by James Rado, Gerome Ragni ; [music by] Galt MacDermot ; concert band arranged by Len Goldstyne. *Vocal music arranged for band*

**Townshend, Pete. Songs. Selections; arranged**

*Resource described:* Who's serious : symphonic music of the Who. *Selected rock songs by Townshend arranged for orchestra*

**Brubeck, Dave. Blue rondo à la Turk; arranged**

*Resource described:* Blue rondo à la Turk : SSAATTBB a cappella / music, Dave Brubeck ; arr. Ward Swingle. *Originally written for jazz quartet; arranged for unaccompanied mixed chorus*

**John, Elton. Candle in the wind; arranged**

*Resource described:* Candle in the wind / music by Elton John ; words by Bernie Taupin ; arranged by Michael Sweeney. *Song arranged for jazz ensemble*

***but***

**Carmichael, Hoagy, 1899–1981. Songs. Selections**

*Resource described:* Hoagy Carmichael : a choral portrait : for S.A.B. voices and piano with optional guitar, bass, drums, and vibraphone / music by Hoagy Carmichael ; arranged by Robert Sterling. *Selected songs by Carmichael arranged for accompanied choral performance*

**Brubeck, Dave. Blue rondo à la Turk**

*Resource described:* Blue rondo à la Turk / Dave Brubeck ; arranged for string quartet by Jeremy Cohen. *Originally written for jazz quartet*

**Deep river**

*Authorized access point for:* Deep river / transcription by Hugo Frey. *An arrangement for voice and piano of the spiritual*

### 6.28.3.3 Added Accompaniments, Etc.

If an instrumental accompaniment or additional parts have been added to a work or part or parts of a work, use the authorized access point representing the original work (see 6.28.1) or part or parts of the work (see 6.28.2), as applicable.

**Bach, Johann Sebastian, 1685–1750. Sonaten und Partiten, violin, BWV 1001–1006**

*Authorized access point for:* Sechs Sonaten für Violine solo / von Joh. Seb. Bach ; herausgegeben von J. Hellmesberger ; Klavierbegleitung von Robert Schumann. *Solo violin sonatas by Bach with added piano accompaniment by Schumann*

### 6.28.3.4 Sketches

For a work or part or parts of a work consisting of a composer's sketches, construct the authorized access point by combining (in this order):

- a) the authorized access point representing the completed work
- b) the term *Sketches* following the preferred title for the whole work.

Szymanowski, Karol, 1882–1937. Harnasie (Sketches)  
 Beethoven, Ludwig van, 1770–1827. Quartets, strings, no. 1–6, op. 18 (Sketches)  
 Gillis, Don, 1912–1978. Quartets, strings, no. 6. Passacaglia (Sketches)  
 Moore, Douglas, 1893–1969. Works. Selections (Sketches)

### 6.28.3.5 Vocal and Chorus Scores

For a vocal or chorus score, construct the authorized access point by combining (in this order):

- a) the authorized access point representing the work (see 6.28.1) or part or parts of the work (see 6.28.2)
- b) one of the following terms, as applicable:  
*Vocal score*  
*Vocal scores*  
*Chorus score*  
*Chorus scores.*

Handel, George Frideric, 1685–1759. Messiah. Vocal score  
 Sullivan, Arthur, 1842–1900. Mikado. Chorus score  
 Wagner, Richard, 1813–1883. Operas. Vocal scores

### 6.28.3.6 Translations

*If:*

the text of a vocal work (or part or parts of a vocal work) is a translation

*or*

the texts of all the works in a compilation are translations

*then:*

construct the authorized access point by adding the name of the language to the authorized access point representing the work, part or parts, or compilation, as applicable. Record the name of the language by applying the instructions at 6.11.

Bizet, Georges, 1838–1875. Carmen. German  
*Resource described:* Carmen : Oper in 4 Akten / Bizet ; deutsche Übersetzung, D. Louis

Schönberg, Claude-Michel. Misérables. Danish  
*Resource described:* Les misérables / musical af Alan Boubil og Claude-Michel Schönberg ; tekst, Herbert Kretzmer ; oversættelse, Niels Brunse. *An audio recording of the musical, sung in Danish; Schönberg is the composer*

If the resource described contains expressions of the work in more than one language, create access points for each of the language expressions.

Handel, George Frideric, 1685–1759. Messiah. Vocal score. German

Handel, George Frideric, 1685–1759. Messiah. Vocal score. English

*Resource described:* Der Messias : Oratorium = The Messiah : sacred oratorio / von G.F. Händel ; Klavierauszug mit deutschem und englischem Text ; nach W.A. Mozart's Bearbeitung ; neu revidiert von Josef Reiter

Brel, Jacques. Ne me quitte pas. English

Brel, Jacques. Ne me quitte pas. French

*Resource described:* If you go away = Ne me quitte pas / music and French lyric by Jacques Brel ; English lyric by Rod McKuen

Schumann, Robert, 1810–1856. Songs. French

Schumann, Robert, 1810–1856. Songs. German

*Resource described:* Collection complète des mélodies pour chant avec accompagnement de piano / de Robert Schumann ; traduction française et texte original

## 6.28.4 Variant Access Point Representing a Musical Work or Expression

### 6.28.4.1 General Guidelines on Constructing Variant Access Points Representing Musical Works

Use a variant title for the work (see 6.14.3) as the basis for a variant access point.

Om arme

Ome arme

Omme arme

*Authorized access point for the work:* Homme armé

Coming for to carry me home

*Authorized access point for the work:* Swing low, sweet chariot

God save the Queen

My country, 'tis of thee

*Authorized access point for the work:* God save the King

If the authorized access point for a work has been constructed by using the authorized access point representing a person, family, or corporate body followed by the preferred title for the work (see 6.28.1.1–6.28.1.8), construct a variant access point by combining (in this order):

- a) the authorized access point representing that person (see 9.19.1), family (see 10.10.1), or corporate body (see 11.13.1)
- b) the variant title for the work.

Grieg, Edvard, 1843–1907. Mountain maid

Grieg, Edvard, 1843–1907. Fille de la montagne

Grieg, Edvard, 1843–1907. Kind der Berge

*Authorized access point for the work:* Grieg, Edvard, 1843–1907. Haugtussa

Rossini, Gioacchino, 1792–1868. Almaviva

*Authorized access point for the work:* Rossini, Gioacchino, 1792–1868. Barbiere di Siviglia

Strauss, Johann, 1825–1899. Pink champagne

*Authorized access point for the work:* Strauss, Johann, 1825–1899. Fledermaus (Pink champagne)

Make additions to the variant access point, if considered important for identification. Apply the instructions at 6.28.1.9–6.28.1.11, as applicable.

**America (Song)**

*Authorized access point for the work:* God save the King

Rubinstein, Anton, 1829–1894. Etüden, piano, op. 23

Rubinstein, Anton, 1829–1894. Studies, piano, op. 23

*Authorized access point for the work:* Rubinstein, Anton, 1829–1894. Études, piano, op. 23

Lœillet, Jacques, 1685–1748. Quintet, recorders, flutes, continuo, B minor

*Authorized access point for the work:* Lœillet, Jacques, 1685–1748. Sonatas, recorders (2), flutes (2), continuo, B minor

Gluck, Christoph Willibald, Ritter von, 1714–1787. Orpheus und Eurydike (1762)

*Authorized access point for the work:* Gluck, Christoph Willibald, Ritter von, 1714–1787. Orfeo ed Euridice

Gluck, Christoph Willibald, Ritter von, 1714–1787. Orpheus und Eurydike (1774)

*Authorized access point for the work:* Gluck, Christoph Willibald, Ritter von, 1714–1787. Orphée et Eurydice

Schubert, Franz, 1797–1828. Forelle (Quintet)

*Authorized access point for the work:* Schubert, Franz, 1797–1828. Quintets, piano, violin, viola, violoncello, double bass, D. 667, A major. *Variant title for this work is identical to the preferred title for a song by Schubert*

Respighi, Ottorino, 1879–1936. Ancient airs and dances (Orchestral work)

*Authorized access point for the work:* Respighi, Ottorino, 1879–1936. Antiche arie e danze per liuto, no. 1–3. *Variant title for this work is identical to a variant title for a piano work by Respighi*

Apply these additional instructions, as applicable:

cadenzas (see **6.28.4.2**)

part of a musical work (see **6.28.4.3**)

compilations of musical works (see **6.28.4.4**)

musical expressions (see **6.28.4.5**).

Construct additional variant access points if considered important for access.

Schubert, Franz, 1797–1828. Quintets, piano, violin, viola, violoncello, double bass, op. 114, A major

*Authorized access point for the work:* Schubert, Franz, 1797–1828. Quintets, piano, violin, viola, violoncello, double bass, D. 667, A major. *Work has two different numeric designations; designation not used in the authorized access point used in a variant access point*

Lœillet, Jacques, 1685–1748. Sonatas, flutes (4), continuo, B minor

*Authorized access point for the work:* Lœillet, Jacques, 1685–1748. Sonatas, recorders (2), flutes (2), continuo, B minor

Bach, Johann Sebastian, 1685–1750. Bist du bei mir

*Authorized access point for the work:* Stölzel, Gottfried Heinrich, 1690–1749. Bist du bei mir. *For many years attributed to Bach*

### 6.28.4.2 Variant Access Point Representing One or More Cadenzas

Construct a variant access point representing one or more cadenzas written to be performed as part of one or more specific musical works by combining (in this order):

- a) the authorized access point representing the composer of the musical work or musical works for which the cadenza or cadenzas were written (see **9.19.1** for persons, **10.10.1** for families, or **11.13.1** for corporate bodies, as applicable)
- b) the preferred title for the musical work or musical works for which the cadenza or cadenzas were written (see **6.14.2**)

- c) the preferred title for the movement of the musical work for which the cadenza or cadenzas were written, when appropriate (see 6.14.2.7)
- d) the term *Cadenza* or *Cadenzas*
- e) another distinguishing term, if needed.

Mozart, Wolfgang Amadeus, 1756–1791. Concertos, piano, orchestra, K. 491, C minor. Allegro. Cadenza (Previn)

*Authorized access point for the work:* Previn, André, 1929–. Cadenza to Mozart's Piano concerto in C minor, KV. 491, 1st movement

Haydn, Joseph, 1732–1809. Concertos, harpsichord, orchestra, H. XVIII, 11, D major. Cadenzas (Badura-Skoda)

*Authorized access point for the work:* Badura-Skoda, Paul. Kadenzen zum Klavierkonzert in D-dur (Hoboken XVIII: 11) von Joseph Haydn

Mozart, Wolfgang Amadeus, 1756–1791. Sonatas, piano, K. 333, B $\flat$  major. Allegretto grazioso. Cadenzas (Landowska)

*Authorized access point for the work:* Landowska, Wanda. Cadenzas for the Piano sonata in B-flat major, K. 333, third movement, by W.A. Mozart

Beethoven, Ludwig van, 1770–1827. Concertos, piano, orchestra, no. 3–4. Cadenzas (Schumann)

*Authorized access point for the work:* Schumann, Clara, 1819–1896. Cadenzen zu Beethoven's Clavier-Concerten

### 6.28.4.3 Variant Access Point Representing a Part of a Musical Work

*If:*

the title of the part of a musical work is distinctive

*and*

the authorized access point representing the part has been constructed by using the authorized access point representing a person, family, or corporate body followed by the preferred title for the work as a whole, followed in turn by the preferred title for the part

*then:*

construct a variant access point representing the part by combining (in this order):

- a) the authorized access point representing that person, family, or corporate body
- b) the preferred title for the part.

Verdi, Giuseppe, 1813–1901. Celeste Aïda

*Authorized access point for the part of the work:* Verdi, Giuseppe, 1813–1901. Aïda. Celeste Aïda

Larson, Jonathan. Seasons of love

*Authorized access point for the part of the work:* Larson, Jonathan. Rent. Seasons of love

Schumann, Robert, 1810–1856. Soldatenmarsch

*Authorized access point for the part of the work:* Schumann, Robert, 1810–1856. Album für die Jugend. Nr. 2, Soldatenmarsch

Beach, H. H. A., Mrs., 1867–1944. Graduale

*Authorized access point for the part of the work:* Beach, H. H. A., Mrs., 1867–1944. Mass, op. 5, E $\flat$  major. Graduale

*If:*

the title of the part of a work is distinctive

*and*

the authorized access point representing the part has been constructed by using the preferred title for the work as a whole, followed by the preferred title for the part

*then:*

construct a variant access point by using the preferred title for the part on its own.

Ecce Rex Darius

*Authorized access point for the part of the work:* Danielis ludus. Ecce Rex Darius

Make additions to the variant access point, if considered important for identification. Apply the instructions at 6.28.1.9–6.28.1.11, as applicable.

Sanctus (Messe de Tournai)

*Authorized access point for the part of the work:* Messe de Tournai. Sanctus. *Addition to access point made to distinguish it from access points representing other works and parts of works with the same preferred title*

Bacon, Ernst, 1898–1990. Last invocation (Song)

*Authorized access point for the part of the work:* Bacon, Ernst, 1898–1990. Songs at parting. Last invocation. *Title of the part is identical to the preferred title for a requiem by Bacon*

Rodgers, Richard, 1902–1979. I married an angel (Song)

*Authorized access point for the part of the work:* Rodgers, Richard, 1902–1979. I married an angel. I married an angel. *A song from a musical with the same title; addition to access point made to distinguish it from the authorized access point representing the whole work*

Barber, Samuel, 1910–1981. Adagios, string quartet

*Authorized access point for the part of the work:* Barber, Samuel, 1910–1981. Quartets, strings, no. 1, op. 11, B minor. Adagio

Busoni, Ferruccio, 1866–1924. Dances, piano, op. 9, no. 5, D major

*Authorized access point for the part of the work:* Busoni, Ferruccio, 1866–1924. Festa di villaggio. Danza

Construct additional variant access points if considered important for access.

Bellini, Vincenzo, 1801–1835. Puritani. Overture

Bellini, Vincenzo, 1801–1835. Puritani. Overture

Bellini, Vincenzo, 1801–1835. Puritani. Preludio

Bellini, Vincenzo, 1801–1835. Puritani. Sinfonia

*Authorized access point for the part of the work:* Bellini, Vincenzo, 1801–1835. Puritani. Atto 1. Introduzione

Arensky, Anton Stepanovich, 1861–1906. Trios, piano, strings, no. 1, op. 32, D minor. Allegro non troppo

*Authorized access point for the part of the work:* Arensky, Anton Stepanovich, 1861–1906. Trios, piano, strings, no. 1, op. 32, D minor. Finale

Wagner, Richard, 1813–1883. Adagio, clarinet, string orchestra, D $\flat$  major

*Authorized access point for the part of the work:* Baermann, Heinrich, 1784–1847. Quintets, clarinet, violins, viola, violoncello, op. 23, E $\flat$  major. Adagio. *Formerly attributed to Richard Wagner as a separate work*

#### 6.28.4.4 Variant Access Point Representing a Compilation of Musical Works

*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)

*and*

the title proper (excluding any alternative title) of the resource being described or the title found in a reference source is not the same as, nor very similar to, the collective title

then:

construct a variant access point representing the compilation combining (in this order):

- a) the authorized access point representing the person (see 9.19.1), family (see 10.10.1), or corporate body (see 11.13.1)
- b) the title proper of the resource being described or the title found in a reference source.

Vierne, Louis, 1870–1937. Complete organ works  
 Vierne, Louis, 1870–1937. Œuvres complètes pour orgue  
 Vierne, Louis, 1870–1937. Sämtliche Orgelwerke  
*Authorized access point for the compilation:* Vierne, Louis, 1870–1937. Organ music

Takemitsu, Tōru. Complete Takemitsu edition  
 Takemitsu, Tōru. Takemitsu Tōru zenshū  
 Takemitsu, Tōru. 武満徹全集  
*Authorized access point for the compilation:* Takemitsu, Tōru. Works

Bach, Johann Sebastian, 1685–1750. Best of Bach  
*Authorized access point for the compilation:* Bach, Johann Sebastian, 1685–1750. Works. Selections

Bartók, Béla, 1881–1945. Selected works for piano  
*Authorized access point for the compilation:* Bartók, Béla, 1881–1945. Piano music. Selections

Make additions to the variant access point, if considered important for identification. Apply the instructions at 6.28.1.9–6.28.1.11, as applicable.

Beethoven, Ludwig van, 1770–1827. Ludwig van Beethoven's Werke (1862)  
*Authorized access point for the compilation:* Beethoven, Ludwig van, 1770–1827. Works (1862)

Beethoven, Ludwig van, 1770–1827. Ludwig van Beethoven's Werke (1949)  
*Authorized access point for the compilation:* Beethoven, Ludwig van, 1770–1827. Works (1949)

Glazunov, Aleksandr Konstantinovich, 1865–1936. Orchestral works (Naxos)  
*Authorized access point for the compilation:* Glazunov, Aleksandr Konstantinovich, 1865–1936. Orchestra music (Naxos)

Hindemith, Paul, 1895–1963. Pieces, double bass  
 Hindemith, Paul, 1895–1963. Stücke, double bass  
*Authorized access point for the compilation:* Hindemith, Paul, 1895–1963. Double bass music

Construct additional variant access points if considered important for access.

Cimarosa, Domenico, 1749–1801. Sonatas, harpsichord  
 Cimarosa, Domenico, 1749–1801. Sonatas, piano  
*Authorized access point for the compilation:* Cimarosa, Domenico, 1749–1801. Sonatas, keyboard instrument

### 6.28.4.5 Variant Access Point Representing a Musical Expression

If a variant title for a musical work is associated with a particular expression of the work, use that variant title to construct the variant access point representing that expression.

Fanfare and National anthem  
*Authorized access point for the expression:* God save the King; arranged



*If:*

a variant title for a musical work is associated with a particular expression of the work  
*and*

the authorized access point representing the expression has been constructed by using the authorized access point representing a person, family or corporate body followed by the preferred title for the work and one or more additions identifying the expression

*then:*

construct a variant access point representing the expression by combining (in this order):

- a) the authorized access point representing the person, family or corporate body
- b) the variant title associated with that expression.

Poulenc, Francis, 1899–1963. Carmelites

*Authorized access point for the expression:* Poulenc, Francis, 1899–1963. Dialogues des Carmélites. English

Tower, Joan, 1938– . Celebration fanfare

*Authorized access point for the expression:* Tower, Joan, 1938– . Stepping stones. Love and celebration; arranged

Nyman, Michael. Film music for solo piano

*Authorized access point for the expression:* Nyman, Michael. Motion picture music. Selections; arranged

Strauss, Richard, 1864–1949. Skizzen zu Intermezzo

*Authorized access point for the expression:* Strauss, Richard, 1864–1949. Intermezzo (Sketches)

Make additions to the variant access point, if considered important for identification. Apply the instructions at **6.28.1.9–6.28.1.11**, as applicable.

Shostakovich, Dmitriï Dmitrievich, 1906–1975. Chamber symphony, op. 83a

Shostakovich, Dmitriï Dmitrievich, 1906–1975. Kammersinfonie, op. 83a

*Authorized access point for the expression:* Shostakovich, Dmitriï Dmitrievich, 1906–1975. Quartets, strings, no. 4, op. 83, D major; arranged

Henselt, Adolf von, 1814–1889. Berceuse, flute, piano, G $\flat$  major

*Authorized access point for the expression:* Henselt, Adolf von, 1814–1889. Wiegenlied; arranged

Barber, Samuel, 1910–1981. Adagios, string orchestra

Barber, Samuel, 1910–1981. Adagios, orchestra

*Authorized access point for the expression:* Barber, Samuel, 1910–1981. Quartets, strings, no. 1, op. 11, B minor. Adagio; arranged

Copland, Aaron, 1900–1990. House on the hill (Sketches)

*Authorized access point for the expression:* Copland, Aaron, 1900–1990. Choruses (1925). House on the hill (Sketches)

Sullivan, Arthur, 1842–1900. I have a song to sing, O! (Collection)

*Authorized access point for the expression:* Sullivan, Arthur, 1842–1900. Operas. Vocal scores. Selections.

*Variant title for the expression is identical to the title of a song from Sullivan's opera The Yeomen of the Guard*

Construct additional variant access points if considered important for access.

## 6.29 Constructing Access Points to Represent Legal Works and Expressions

### 6.29.1 Authorized Access Point Representing a Legal Work

#### 6.29.1.1 General Guidelines on Constructing Authorized Access Points Representing Legal Works

##### 6.29.1.1.1 Laws, Etc.

Apply the instructions at 6.29.1.2–6.29.1.31 when constructing the authorized access point representing one of the following types of legal works:

- a) laws, etc. (see 6.29.1.2–6.29.1.6)
- b) administrative regulations, etc., that are not laws (see 6.29.1.7–6.29.1.9)
- c) court rules (see 6.29.1.10–6.29.1.12)
- d) constitutions, charters, etc., of intergovernmental and non-jurisdictional bodies (see 6.29.1.13–6.29.1.14)
- e) treaties, international agreements, etc. (see 6.29.1.15–6.29.1.20)
- f) law reports, citations, digests, etc. (see 6.29.1.21–6.29.1.23)
- g) court proceedings, etc. (see 6.29.1.24–6.29.1.31).

##### 6.29.1.1.2 Categories Excluded from Laws, Etc.

Apply the instructions at 6.29.1.2–6.29.1.6 to:

- a) legislative enactments and decrees of political jurisdictions (including fundamental laws such as constitutions, charters, etc.)
- b) decrees of a chief executive having the force of law (all hereinafter referred to as laws).

For administrative regulations that are not laws, see 6.29.1.7–6.29.1.9.

For court rules, see 6.29.1.10–6.29.1.12.

For treaties and similar formal agreements, see 6.29.1.15–6.29.1.20.

##### 6.29.1.1.3 Annotated Editions of Laws and Commentaries

For annotated editions of laws and commentaries, see 6.27.1.6.

##### 6.29.1.1.4 Other Types of Legal Works

For other types of legal works, apply the general guidelines and instructions at 6.27.1.

##### 6.29.1.1.5 Additions to the Authorized Access Point

Make additions to the authorized access point by applying the instructions at 6.29.1.32–6.29.1.34, as applicable.

#### LAWS, ETC.

### 6.29.1.2 Laws Governing One Jurisdiction

For laws governing one jurisdiction, construct the authorized access point representing the work by combining (in this order):

- a) the authorized access point representing the jurisdiction governed by the laws (see **11.13.1**)
- b) the preferred title for the law or laws (see **6.19.2**).

Canada. Canada Corporations Act

*Authorized access point for:* Canada Corporations Act : chap. 53, R.S.C. 1952, as amended

Catawba Indian Nation. Constitution and By-laws of the Catawba Indian Tribe of South Carolina

*Authorized access point for:* Constitution and By-laws of the Catawba Indian Tribe of South Carolina

Austria. Arbeitszeitgesetz

*Authorized access point for:* Arbeitszeitgesetz (AZG) : Bundesgesetz vom 11. Dezember 1969

Richmond (Va.). Building code of the city of Richmond, Virginia

*Authorized access point for:* Building code of the city of Richmond, Virginia

California. Labor Code

*Authorized access point for:* California Labor Code. *Citation title:* Labor Code

United States. Constitution of the United States

*Authorized access point for:* The Constitution of the United States

Kosovo (Republic). Kushtetuta e Republikës së Kosovës

*Authorized access point for:* Kushtetuta e Republikës së Kosovës

Colima (Mexico : State). Constitución Política del Estado Libre y Soberano de Colima

*Authorized access point for:* Constitución Política del Estado Libre y Soberano de Colima

Alaska. Constitution of the State of Alaska

*Authorized access point for:* The Constitution of the State of Alaska

Canada. Constitution Act, 1982

*Authorized access point for:* The Constitution Act, 1982

Los Angeles County (Calif.). Charter of the County of Los Angeles

*Authorized access point for:* Charter of the County of Los Angeles

Australia. Laws, etc.

*Authorized access point for:* Acts of the Parliament of the Commonwealth of Australia

United States. Laws, etc.

*Authorized access point for:* United States code

### 6.29.1.3 Laws Governing More Than One Jurisdiction

For a compilation of laws governing more than one jurisdiction, apply the instructions at **6.27.1.4**.

Narcotic laws of Mexico and the United States of America

*Authorized access point for:* The narcotic laws of Mexico and the United States of America. *Cover title:* Drugs and the law : compilation of laws on narcotics and dangerous drugs from the United States of America, the United States of Mexico, the state of California, and the state of Baja California

### 6.29.1.4 Administrative Regulations, Etc., That Are Laws

In certain jurisdictions, administrative regulations, rules, etc., are treated as laws (as is the case in the United Kingdom and Canada). For administrative regulations, etc., from such jurisdictions, construct the authorized access point by applying the instructions appropriate for the regulations as laws (see **6.29.1.2** and **6.29.1.3**).

Canada. Queen's regulations and orders for the Canadian Forces (1994 revision)

*Authorized access point for:* The Queen's regulations and orders for the Canadian Forces (1994 revision) : issued under the authority of the National Defence Act = Ordonnances et règlements royaux applicables aux Forces canadiennes (révision de 1994) : publiés en vertu de l'autorité conférée par la Loi sur la défense nationale

New Brunswick. Laws, etc.

*Authorized access point for:* Regulations of New Brunswick

If a law or laws are published together with the regulations, etc., made pursuant to the law or laws, construct the authorized access point representing the work by applying the instructions appropriate for the law or laws (see 6.29.1.2 or 6.29.1.3, as applicable).

New Brunswick. Laws, etc.

*Authorized access point for:* N.B. acts and regulations

### 6.29.1.5 Bills and Drafts of Legislation

For legislative bills, construct the authorized access point representing the work by combining (in this order):

- a) the authorized access point representing the appropriate legislative body (see 11.13.1)
- b) the preferred title for the legislative bill (see 6.19.2).

Australia. Parliament. House of Representatives. Second Corporate Law Simplification Bill

*Authorized access point for:* Second Corporate Law Simplification Bill : second draft

United States. Congress (70th, 1st session : 1927–1928). Senate. Bill to designate a building site for the National Conservatory of Music of America, and for other purposes

*Authorized access point for:* A bill to designate a building site for the National Conservatory of Music of America, and for other purposes : 70th Congress, 1st session, S.2170

South Africa. Parliament (1994– ). National Assembly. Electronic Communications and Transactions Bill

*Authorized access point for:* Electronic Communications and Transactions Bill / Republic of South Africa. — “As introduced in the National Assembly as a section 75 Bill”

For other drafts of legislation, apply the general guidelines and instructions at 6.27.1.

Williston, Samuel, 1861–1963. Draft of an act relating to the sale of goods

*Authorized access point for:* Draft of an act relating to the sale of goods / by Samuel Williston

Ontario. Ministry of Housing. Local Planning Policy Branch. Planning act

*Authorized access point for:* The planning act : a draft for public comment. *Issued by the Ontario Ministry of Housing, Local Planning Policy Branch*

### 6.29.1.6 Ancient Laws, Certain Medieval Laws, Customary Laws, Etc.

For the laws of ancient jurisdictions; laws of non-western jurisdictions before the adoption of legislative institutions based on western models; and customary laws, tribal laws, etc., use as the authorized access point (in this order of preference):

- a) the title by which the law or early compilation of laws is known (see 6.19.2.6)
- b) the title proper (excluding any alternative title) of the resource containing the laws, etc.

**Lex Salica**

*Authorized access point for:* Lex Salica : the ten texts with the glosses and the Lex Emendata

**Institutiones**

*Authorized access point for:* Imperatoris Iustiniani Institutionum libri quattuor / with introductions, commentary, and excursus by J.B. Moyle

**Code of Hammurabi**

*Authorized access point for:* The oldest code of laws in the world : the code of laws promulgated by Hammurabi, King of Babylon

**Russkaia Pravda**

*Authorized access point for:* Pravda Russkaia / pod red. B.D. Grekova. *Laws known by the title Russkaia Pravda*

**Fontes iuris Romani antejustiniani**

*Authorized access point for:* Fontes iuris Romani antejustiniani / in usum scholarum ediderunt S. Riccobono, J. Baviera, C. Ferrini, J. Furlani et V. Arangio-Ruiz juris antecessores

**ADMINISTRATIVE REGULATIONS, ETC., THAT ARE NOT LAWS****6.29.1.7 Administrative Regulations, Etc., Promulgated by Government Agencies, Etc., That Are Not Laws**

In certain jurisdictions, administrative regulations, rules, etc., are promulgated by government agencies or agents under authority granted by one or more laws (as is the case in the United States). For administrative regulations, etc., from such jurisdictions, construct the authorized access point representing the work by combining (in this order):

- a) the authorized access point representing the agency or agent (see 11.13.1)
- b) the preferred title for the regulations, etc. (see 6.19.2).

**Illinois. Department of Public Health. Rules and regulations for recreational areas**

*Authorized access point for:* Rules and regulations for recreational areas : prescribed under the Recreational Area Licensing Act, chapter 111 1/2, paragraphs 761–792 inclusive. *Promulgated by the Illinois Department of Public Health*

**6.29.1.8 Laws and Derived Regulations, Etc., Issued Together**

If a law or laws are issued together with the regulations, etc., derived from the law or laws, use the authorized access point appropriate for whichever appears first in the preferred source of information of the resource being described.

**United States. Department of Labor. Regulations and principal statutes applicable to contractors and subcontractors on public building and public work and on building and work financed in whole or in part by loans or grants from the United States**

*Authorized access point for:* Regulations and principal statutes applicable to contractors and subcontractors on public building and public work and on building and work financed in whole or in part by loans or grants from the United States / United States Department of Labor. *Includes several statutes, in whole and in part*

Germany (West). Gewerbesteuer-gesetz

*Authorized access point for:* Gewerbesteuer-Veranlagung 1966 : Gewerbesteuer-gesetz und Gewerbesteuer-Durchführungsverordnung mit Gewerbesteuer-Richtlinien .... *Regulations and guidelines included were promulgated by the Bundesministerium der Finanzen of West Germany*

If only the law or laws are mentioned in the title proper, use the authorized access point appropriate for the law or laws.

If only the regulations are mentioned in the title proper, use the authorized access point appropriate for the regulations.

If the evidence of the preferred source of information is ambiguous or insufficient, use the authorized access point appropriate for the law or laws.

**Alternative**

If a law or laws are issued together with the regulations, etc., derived from the law or laws, use the authorized access point appropriate to the law or laws. Use this access point regardless of whether the law or laws or the regulations, etc., appear first in the preferred source of information of the resource being described.

### 6.29.1.9 Compilations of Administrative Regulations, Etc.

For compilations of regulations, etc., promulgated by government agencies, etc., apply the instructions at 6.27.1.4.

## COURT RULES

### 6.29.1.10 Rules Governing a Single Court

For court rules governing a single court (regardless of their official nature, e.g., laws, administrative regulations), construct the authorized access point representing the work by combining (in this order):

- a) the authorized access point representing the court (see 11.13.1)
- b) the preferred title for the rules (see 6.19.2).

United States. Tax Court. Rules of practice and procedure of the United States Tax Court

*Authorized access point for:* Rules of practice and procedure of the United States Tax Court

Zimbabwe. Supreme Court. Rules of the Supreme Court of Zimbabwe

*Authorized access point for:* Rules of the Supreme Court of Zimbabwe

Ontario. Superior Court of Justice. Ontario Superior Court practice

*Authorized access point for:* Ontario Superior Court practice

### 6.29.1.11 Compilations of Rules Governing More Than One Court of a Single Jurisdiction

For a compilation of rules governing more than one court of a single jurisdiction but enacted as laws of that jurisdiction, apply the instructions at 6.29.1.2.

For all other compilations of court rules governing more than one court of a single jurisdiction, construct the authorized access point by combining (in this order):

- a) the authorized access point representing the agency or agent promulgating them (see 11.13.1)
- b) the preferred title for the rules (see 6.19.2).

Peru. Reglamentos de tribunales, de jueces de paz y comercio

*Authorized access point for:* Reglamentos de tribunales, de jueces de paz y comercio

### 6.29.1.12 Other Compilations of Court Rules

For a compilation of court rules that are the laws of more than one jurisdiction, or that are promulgated by more than one agency or agent, apply the instructions at **6.27.1.4**.

West's California rules of court, 1975, state and federal

*Authorized access point for:* West's California rules of court, 1975, state and federal : with amendments received for January 1, 1975. — St. Paul, Minn. : West Publishing Co. *The rules apply to numerous state and federal courts in California; the state rules are promulgated by the California Judicial Council*

## CONSTITUTIONS, CHARTERS, ETC., OF INTERNATIONAL INTERGOVERNMENTAL AND NON-JURISDICTIONAL BODIES

### 6.29.1.13 Constitutions, Charters, Etc., of International Intergovernmental Bodies

For the constitution, charter, etc., of an international intergovernmental body, construct the authorized access point representing the work by combining (in this order):

- a) the authorized access point representing that body (see **11.13.1**)
- b) the preferred title for the constitution, etc. (see **6.19.2**).

United Nations. Charter of the United Nations

*Authorized access point for:* Charter of the United Nations

For amendments to such a document, use the same authorized access point as the one used for the document.

### 6.29.1.14 Constitutions, Charters, Etc., of Non-jurisdictional Bodies

For a constitution, charter, etc., that is enacted by a jurisdiction but that applies to a body that is not a jurisdiction, construct the authorized access point by applying the instructions appropriate for the type of document (e.g., if the document is a law, apply the instructions at **6.29.1.2**).

Maryland. Charter of the Franklin Bank of Baltimore

*Authorized access point for:* Charter of the Franklin Bank of Baltimore. *An act of the Maryland legislature*

For amendments to such a document, use the same authorized access point as the one used for the document.

## TREATIES, INTERNATIONAL AGREEMENTS, ETC.

### 6.29.1.15 Treaties, Etc., between National Governments

For a treaty, or any other formal agreement, between two or more national governments,<sup>5</sup> construct the authorized access point representing the work by combining (in this order):

- a) the authorized access point representing the government whose name appears first, either in resources embodying the work or in reference sources (see **11.13.1**)
- b) the preferred title for the treaty, etc. (see **6.19.2.7**).

**United States. Treaties, etc.**

*Authorized access point for:* Special Economic Assistance : agreement between the United States of America and Burma, effected by exchange of notes

**Japan. Treaties, etc.**

*Authorized access point for:* Traité de paix entre le Japon et la Russie

**Australia. Treaties, etc.**

*Authorized access point for:* Security Treaty between Australia, New Zealand, and the United States of America (ANZUS)

**Argentina. Treaties, etc.**

*Authorized access point for:* The Antarctic Treaty (1959). *Signatories listed in the preamble, beginning with Argentina*

**Bolivia. Treaties, etc.**

*Authorized access point for:* Treaty for the Prohibition of Nuclear Weapons in Latin America (The Treaty of Tlatelolco). *Signatories listed in reference source by date of signature*

**Belgium. Treaties, etc.**

*Authorized access point for:* Schengen Agreement. *Signatories listed in the resource*

**Exception**

If there is only one government on one side of the treaty, etc., and two or more governments on the other side, construct the authorized access point representing the work by combining (in this order):

- a) the authorized access point representing the single government on one side (see **11.13.1**)
- b) the preferred title for the treaty, etc. (see **6.19.2.7**).

**Netherlands. Treaties, etc.**

*Authorized access point for:* Convention monétaire belgo-luxembourgeoise-néerlandaise. *A convention between the government of the Netherlands on one side, and the governments of Belgium and Luxembourg on the other side*

If there is no consistency in the order in which the governments are named either in resources embodying the work or in reference sources, construct the authorized access point by combining (in this order):

- a) the authorized access point representing the government that is named first in the first resource received
- b) the preferred title for the treaty, etc.

If the first signatory cannot be determined, construct the authorized access point representing the work by using the preferred title on its own.



**Agreement Establishing the World Trade Organization**

*Authorized access point for:* Agreement Establishing the World Trade Organization. *Agreement signed on April 15, 1994. Signatories not listed in text nor found in reference sources consulted*

5. The term *national governments*, as used here, includes bodies exercising treaty powers such as Native American nations and African tribal governments.

**6.29.1.16 Agreements Contracted by International Intergovernmental Bodies**

Apply the instructions at **6.29.1.15** for agreements between an international intergovernmental body and a body or bodies falling into one or more of the following categories:

- a) other international intergovernmental bodies
- b) national governments
- c) jurisdictions other than national governments
- d) other corporate bodies.

**United Nations. Treaties, etc.**

*Authorized access point for:* Agreement between the United Nations and the Food and Agriculture Organisation of the United Nations and the United Kingdom as administering power of the territories of Cyrenaica and Tripolitania regarding technical assistance for Cyrenaica and Tripolitania

**Bolivia. Treaties, etc.**

*Authorized access point for:* Development credit agreement (Santa Cruz water supply and sewerage project) between Republic of Bolivia and International Development Association

**Corporación de Fomento de la Producción (Chile). Treaties, etc.**

*Authorized access point for:* Loan agreement (agricultural machinery project) between Corporación de Fomento de la Producción and International Bank for Reconstruction and Development

**Asian Development Bank. Treaties, etc.**

*Authorized access point for:* Project agreement (Anhui Hefei Urban Environment Improvement Project) between Asian Development Bank and Anhui Provincial Government, Hefei Municipal Government

**United Nations. Treaties, etc.**

*Authorized access point for:* Agreement between the United Nations and the World Intellectual Property Organization

**6.29.1.17 Agreements Contracted by the Holy See**

For a concordat, *modus vivendi*, convention, or other formal agreement between the Holy See and a national government or other political jurisdiction, construct the authorized access point representing the work by combining (in this order):

- a) the authorized access point representing the party that was named first either in resources embodying the work or in reference sources (see **11.13.1**)
- b) the preferred title for the agreement (see **6.19.2**).

**Catholic Church. Treaties, etc.**

*Authorized access point for:* Das Konkordat zwischen dem Heiligen Stuhle und dem Freistaate Baden

Catholic Church. Treaties, etc.

*Authorized access point for:* Základná zmluva medzi Svätou stolicou a Slovenskou republikou

If there is no consistency in the order in which the parties are named in the agreement, either in resources embodying the work or in reference sources, construct the authorized access point by combining (in this order):

- a) the authorized access point representing the party that is named first in the first resource received
- b) the preferred title for the agreement.

### 6.29.1.18 Other Agreements Involving Jurisdictions

For an agreement between two or more jurisdictions below the national level, apply the instructions at **6.27.1.3**.

For an agreement between a national government and one or more jurisdictions within its country, apply the instructions at **6.27.1.3**.

Ontario. Memorandum of agreement between the government of the province of Ontario and the government of Canada pursuant to section 4(3) of the Anti-Inflation Act

*Authorized access point for:* Memorandum of agreement between the government of the province of Ontario and the government of Canada pursuant to section 4(3) of the Anti-Inflation Act

Maine. Joint agreement between the state of Maine and the province of New Brunswick

*Authorized access point for:* Joint agreement between the state of Maine and the province of New Brunswick

For an agreement involving jurisdictions below the national level and one or more international intergovernmental bodies, apply the instructions at **6.29.1.16**.

For an agreement between a national government and one or more jurisdictions below the national level outside its country, apply the instructions at **6.29.1.15**.

United States. Treaties, etc.

*Authorized access point for:* Tax convention with the British Virgin Islands : message from the President of the United States transmitting the Convention between the Government of the United States of America and the Government of the British Virgin Islands for the Avoidance of Double Taxation and the Prevention of Fiscal Evasion with Respect to Taxes on Income, together with a related note from the government of the British Virgin Islands, signed at Washington on February 18, 1981

For an agreement involving two or more national governments and one or more jurisdictions below the national level, apply the instructions at **6.29.1.15**.

For an agreement between a government at any level and a non-governmental corporate body, apply the instructions at **6.27.1.3**.

For agreements involving international intergovernmental bodies, see **6.29.1.16**.

Canada. Treasury Board. Master agreement (PIPSC)

*Authorized access point for:* Master agreement (PIPSC) : agreement between the Treasury Board and the Professional Institute of the Public Service of Canada

Liberia. Concession agreement between the government of the Republic of Liberia and Liberia Iron and Steel Corporation

*Authorized access point for:* Concession agreement between the government of the Republic of Liberia and Liberia Iron and Steel Corporation

### 6.29.1.19 Protocols, Amendments, Etc.

For a separately issued protocol, amendment, extension, or other agreement ancillary to a treaty, international agreement, etc., use the authorized access point representing the basic agreement (see 6.29.1.15–6.29.1.18).

Treat a general revision of a treaty, international agreement, etc., as a new work.

### 6.29.1.20 Compilations of Treaties, International Agreements, Etc.

For compilations of treaties, international agreements, etc., apply these instructions, as applicable:

treaties, etc., between two parties (see 6.29.1.20.1)

treaties, etc., between one party and two or more other parties (see 6.29.1.20.2)

other compilations (see 6.29.1.20.3).

#### 6.29.1.20.1 Treaties, Etc., Contracted between Two Parties

For a compilation of treaties, international agreements, etc., that are contracts between two parties, use the authorized access point that would be appropriate for a single agreement between those parties (see 6.29.1.15–6.29.1.18).

United States. Treaties, etc.

*Authorized access point for:* United States agreements with the Republic of Korea

#### **Exception**

If such a compilation has become known by a collective title, use that title as the authorized access point.

#### 6.29.1.20.2 Treaties, Etc., Contracted between One Party and Two or More Other Parties

For a compilation of treaties, international agreements, etc., that are contracts between one party and two or more other parties, construct the authorized access point by combining (in this order):

a) the authorized access point representing the one party (see 11.13.1)

b) the preferred title for the treaty, etc. (see 6.19.2.8).

United States. Treaties, etc.

*Authorized access point for:* Treaties and other international agreements of the United States of America, 1776–1949 / compiled under the direction of Charles I. Bevans

Brazil. Treaties, etc.

*Authorized access point for:* Tratados ratificados pelo Brasil / Arnaldo Sússekind. *A compilation of Brazil's treaties*

Brazil. Treaties, etc.

*Authorized access point for:* Acordos e convenções internacionais em matéria de imposto de renda : coletânea de edições da Resenha tributária, seções 1.1 e 1.4 : acompanham sumário e índice alfabético-remissivo

**Exception**

If such a compilation has become known by a collective title, use that title as the authorized access point.

**6.29.1.20.3 Other Compilations of Treaties, Etc.**

For any other compilation of treaties, etc., apply the instructions at **6.27.1.4**.

Treaties and alliances of the world

*Authorized access point for:* Treaties and alliances of the world / [compiled by] N.J. Rengger with John Campbell

LAW REPORTS, CITATIONS, DIGESTS, ETC.**6.29.1.21 Reports of One Court**

For law reports of one court, apply these instructions, as applicable:

reports ascribed to a reporter or reporters by name (see **6.29.1.21.1**)

reports not ascribed to a reporter or reporters by name (see **6.29.1.21.2**).

**6.29.1.21.1 Reports Ascribed to a Reporter or Reporters by Name** 2012/04

If the reports are ascribed to a reporter or reporters by name, construct the authorized access point by combining (in this order): 2012/04

- a) the authorized access point representing the reporter (or first named reporter) (see **9.19.1**)
- b) the preferred title for the reports (see **6.19.2**).

2012/04

Manning, James, 1781-1866. Common bench reports

*Authorized access point for:* Common bench reports : cases argued and determined in the Court of Common Pleas / [reported] by James Manning, T.C. Granger, and John Scott

**6.29.1.21.2 Reports Not Ascribed to a Reporter or Reporters by Name** 2012/04

If the reports are not ascribed to a reporter or reporters by name, construct the authorized access point by combining (in this order): 2012/04

- a) the authorized access point representing the court (see **11.13.1**)
- b) the preferred title for the reports (see **6.19.2**).

2012/04

Canada. Federal Court. Canada Federal Court reports

*Authorized access point for:* Canada Federal Court reports / editor, Florence Rosenfeld

Arizona. Court of Appeals. Reports of cases argued and determined in the Court of Appeals of the State of Arizona

*Authorized access point for:* Report of cases argued and determined in the Court of Appeals of Arizona ...

Germany. Bundesverfassungsgericht. Entscheidungen des Bundesverfassungsgerichts

*Authorized access point for:* Entscheidungen des Bundesverfassungsgerichts

Nigeria. Supreme Court. Monthly judgments of the Supreme Court of Nigeria

*Authorized access point for:* Monthly judgments of the Supreme Court of Nigeria

### 6.29.1.22 Reports of More Than One Court

For law reports of more than one court, apply these instructions, as applicable:

- one reporter or collaborating reporters responsible for the reports (see 6.29.1.22.1)
- one reporter or collaborating reporters not responsible for all the reports (see 6.29.1.22.2).

#### 6.29.1.22.1 One Reporter or Collaborating Reporters Responsible for the Reports

If one reporter is responsible for the reports of all the cases reported, construct the authorized access point by combining (in this order):

- a) the authorized access point representing the reporter (see 9.19.1)
- b) the preferred title for the reports (see 6.19.2).

Freeman, Richard, 1645 or 1646–1710. Reports of cases argued and determined in the Courts of King's Bench and Common Pleas, from 1670 to 1704  
*Authorized access point for:* Reports of cases argued and determined in the Courts of King's Bench and Common Pleas, from 1670 to 1704 / by Richard Freeman

If there are two or more collaborating reporters responsible for the reports of all the cases reported, apply the instructions at 6.27.1.3.

Bosanquet, John Bernard, 1773–1847. Reports of cases argued and determined in the Courts of Common Pleas, and Exchequer Chamber, and in the House of Lords  
*Authorized access point for:* Reports of cases argued and determined in the Courts of Common Pleas, and Exchequer Chamber, and in the House of Lords / by John Bernard Bosanquet and Christopher Puller

#### 6.29.1.22.2 One Reporter or Collaborating Reporters Not Responsible for All the Reports

If the reporter or collaborating reporters are not responsible for all the reports, use the preferred title as the authorized access point.

If no reporter is named in the preferred source of information of the resource being described, use the preferred title as the authorized access point.

Australian law reports  
*Authorized access point for:* Australian law reports : being reports of judgments of the High Court of Australia and the Judicial Committee of the Privy Council and of state supreme courts exercising federal jurisdiction, other federal courts and tribunals, together with selected cases from the Supreme Court of the Northern Territory and reports of the Supreme Court of the Australian Capital Territory (authorized by the judges) / editor, Robert Hayes.  
*The report for each case signed by its reporter*

### 6.29.1.23 Citations, Digests, Etc.

If the person responsible for citations to, or digests or indexes of, court reports is prominently named in the resource being described, construct the authorized access point representing the work by combining (in this order):

- a) the authorized access point representing that person (see 9.19.1)
- b) the preferred title for the citations, etc. (see 6.19.2).

Phillips, Richard H. (Richard Henry), 1890–1971. Connecticut digest, 1785 to date

*Authorized access point for:* Connecticut digest, 1785 to date : Kirby to volume 129 inclusive with current cumulative pocket parts / by Richard H. Phillips

Michie, A. Hewson (Addinell Hewson), born 1897. Michie's digest of Virginia and West Virginia reports

*Authorized access point for:* Michie's digest of Virginia and West Virginia reports ... / under the editorial supervision of A. Hewson Michie

Otherwise, use the preferred title on its own as the authorized access point representing the work.

Commonwealth digest

*Authorized access point for:* Commonwealth digest : digest of cases argued and determined in the Commonwealth Trial Court, Commonwealth Superior Court (after May 1989), District Court of the Northern Mariana Islands, Trial and Appellate Divisions. — Saipan, Northern Mariana Islands : Law Revision Commission. *Publisher acts in an editorial capacity*

### COURT PROCEEDINGS, ETC.

#### 6.29.1.24 Criminal Proceedings and Appeals

For the official proceedings and records of criminal trials, impeachments, courts-martial, etc., and the proceedings of appeals in these types of cases, construct the authorized access point by combining (in this order):

- a) the authorized access point representing the person or body prosecuted (see **9.19.1** for persons or **11.13.1** for corporate bodies, as applicable)
- b) the preferred title for the proceedings, etc. (see **6.19.2**).

Riel, Louis, 1844–1885. Queen vs. Louis Riel

*Authorized access point for:* The Queen vs. Louis Riel, accused and convicted of the crime of high treason : report of trial at Regina ...

Alley, Leavitt. Report of the trial of Leavitt Alley, indicted for the murder of Abijah Ellis, in the Supreme Judicial Court of Massachusetts

*Authorized access point for:* Report of the trial of Leavitt Alley, indicted for the murder of Abijah Ellis, in the Supreme Judicial Court of Massachusetts / reported by Franklin Fiske Heard

Hull, William, 1753–1825. Report of the trial of Brig. General William Hull, commanding the North-Western Army of the United States, by a court martial held at Albany on Monday, 3rd January, 1814, and succeeding days

*Authorized access point for:* Report of the trial of Brig. General William Hull, commanding the North-Western Army of the United States, by a court martial held at Albany on Monday, 3rd January, 1814, and succeeding days / taken by Lieut. Col. Forbes

Meteor (Ship). Report of the case of the steamship Meteor, libelled for alleged violation of the Neutrality Act

*Authorized access point for:* Report of the case of the steamship Meteor, libelled for alleged violation of the Neutrality Act / edited by F.V. Balch

#### 6.29.1.24.1 Proceedings and Appeals Involving More Than One Defendant

If more than one person or body is prosecuted, construct the authorized access point representing the work by combining (in this order):

- a) the authorized access point representing the first defendant, etc., named in the preferred source of information (see **9.19.1** for persons or **11.13.1** for corporate bodies, as applicable)
- b) the preferred title for the proceedings, etc. (see **6.19.2**).

### 6.29.1.25 Civil and Other Noncriminal Proceedings and Appeals

For the official proceedings and records of civil and other noncriminal proceedings (including election cases), and the proceedings of appeals in these types of cases, construct the authorized access point representing the work by combining (in this order):

- a) the authorized access point representing the person or body bringing the action (see **9.19.1** for persons or **11.13.1** for corporate bodies, as applicable)
- b) the preferred title for the proceedings, etc. (see **6.19.2**).

Brooks, William, 1803–1863. Case of William Brooks versus Ezekiel Byam and others, in equity, in the Circuit Court of the United States, for the First Circuit-District of Massachusetts

*Authorized access point for:* The case of William Brooks versus Ezekiel Byam and others, in equity, in the Circuit Court of the United States, for the First Circuit-District of Massachusetts

Smith, John A. Contested election case of John A. Smith, contestant, v. Edwin Y. Webb, contestee, from the Ninth Congressional District of North Carolina, before Committee on Elections No. 2

*Authorized access point for:* Contested election case of John A. Smith, contestant, v. Edwin Y. Webb, contestee, from the Ninth Congressional District of North Carolina, before Committee on Elections No. 2

Goodwin Film and Camera Company. Goodwin Film and Camera Company, complainant, vs. Eastman Kodak Company, defendant

*Authorized access point for:* The Goodwin Film and Camera Company, complainant, vs. Eastman Kodak Company, defendant. *Case heard before the United States Circuit Court, Western District of New York*

Goodwin Film and Camera Company. Goodwin Film and Camera Company, complainant-appellee, vs. Eastman Kodak Company, defendant-appellant

*Authorized access point for:* The Goodwin Film and Camera Company, complainant-appellee, vs. Eastman Kodak Company, defendant-appellant : transcript of record. *Appeal heard before the United States Circuit Court of Appeals for the Second Circuit*

#### 6.29.1.25.1 Actions Brought by More Than One Person or Body

If more than one person or body brings the action, construct the authorized access point representing the work by combining (in this order):

- a) the authorized access point representing the first plaintiff, etc., named in the preferred source of information (see **9.19.1** for persons or **11.13.1** for corporate bodies, as applicable)
- b) the preferred title for the proceedings, etc. (see **6.19.2**).

### 6.29.1.26 Indictments

For an indictment, apply the instructions at **6.29.1.24**.

Duane, William, 1760–1835. Copy of an indictment (No. 1) in the Circuit Court of the United States in and for the Pennsylvania District of the Middle Circuit

*Authorized access point for:* Copy of an indictment (No. 1) in the Circuit Court of the United States in and for the Pennsylvania District of the Middle Circuit. *Indictment of William Duane*

### 6.29.1.27 Charges to Juries

For a charge to a jury, construct the authorized access point representing the work by combining (in this order):

- a) the authorized access point representing the court (see 11.13.1)
- b) the preferred title for the charge (see 6.19.2).

United States. Circuit Court (Middle Circuit). Charge of Judge Paterson to the jury in the case of Vanhorne's lessee against Dorrance

*Authorized access point for:* The charge of Judge Paterson to the jury in the case of Vanhorne's lessee against Dorrance : tried at a Circuit Court for the United States, held at Philadelphia, April term, 1795. *The lessee is not named*

### 6.29.1.28 Judicial Decisions

For a judgment or other case decision by a court, construct the authorized access point representing the work by combining (in this order):

- a) the authorized access point representing the court (see 11.13.1)
- b) the preferred title for the decision (see 6.19.2).

United States. Supreme Court. Freedom of the press

*Authorized access point for:* Freedom of the press : opinion of the Supreme Court of the United States in the case of Alice Lee Grosjean, supervisor of public accounts for the state of Louisiana, appellant, v. American Press Company, Inc., et al.

### 6.29.1.29 Judicial Opinions

For an opinion of a judge, construct the authorized access point representing the work by combining (in this order):

- a) the authorized access point representing the judge (see 9.19.1)
- b) the preferred title for the opinion (see 6.19.2).

Sutliff, Milton, 1806–1879. Dissenting opinion of Hon. Milton Sutliff, one of the judges

*Authorized access point for:* Dissenting opinion of Hon. Milton Sutliff, one of the judges : ex parte Simeon Bushnell : ex parte Charles Langston : on habeas corpus. — At head of title: Supreme Court of Ohio

### 6.29.1.30 Records of One Party

For court records of one party, apply these instructions, as applicable:

- brief, plea, etc. (see 6.29.1.30.1)
- courtroom argument (see 6.29.1.30.2).

#### 6.29.1.30.1 Brief, Plea, Etc.

For a brief, plea, or other formal record of one party to a case, construct the authorized access point by combining (in this order):



- a) the authorized access point representing that party (see **9.19.1** for persons or **11.13.1** for corporate bodies, as applicable)
- b) the preferred title for the brief, etc. (see **6.19.2**).

Morewood, George B. George B. Morewood, John R. Morewood, Frederic R. Routh, respondents, appellants versus Lorenzo N. Enequist, libellant, appellee

*Authorized access point for:* George B. Morewood, John R. Morewood, Frederic R. Routh, respondents, appellants versus Lorenzo N. Enequist, libellant, appellee : brief for appellants on admiralty jurisdiction / Robert Dodge, attorney for appellants. — At head of title: Supreme Court of the United States, no. 132

### 6.29.1.30.2 Courtroom Argument

For a courtroom argument presented by a lawyer, construct the authorized access point by combining (in this order):

- a) the authorized access point representing the lawyer (see **9.19.1**)
- b) the preferred title for the argument, etc. (see **6.19.2**).

Gowen, Franklin B. (Franklin Benjamin), 1836–1889. Argument of Franklin B. Gowen, Esq., of counsel for the Commonwealth, in the case of the Commonwealth vs. Thomas Munley

*Authorized access point for:* Argument of Franklin B. Gowen, Esq., of counsel for the Commonwealth in the case of the Commonwealth vs. Thomas Munley : indicted in the Court of Oyer and Terminer of Schuylkill County, Pa., for the murder of Thomas Sanger, a mining boss, at Raven Run, on September 1st, 1875 / stenographically reported by R.A. West

### 6.29.1.31 Compilations of Proceedings, Etc.

For a compilation of the official proceedings or records of trials, apply the instructions at **6.27.1.4**.

#### ADDITIONS TO ACCESS POINTS REPRESENTING LEGAL WORKS

### 6.29.1.32 Additions to Access Points Representing Laws, Etc.

If the access point representing a law, etc. (constructed according to the instructions at **6.29.1.2–6.29.1.6**) is the same as or similar to an access point representing a different law, etc., add the year of promulgation (see **6.20.2**).

Madagascar. Code pénal (1998)

Madagascar. Code pénal (2005)

Zimbabwe. Constitution of Zimbabwe (1994)

Zimbabwe. Constitution of Zimbabwe (2007)

### 6.29.1.33 Additions to Access Points Representing Treaties, Etc. 2013/07

If the access point representing a compilation of treaties and/or other agreements between two parties is constructed by using the authorized access point representing one of the parties, add the name of the other party to the treaties (see **6.22**).

United States. Treaties, etc. Korea (South)

*Resource described:* United States agreements with the Republic of Korea

## France. Treaties, etc. Algeria

*Resource described:* Accords passés entre la France et l'Algérie de juillet 1962 au 31 décembre 1963

For a compilation of treaties between one party and two or more other parties, do not add the names of the other parties.

## United States. Treaties, etc.

*Resource described:* Treaties between the United States and foreign nations : from the Declaration of Independence of the United States to 1845 : with notes / edited by Richard Peters

*If:*

the access point representing a compilation of treaties, etc., is constructed by using the collective name for the treaties, etc., (see **6.19.2.8**)

*and*

the compilation contains all the treaties, etc.

*then:*

add the date, earlier date, or earliest date of signing (see **6.20.3**).

## Treaty of Utrecht (1713)

*If:*

the access point representing a single treaty is constructed by using the authorized access point representing one of the parties

*and*

there is only one party on the other side

*then:*

combine (in this order):

- a) the authorized access point representing the treaty (see **6.29.1.15**)
- b) the name of the other party (see **6.22**)
- c) the date, earlier date, or earliest date of signing (see **6.20.3**).

## United States. Treaties, etc. Kyrgyzstan, 1993 January 19

*Resource described:* Investment treaty with the Republic of Kyrgyzstan : message from the President of the United States transmitting the Treaty between the United States of America and the Republic of Kyrgyzstan concerning the Encouragement and Reciprocal Protection of Investment, signed at Washington on January 19, 1993

## Australia. Treaties, etc. Papua New Guinea, 1978 December 18

*Resource described:* Treaty between Australia and the Independent State of Papua New Guinea concerning Sovereignty and Maritime Boundaries in the Area between the Two Countries, Including the Area Known as Torres Strait, and Related Matters : Sydney, 18 December 1978, entry into force, 15 February 1985

## North Atlantic Treaty Organization. Treaties, etc. Russia (Federation), 1997 May 27

*Resource described:* Osnovopolagāiu shchīi akt o vzaimnykh otnosheñiakh, sotrudnichestve i bezopasnosti mezhdū Organizā tsiei Severoatlanticheskogo Dogovora i Rossiiskoi Federātsiei. *Signed in Paris on 27 May 1997*

Catholic Church. Treaties, etc. Slovakia, 2000 November 24

*Resource described:* Základná zmluva medzi Svätou stolicou a Slovenskou republikou. *Signed by the Catholic Church and the Slovak Republic on November 24, 2000*

If there is more than one party on the other side, add only the date, earlier date, or earliest date of signing.

United States. Treaties, etc. 1952 May 9

*Resource described:* International Convention for the High Seas Fisheries of the North Pacific Ocean with a protocol relating thereto : message from the President of the United States transmitting an International Convention for the High Seas Fisheries of the North Pacific Ocean, together with a protocol relating thereto, signed at Tokyo, May 9, 1952, on behalf of the United States, Canada, and Japan

If there is more than one treaty between the same parties signed on the same date, add to each authorized access point a word or words from the title proper. Apply the instructions at 6.21.1.3.

Trinidad and Tobago. Treaties, etc. United States, 1996 March 4 (Extradition)

*Resource described:* Extradition treaty with Trinidad and Tobago

Trinidad and Tobago. Treaties, etc. United States, 1996 March 4 (Mutual legal assistance)

*Resource described:* Mutual legal assistance in criminal matters with Trinidad and Tobago

If the access point representing a single treaty is constructed by using the name by which the treaty is known, add the date, earlier date, or earliest date of signing (see 6.20.3).

Agreement Establishing the World Trade Organization (1994 April 15)

*Resource described:* Uruguay Round of Multilateral Trade Negotiations / General Agreement on Tariffs and Trade. — Spine title: Final texts of the GATT Uruguay Round agreements including the Agreement Establishing the World Trade Organization as signed on April 15, 1994, Marrakesh, Morocco. *Signatories not listed in text nor found in reference sources consulted*

For a separately described protocol, amendment, extension, or other agreement ancillary to a treaty, etc., combine (in this order):

- a) the authorized access point representing the original agreement
- b) the term *Protocols, etc.*
- c) the date of signing (if there is more than one protocol, etc., use the inclusive dates).

Ireland. Treaties, etc. Portugal, 1993 June 1. Protocols, etc., 2005 November 11

*Resource described:* Protocol between Ireland and the Portuguese Republic Amending the Convention for the Avoidance of Double Taxation and the Prevention of Fiscal Evasion with Respect to Taxes on Income and its Protocol, signed at Dublin on 1st June, 1993 : done at Lisbon on 11th November, 2005

United States. Treaties, etc., 1952 May 9. Protocols, etc., 1978 April 25

*Resource described:* Protocol Amending the International Convention for the High Seas Fisheries of the North Pacific Ocean. *Signed by the governments of the United States of America, Canada, and Japan*

European Economic Community. Treaties, etc. Morocco, 1976 April 27. Protocols, etc., 1982 March 11–1991 June 26

*Resource described:* Protocols to the EEC-Morocco Cooperation Agreement and other basic texts

### 6.29.1.34 Additions to Access Points Representing Other Legal Works

*If:*

the access point represents a type of legal work not covered by 6.29.1.32 or 6.29.1.33

*and*

the access point is the same as or similar to an access point representing a different work

*then:*

make additions to the authorized access point by applying the instructions at 6.27.1.9.

Judicial Council of California criminal jury instructions (Matthew Bender (Firm))

Judicial Council of California criminal jury instructions (West (Firm))

## 6.29.2 Authorized Access Point Representing an Expression of a Legal Work

Construct an access point representing a particular expression of a legal work by combining (in this order):

- a) the authorized access point representing the legal work (see 6.29.1)
- b) an appropriate element as instructed at 6.27.3.

Kosovo (Republic). Kushtetuta e Republikës së Kosovës. English

Córdoba (Spain). Fuero (Latin version)

## 6.29.3 Variant Access Point Representing a Legal Work or Expression

### 6.29.3.1 General Guidelines on Constructing Variant Access Points Representing Legal Works

Use a variant title for the work (see 6.19.3) as the basis for a variant access point.

Codes legum  
 Fori iudicum  
 Forum iudicum  
 Forum iudicum  
 Fuero juzgo  
 Lex Visigothorum  
 Lex Wisigothorum  
 Liber Gothorum  
 Liber iudiciorum  
 Liber iudicum  
 Liber iudicum

*Authorized access point for the work:* Liber iudiciorum

If the authorized access point for the work has been constructed by using the authorized access point representing a person or corporate body followed by the preferred title for the work (see 6.29.1.2–6.29.1.31), construct a variant access point by combining (in this order):

- a) the authorized access point representing that person or corporate body
- b) the variant title for the work.

Australia. Constitution Act

*Authorized access point for the work:* Australia. Commonwealth of Australia Constitution Act

Canada. Federal Court. Recueil des arrêts de la Cour fédérale du Canada

*Authorized access point for the work:* Canada. Federal Court. Canada Federal Court reports

In addition, construct a variant access point by using the preferred title for the work on its own.

Apply these additional instructions, as applicable:

laws, etc. (see **6.29.3.2**)

treaties, etc. (see **6.29.3.3**)

expressions of legal works (see **6.29.3.4**).

Construct additional variant access points if considered important for access.

Hammurabi, King of Babylonia. Code of Hammurabi

*Authorized access point for the work:* Code of Hammurabi

Recceswinth, King of the Visigoths, died 672. Liber judiciorum

*Authorized access point for the work:* Liber judiciorum. *Promulgated in 654 by Recceswinth, Visigothic king of Spain*

Rome. Lex agraria

*Authorized access point for the work:* Lex agraria

Reports of rules adopted by the Supreme Court of the State of Kansas

*Authorized access point for the work:* Kansas. Supreme Court. Reports of rules adopted by the Supreme Court of the State of Kansas

Federal Capital Territory (Nigeria). High Court. Abuja law reports

Nigeria. Court of Appeal. Abuja law reports

Nigeria. Supreme Court. Abuja law reports

Abuja Law Reporting Committee. Abuja law reports

*Authorized access point for the work:* Abuja law reports. *Selected judgments of the High Court of the Federal Capital Territory, the Court of Appeal, and the Supreme Court, prepared by the Abuja Law Reporting Committee*

### 6.29.3.2 Variant Access Points Representing Laws, Etc.

Construct variant access points representing laws, etc., by applying the general guidelines at **6.29.3.1**.

Add the year of promulgation of a law, etc. (see **6.20.2**) to the variant access point, if considered important for identification.

Madagascar. Fehezandalana famaizana (1998)

*Authorized access point for the work:* Madagascar. Code pénal (1998)

Madagascar. Fehezandalana famaizana (2005)

*Authorized access point for the work:* Madagascar. Code pénal (2005)

### 6.29.3.3 Variant Access Points Representing Treaties, Etc.

Use the title for the treaty, etc., as the basis for a variant access point. Add the date, earlier date, or earliest date of signing (see 6.20.3).

Protocol Amending the International Convention for the High Seas Fisheries of the North Pacific Ocean (1978)

*Resource described:* Protocol Amending the International Convention for the High Seas Fisheries of the North Pacific Ocean : message from the President of the United States transmitting the Protocol Amending the International Convention for the High Seas Fisheries of the North Pacific Ocean, together with related agreed minutes and two memoranda of understanding, signed at Tokyo, April 25, 1978. *Signatories are the United States, Canada, and Japan. Authorized access point for the work:* United States. Treaties, etc., 1952 May 9. Protocols, etc., 1978 April 25

For a treaty or other agreement between two or more of the following:

- a) national governments
- b) international intergovernmental bodies
- c) the Holy See
- d) jurisdictions now below the national level but retaining treaty-making powers

construct additional variant access points by using the authorized access points representing each of the signatories to the treaty, etc. (other than the one used to construct the authorized access point).

Make additions to the variant access points, if considered important for identification by applying the instructions at 6.29.1.33.

World Intellectual Property Organization. Treaties, etc. United Nations, 1975 January 21

*Authorized access point for the work:* United Nations. Treaties, etc. World Intellectual Property Organization, 1975 January 21

Portugal. Treaties, etc. Ireland, 1993 June 1. Protocols, etc., 2005 November 11

*Authorized access point for the work:* Ireland. Treaties, etc. Portugal, 1993 June 1. Protocols, etc., 2005 November 11

### 6.29.3.4 Variant Access Point Representing an Expression of a Legal Work

Construct a variant access point representing an expression of a legal work, if appropriate, by combining (in this order):

- a) the authorized access point representing the legal work
- b) a variant of an addition used in constructing the authorized access point representing the expression (see 6.29.2).

Córdoba (Spain). Fuero (1241 April 8)

*Authorized access point for the expression:* Córdoba (Spain). Fuero (Latin version)

If a variant title for a legal work is associated with a particular expression of the work, construct a variant access point representing the expression by using the variant title associated with that expression.

Leyes sobre narcoticos de México y Estados Unidos

*Authorized access point for the expression:* Narcotic laws of Mexico and the United States of America. Spanish

Zakonik Hamurabia

*Authorized access point for the expression:* Code of Hammurabi. Serbian

*If:*

a variant title for a legal work is associated with a particular expression of the work

*and*

the authorized access point representing the expression has been constructed by using the authorized access point representing a person, family, or corporate body followed by the preferred title for the work and one or more additions identifying the expression

*then:*

construct a variant access point representing the expression by combining in this order:

- a) the authorized access point representing the person (see 9.19.1), family (see 10.10.1), or corporate body (see 11.13.1)
- b) the variant title associated with that expression.

Kosovo (Republic). Constitution of the Republic of Kosovo

*Authorized access point for the expression:* Kosovo (Republic). Kushtetuta e Republikës së Kosovës. English

Lapage, Joseph, 1837 or 1838–1877. Bekännelse och afrättning af vedhuggare-demonen, Joseph Lapage

*Authorized access point for the expression:* Lapage, Joseph, 1837 or 1838–1877. Trial of Joseph LaPage the French monster, for the murder of the beautiful school girl, Miss Josie Langmaid. Swedish

Make additions to the variant access point, if considered important for identification. Apply the instructions at 6.27.1.9, as applicable.

Abkommen zur Errichtung der Welthandelsorganisation (1994)

*Authorized access point for the expression:* Agreement Establishing the World Trade Organization (1994). German

Treaty of Peace, Friendship, and Boundaries between the Republics of Bolivia and Paraguay (1938)

*Authorized access point for the expression:* Bolivia. Treaties, etc. Paraguay, 1938 July 21. English

Construct additional variant access points if considered important for access.

#### ADDITIONAL INSTRUCTIONS FOR RELIGIOUS WORKS

## 6.30 Constructing Access Points to Represent Religious Works and Expressions

### 6.30.1 Authorized Access Point Representing a Religious Work

#### 6.30.1.1 General Guidelines on Constructing Authorized Access Points Representing Religious Works

Apply the instructions at 6.30.1.2–6.30.1.7 when constructing the authorized access point representing one of the following types of religious works:

- a) sacred scriptures (see 6.30.1.2–6.30.1.3)
- b) theological creeds, confessions of faith, etc. (see 6.30.1.4)
- c) liturgical works (see 6.30.1.5–6.30.1.7).

For other types of religious works, construct the authorized access point by applying the general guidelines and instructions at 6.27.1.

### SACRED SCRIPTURES

#### 6.30.1.2 Works Accepted as Sacred Scripture

For a work that is accepted as sacred scripture by a religious group, construct the authorized access point representing the work by using the preferred title for the work (see 6.23.2).

##### Book of Mormon

*Authorized access point representing the work for:* The Book of Mormon : an account written by the hand of Mormon upon plates taken from the plates of Nephi / translated by Joseph Smith, Jun.

##### Qur'an

*Authorized access point representing the work for:* al-Qur'ān al-karīm

##### Ādi-Granth

*Authorized access point representing the work for:* Śrī Guru Granth Sāhib : with complete index / prepared by Winand M. Callewaert

#### **Exception**

In some cases, reference sources that deal with the religious group to which the sacred work belongs (e.g., works of the Baha'i Faith) attribute a work accepted as sacred scripture to a single person. When this occurs, construct the authorized access point representing the work by combining (in this order):

- a) the authorized access point representing the person responsible for creating the work (see 9.19.1)
- b) the preferred title for the work (see 6.23.2).

##### Bahá'u'lláh, 1817–1892. Kitāb al-aqdas

*Authorized access point representing the work for:* Kitāb al-aqdas / ta'līf Mirzā Ḥusayn 'Alī al-ma'rūf bi-Bahā' Allāh ; ma'a muqaddimah li-nāshirihī Khaddūrī Ilyās 'Ināyat

##### Hubbard, L. Ron (La Fayette Ron), 1911–1986. Introduction to Scientology Ethics

*Authorized access point representing the work for:* Introduction to Scientology Ethics / L. Ron Hubbard

##### Rogers, Robert Athlyi. Holy Piby

*Authorized access point representing the work for:* The Holy Piby / Robert Athlyi Rogers

##### Moon, Sun Myung. Wöllli haesöl

*Authorized access point representing the work for:* Wöllli haesöl. *Written by Sun Myung Moon*

#### 6.30.1.3 Harmonies of Scriptural Passages

For a harmony of passages from different parts of scripture, use the authorized access point representing those scriptural passages collectively (see 6.30.1.2).



**Bible. Gospels**

*Authorized access point representing the work for:* The life of Our Lord / compiled from the Gospels of the four Evangelists and presented in the very words of the Scriptures as one continuous narrative by Reginald G. Ponsoy ; with a preface by Sir Wilfred Grenfell

For harmonies accompanied by commentary, apply the instructions at **6.27.1.6**.

THEOLOGICAL CREEDS, CONFESSIONS OF FAITH, ETC.**6.30.1.4 General Instructions on Theological Creeds, Confessions of Faith, Etc.**

For a theological creed, confession of faith, etc., construct the authorized access point representing the work by using the preferred title (see **6.23.2**).

**Nicene Creed**

*Authorized access point representing the work for:* I believe : the Nicene Creed / illustrated by Pauline Baynes

**Augsburg Confession**

*Authorized access point representing the work for:* Confessio, oder, Bekantnis des Glaubens etlicher Fürsten und Stedte vberantwortet keiserlicher Maiestat auff dem Reichstag gehalten zu Augsburck, anno 1530

LITURGICAL WORKS**6.30.1.5 General Instructions on Liturgical Works****6.30.1.5.1 Types of Liturgical Works**

Apply the instructions at **6.30.1.5.2–6.30.1.5.4** for the following types of works:

- a) officially sanctioned or traditionally accepted texts of religious observance
- b) books of obligatory prayers to be offered at stated times (including the Liturgy of the hours, Divine office, etc.)
- c) calendars and manuals of performance of religious observances
- d) readings from sacred scripture intended for use in a religious service
- e) prayer books known as “books of hours.”

**6.30.1.5.2 Liturgical Works Falling into More Than One Category**

For a liturgical work falling into one or more of the categories listed at **6.30.1.5.1**, construct the authorized access point representing the work by combining (in this order):

- a) the authorized access point representing the church or denominational body to which it pertains (see **11.13.1**)
- b) the preferred title for the liturgical work (see **6.23.2**).

**Episcopal Church. Book of common prayer**

*Authorized access point representing the work for:* The book of common prayer, and administration of the sacraments and other rites and ceremonies of the church, according to the use of the Protestant Episcopal Church in the United States of America ; together with the Psalter or Psalms of David

**Church of England. Book of common prayer**

*Authorized access point representing the work for:* The book of common prayer, and administration of the sacraments and other rites and ceremonies of the church, according to the use of the Church of England

**Church of England. Communion in Coventry Cathedral**

*Authorized access point representing the work for:* The communion in Coventry Cathedral. *A liturgical work*

**United Lutheran Church in America. Common service book of the Lutheran Church**

*Authorized access point representing the work for:* Common service book of the Lutheran Church / authorized by the United Lutheran Church in America

**Catholic Church. Missal**

*Authorized access point representing the work for:* Missale Romanum ex decreto sacrosancti Concilii Tridentini restitutum / S. Pii V Pontificis Maximi jussu editum aliorum Pontificum cura recognitum, a Pio X reformatum et Benedicti XV auctoritate vulgatum. *A Tridentine liturgical work*

**Catholic Church. Missale Romanum**

*Authorized access point representing the work for:* Missale Romanum : ex decreto Sacrosancti Oecumenici Concilii Vaticani II instauratum / auctoritate Pauli PP. VI promulgatum. *A post-Vatican II liturgical work*

**Church of England. Calendar, lectionary, and collects**

*Authorized access point representing the work for:* Calendar, lectionary, and collects : Sundays, principal feasts, and other principal holy days. — London : Church House Publishing, 2001. — (Common worship : services and prayers for the Church of England)

**Episcopal Church. Burial of the dead**

*Authorized access point representing the work for:* Burial rites : according to the use of the Episcopal Church

**Catholic Church. Liber usualis**

*Authorized access point representing the work for:* The liber usualis : with introduction and rubrics in English / edited by the Benedictines of Solesmes

**Catholic Church. Restored Holy Week liturgy**

*Authorized access point representing the work for:* The restored Holy Week liturgy : practical arrangement of the prescribed music for the average church choir / by Carlo Rossini

**Catholic Church. Diurnal**

*Authorized access point representing the work for:* Horae diurnae Breviarium Romani ex decreto sacrosancti Concilii Tridentini restituti

**6.30.1.5.3 Single Passages**

For a single passage from a sacred scripture used in religious services, apply the instructions for works accepted as sacred scripture (see 6.30.1.2).

**6.30.1.5.4 Works Intended for Private Devotion, Compilations of Hymns, Etc.**

Apply the general guidelines and instructions at 6.27.1, as applicable, for works in the following categories:

- a) works intended for private devotions (other than “books of hours”)
- b) compilations of hymns
- c) proposals for orders of worship not officially approved
- d) unofficial manuals
- e) programs of religious services
- f) lectionaries without scriptural texts.

**6.30.1.5.5 Additions to the Access Point**

Make additions to the access point, if considered important for identification. Apply the instructions at 6.27.1.9, as applicable.

Episcopal Church. Book of common prayer (1979)

### 6.30.1.6 Liturgical Works of the Orthodox Eastern Church

Apply the general instructions at **6.30.1.5** if:

the liturgical work was published for the use of a national Orthodox Church or another autocephalous body within the Orthodox Eastern Church

*and*

the work is in the original language of the liturgy.

Srpska pravoslavna crkva. Srbljak

*Authorized access point representing the work for:* Srbljak : sluzbe, kanoni, akatisti / priredio Đorđe Trifunović ; preveo Dimitrije Bogdanović

For any other Orthodox liturgical work, construct the authorized access point representing the work by combining (in this order):

- a) the authorized access point representing the church as a whole (see **11.13.1**)
- b) the preferred title for the liturgical work (see **6.23.2**).

Orthodox Eastern Church. Octoechos

*Authorized access point representing the work for:* The Great Octoechos

Orthodox Eastern Church. Menaion

*Authorized access point representing the work for:* The Menaion of the Orthodox Church : collected services, together with selected Akathist hymns / translated by Isaac E. Lambertsen

Orthodox Eastern Church. Horologion

*Authorized access point representing the work for:* The great Horologion, or, Book of hours / translated from the Greek by the Holy Transfiguration Monastery

Make additions to the access point, if considered important for identification. Apply the instructions at **6.27.1.9**, as applicable.

### 6.30.1.7 Jewish Liturgical Works

For a Jewish liturgical work, construct the authorized access point representing the work by using the preferred title for the work (see **6.23.2**).

Haggadah

*Authorized access point representing the work for:* Hagadah shel Pesah / 'arikhah, Beno Rotenberg ; mavo, Mikha'el Avi-Yonah ; 'itsuv, Ḥayim Ron

Hallel

*Authorized access point representing the work included in:* Hallel = הלל: song of praise and thanksgiving : halachah, history, hashkafah, and commentary / by Moshe Bamberger

Make additions to the access point, if considered important for identification. Apply the instructions at **6.27.1.9**, as applicable.

Amidah (Jewish prayer)

*Authorized access point representing the work included in:* Pathway to prayer : a translation and explanation of the Shemoneh esray = קונטרס עבודת התפלה /Mayer Birnbaum

## 6.30.2 Authorized Access Point Representing a Part or Parts of a Religious Work

### 6.30.2.1 General Guidelines

Apply the instructions at **6.30.2.2**–**6.30.2.3** when constructing the authorized access point representing a part or parts of one of the following types of religious works:

- a) sacred scriptures (see **6.30.2.2**)
- b) liturgical works (see **6.30.2.3**).

For a part or parts of other types of religious works, apply the general guidelines and instructions at **6.27.2**.

### 6.30.2.2 Part or Parts of a Sacred Scripture 2013/07

Construct the authorized access point representing a part or parts of a sacred scripture by using the preferred title for the part or parts (see **6.23.2.9**–**6.23.2.19**).

Bible. Ezra  
 Bible. Pentateuch  
 Bible. Psalms, XXIII  
 Bible. Psalms, CXX–CXXXIV  
 Bible. Luke, XIV, 26  
 Ten commandments  
 Talmud. Minor tractates  
 Mishnah. Avot  
 Vedas. Atharvaveda  
 Qur'an. Sūrat al-Baqarah  
 Tipiṭaka. Suttapiṭaka. Dīghanikāya. Mahāsudassanasutta

#### **Exception**

In some cases, the authorized access point representing the scripture as a whole has been constructed by using the authorized access point representing the person responsible for creating the work followed by the preferred title for the work (see the exception at **6.30.1.2**). When this occurs, construct the authorized access point representing a part or parts of the work by combining (in this order):

- a) the authorized access point representing the person responsible for creating the work
- b) the preferred title for the work as a whole
- c) the preferred title for the part or parts.

Rogers, Robert Athlyi. Holy Piby. Second Book of Athlyi Called Aggregation

*Authorized access point for:* The Holy Piby. The Second Book of Athlyi Called Aggregation. *Written by Robert Athlyi Rogers*

When identifying two or more parts that are unnumbered or non-consecutively numbered, construct authorized access points for each of the parts.

Bible. Psalms, VIII  
Bible. Psalms, XLVI  
Bible. Psalms, C

*Resource described:* Three Psalms. *Contains the Eighth, Forty-sixth, and One hundredth Psalm*

Qur'an. Sūrat Ibrāhīm  
Qur'an. Sūrat al-Ḥajj  
Qur'an. Sūrat al-Ṣāffāt

*Resource described:* Selections from surahs Ibrahim, al-Hajj, as-Saffat : tajweed recitation of the Holy Qur'an. *An audio recording of recitations of Qur'an sūrahs XIV, XXII, and XXXVII*

#### **Alternative**

When identifying two or more parts of a work that are unnumbered or non-consecutively numbered, 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 **6.27.1** and **6.23.2.9.7**)
- b) the term *Selections* following the preferred title for the whole work.

Qur'an. Selections

*Resource described:* Call to prayer and readings from the Koran. *An audio recording of the Call to prayer followed by the recitation of various sūrahs in classical Arabic*

### **6.30.2.3 Part or Parts of a Liturgical Work**

For a part or parts of a liturgical work falling into one or more of the categories listed at **6.30.1.5**, construct the authorized access point by combining (in this order):

- a) the authorized access point representing the church or denominational body to which it pertains (see **11.13.1**)
- b) the preferred title for the part (see **6.23.2.20**).

Catholic Church. Rite of election

*Authorized access point for a part of the Rite of Christian initiation of adults*

Make additions to the access point, if considered important for identification. Apply the instructions at **6.27.1.9**, as applicable.

Episcopal Church. Lectionary (1979)

*Authorized access point for a part of the Book of common prayer of 1979*

## 6.30.3 Authorized Access Point Representing an Expression of a Religious Work

### 6.30.3.1 General Guidelines on Constructing Authorized Access Points Representing Expressions of Religious Works

Construct the authorized access point representing a particular expression of a religious work or of part of a religious work by combining (in this order):

- a) the authorized access point representing the work (see 6.30.1) or the part or parts (see 6.30.2)
- b) one or more of the elements specified at 6.30.3.2–6.30.3.5, as applicable.

For expressions of religious works not covered by the instructions at 6.30.3.2–6.30.3.5, apply the general instructions at 6.27.3, as applicable.

### 6.30.3.2 Authorized Access Point Representing an Expression of the Bible

Construct the authorized access point representing a particular expression of the Bible or of part of the Bible by combining (in this order):

- a) the authorized access point representing the work (see 6.30.1) or the part (see 6.30.2)
- b) one or more of the following elements, as applicable:
  - i. the language of the expression (see 6.11)
  - ii. other distinguishing characteristic of the expression (see 6.25)
  - iii. the date of the expression (see 6.24).

Bible. English

Bible. New Testament. English

Bible. Revelation. English

Bible. Latin. Vulgate

Bible. Corinthians. English. Authorized

Bible. English. Smith-Goodspeed

Bible. English. Douai

*Resource described:* The Holy Bible / translated from the Latin Vulgate being the edition published at Rheims, A.D. 1582 and at Douay, 1609 ; as revised and corrected in 1750, according to the Clementine edition of the Scriptures, by Richard Challoner

Bible. Greek. Codex Sinaiticus

*Resource described:* *Bibliorum Codex Sinaiticus Petropolitanus*

Bible. French. Martin. 1835

Bible. Gospels. English. Revised Standard. 1975

*Resource described:* The horizontal line synopsis of the Gospels / Reuben J. Swanson. — First edition. — Dillsboro, North Carolina : Western North Carolina Press, Inc., ©1975. — "The Bible text in this publication is from the Revised Standard Version of the Bible"—Title page verso. *A biblical harmony*

Bible. Old Testament. Ethiopic. 1923

Bible. Psalms. Afrikaans. Oberholzer and others. 2005

*Resource described:* Afrikaanse Bybel vir Doves : Psalms. — Eerste uitgawe. — Kaapstad : Bybelgenootskap van Suid-Afrika, 2005. *Translated by* J.P. Oberholzer, H.J.B. Combrink, H.C. van Zyl, D.F. Tolmie, C.H.J. van der Merwe, R.P. Hough, and E. Roux

If the resource described contains more than one language expression of the work, create authorized access points for each of the expressions.

Bible. Latin

Bible. French

*Resource described:* La sainte Bible : texte latin et traduction française

Bible. Kikuyu

Bible. English

*Resource described:* The Bible in English and Kikuyu

If the resource described contains more than one version of the work, create authorized access points for each of the versions.

Bible. English. Authorized

Bible. English. Revised

*Resource described:* Johnson's worker's Bible : self-pronouncing edition of the Holy Scriptures arranged especially for workers, ministers, students, showing a new and simple combination of the Authorized and Revised versions of the Old and New Testaments

#### **Alternative**

*If:*

the resource is a facsimile reproduction

*and*

the date of the manifestation is being treated as the date of expression (see 6.24.1.1)

*then:*

construct one authorized access point representing the expression using the year of publication of the original, and a second authorized access point using the date of the facsimile.

Bible. German. Luther. 1534

Bible. German. Luther. 2002

*Resource described:* Biblia, das ist, Die gantze Heilige Schrift deutsch / Mart. Luth. ; begnadet mit kurfurstlicher zu sachsen Freiheit. — Köln : Taschen, ©2002. *Facsimile of a 1534 edition*

### **6.30.3.3 Authorized Access Point Representing an Expression of the Talmud, Mishnah and Tosefta, or Midrashim**

Construct the authorized access point representing a translation of the Talmud, Mishnah and Tosefta, or midrashim by combining (in this order):

- a) the authorized access point representing the work (see 6.30.1) or part of the work (see 6.30.2), as applicable  
*and*
- b) the name of the language or languages (see 6.11).

Talmud Yerushalmi. French

*Resource described:* Le Talmud de Jérusalem / traduit pour la première fois en français par Moïse Schwab

### **Exception**

If the resource consists of the original text and a translation, do not add the name of the language. Create a second access point using the name of the language of the translation as an addition.

Talmud

Talmud. English

*Resource described:* New edition of the Babylonian Talmud, English translation / original text edited, formulated, and punctuated by Michael L. Rodkinson

Tosefta. Beḥaḥ

Tosefta. Beḥaḥ. German

*Resource described:* Der Tosefta-Traktat Jom Tob / Einleitung, Text, Übersetzung, und Erklärung von Michael Kern

### **6.30.3.4 Authorized Access Point Representing an Expression of the Vedas**

If the resource being described is a particular version of one of the four standard compilations of Vedas, construct the authorized access point representing the expression by combining (in this order):

- a) the authorized access point representing the compilation
- b) the name of the version in parentheses.

Vedas. Sāmaveda (Kauthumasaṃhitā)

### **6.30.3.5 Authorized Access Point Representing a Variant or Special Text of a Liturgical Work**

If the resource being described contains an authorized or traditional variant or special text of a liturgical work, construct the authorized access point by combining (in this order):

- a) the authorized access point representing the work
- b) one of the following terms (in this order of preference):
  - i. the name of a special rite (e.g., a Latin rite other than the Roman rite for Catholic works; a rite other than the unmodified Ashkenazic rite for Jewish works)

Catholic Church. Breviary (Ambrosian)

*Resource described:* Breviarium Ambrosianum



**Haggadah (Sephardic)***Resource described:* Hagadah shel Pesah : nusah Sefaradi

- ii. the name of the place (e.g., country, diocese) or institution (e.g., monastery) in which the variant is authorized or traditional; if necessary, add both elements, with the institution preceding the place

**Catholic Church. Ordo divini officii (Diocese of Trier)***Resource described:* Directorium Diocesis Treverensis, seu, Ordo divini officii recitandi missaeque celebrandae**Catholic Church. Officia propria (Ireland)***Resource described:* Officia propria sanctorum insulae Hiberniae**Catholic Church. Missal (St. Augustine's Abbey, Canterbury, England)***Resource described:* The missal of St. Augustine's Abbey, Canterbury**Seder Haḳafot (Spinkā)***Resource described:* Seder Haḳafot li-Shemini 'Atseret ye-Šimḥat Torah / asher nahag Maran Ba'al Imre Yosef mi-Spinkā

- iii. the name of the religious order for which the variant is authorized or traditional.

**Catholic Church. Breviary (Benedictine)***Resource described:* Brevarium monasticum**Catholic Church. Missal (Dominican)***Resource described:* Missale Dominicanum

If the additions listed in this instruction are insufficient to identify the variant text, add an additional term (e.g., the name of the editor).

**Haggadah (Reform : Cantor)***Resource described:* The egalitarian Hagada / by Aviva Cantor**Haggadah (Reform : Seligmann)***Resource described:* Hagada : Liturgie für die häusliche Feier der Sederabende / in deutscher Sprache neu bearbeitet von C. Seligmann**Catholic Church. Liber ordinarius (Abbaye de Saint-Denis : 1234)***Resource described:* The first Ordinary of the Royal Abbey of St.-Denis in France : Paris, Bibliothèque Mazarine 526 / [edited by] Edward B. Foley. *Another Liber ordinarius for the same abbey dates to 1254–1259***Catholic Church. Breviary (Ambrosian : Archdiocese of Milan)***Resource described:* Prima dies nona fit iani scorpius hora .... *An Ambrosian breviary for the Archdiocese of Milan*

For post-Vatican II liturgical texts that vary in language and content, use the individual title of the resource being described as the preferred title. Add a term to distinguish between different texts that have the same title.

Catholic Church. Liturgy of the hours (Philippines)

*Resource described:* The liturgy of the hours. — Manila, Philippines : Missionary Benedictine Sisters, St. Scholastica's Priory, [1979?]. — "The text of the Liturgy of the Hours has been approved for use in the Philippines by the Catholic Bishops' Conference in January 1975"

Catholic Church. Liturgy of the hours (Servite)

*Resource described:* The liturgy of the hours : proper of the Order of Servants of the Blessed Virgin Mary

Catholic Church. Liturgy of the hours for the Order of the Holy Cross

*Resource described:* The liturgy of the hours for the Order of the Holy Cross

Catholic Church. Proper of The liturgy of the hours of the Order of the Brothers of the Blessed Virgin Mary of Mount Carmel

*Resource described:* Proper of The liturgy of the hours of the Order of the Brothers of the Blessed Virgin Mary of Mount Carmel

### 6.30.4 Authorized Access Point Representing a Manuscript or Manuscript Reproduction of a Religious Work

Construct the authorized access point representing a particular manuscript, or a reproduction of a particular manuscript by combining (in this order):

- a) the authorized access point representing the work
- b) the term *Manuscript*
- c) one of the following terms (in this order of preference):
  - i. a brief form of the name of a particular owner if that is how the manuscript is identified

Catholic Church. Psalter (Manuscript Queen Mary)

- ii. any other name by which the manuscript is identified

Catholic Church. Book of hours (Manuscript Rohan)

- iii. a brief form of the name of the repository followed by the repository's designation.

Catholic Church. Missal (Manuscript Biblioteca apostolica vaticana. Borgh. cinese 409)

### 6.30.5 Variant Access Point Representing a Religious Work or Expression

#### 6.30.5.1 General Guidelines on Constructing Variant Access Points Representing Religious Works

Use a variant title for the work (see 6.23.3) as the basis for a variant access point.

Avesto

*Authorized access point for the work:* Avesta

Koran

Qorān

Xuraan

قرآن

*Authorized access point for the work:* Qur'an

If the authorized access point for the work is constructed by using the authorized access point representing a person or corporate body followed by the preferred title for the work (see 6.30.1.2–6.30.1.7), construct a variant access point by combining (in this order):

- a) the authorized access point representing that person or corporate body
- b) the variant title for the work.

Rogers, Robert Athlyi. Blackman's Bible

*Authorized access point for the work:* Rogers, Robert Athlyi. Holy Piby

Catholic Church. Day hours

Catholic Church. Diurnale

Catholic Church. Horae diurnae Breviarii Romani

*Authorized access point for the work:* Catholic Church. Diurnal

In addition, construct a variant access point by using the preferred title for the work on its own.

Make additions to the variant access point, if considered important for identification. Apply the instructions at 6.27.1.9, as applicable.

Concordia (Lutheran creed)

*Authorized access point for the work:* Konkordienbuch. *Variant title is identical to the preferred title for other works*

Catholic Church. Sacramentary (1970)

*Authorized access point for the work:* Catholic Church. Missale Romanum (1970)

Episcopal Church. Book of common prayer (1979). Holy Eucharist

Episcopal Church. Eucharist (Section of Book of common prayer of 1979)

*Authorized access point for the work:* Episcopal Church. Holy Eucharist

Apply these additional instructions, as applicable:

- part of a religious work (see 6.30.5.2)
- expressions of religious works (see 6.30.5.3).

Construct additional variant access points if considered important for access.

Hawatamk<sup>6</sup>

*Authorized access point for the work:* Armenian Church. Hawatamk<sup>6</sup>

Athanasius, Saint, Patriarch of Alexandria, died 373. Athanasian Creed

*Authorized access point for the work:* Athanasian Creed. *Traditionally attributed to Saint Athanasius of Alexandria, but scholars now generally agree that he was not the author*

Westminster Assembly (1643–1652). Westminster Confession of Faith

Westminster Assembly (1643–1652). Westminster Confession

Westminster Assembly (1643–1652). Confession of Faith

*Authorized access point for the work:* Westminster Confession of Faith. *Drawn up in 1646 by the Westminster Assembly*

### 6.30.5.2 Variant Access Point Representing a Part of a Religious Work

*If:*

the title of the part of a religious work is distinctive

*and*

the authorized access point representing the part has been constructed by using the authorized access point representing a person or corporate body followed by the preferred title for the work as a whole, followed in turn by the preferred title for the part

*then:*

construct a variant access point representing the part by combining (in this order):

- a) the authorized access point representing that person or corporate body
- b) the preferred title for the part.

Hubbard, L. Ron (La Fayette Ron), 1911–1986. Ethics Codes

*Authorized access point for the part of the work:* Hubbard, L. Ron (La Fayette Ron), 1911–1986. Introduction to Scientology Ethics. Ethics Codes

Rogers, Robert Athlyi. Second Book of Athlyi Called Aggregation

Rogers, Robert Athlyi. Aggregation

*Authorized access point for the part of the work:* Rogers, Robert Athlyi. Holy Piby. Second Book of Athlyi Called Aggregation

*If:*

the title of the part of a religious work is distinctive

*and*

the authorized access point representing the part has been constructed using the preferred title for the work as a whole, followed by the preferred title for the part (see 6.23.2.9–6.23.2.19)

*then:*

construct a variant access point by using the preferred title for the part on its own.

Old Testament

*Authorized access point for the part of the work:* Bible. Old Testament

R̥gveda

*Authorized access point for the part of the work:* Vedas. R̥gveda

Brahmajālasutta

*Authorized access point for the part of the work:* Tipiṭaka. Suttapiṭaka. Dīghanikāya. Brahmajālasutta

If the authorized access point representing the part has been constructed by using the preferred title for the part on its own, construct a variant access point by combining (in this order):

- a) the preferred title for the work as a whole
- b) the preferred title for the part.

Siddur. Shema

*Authorized access point for the part of the work:* Shema

Bible. Exodus, XX, 2–17

Bible. Deuteronomy, V, 6–21

Bible. Ten commandments

Bible. Decalogue

*Authorized access point for the part of the work:* Ten commandments

Make additions to the variant access point, if considered important for identification. Apply the instructions at **6.27.1.9**, as applicable.

John (Book of the Bible)

*Authorized access point for the part of the work:* Bible. John

Construct additional variant access points if considered important for access.

Isaiah (Biblical prophet). Book of Isaiah

*Authorized access point for the part of the work:* Bible. Isaiah. *Traditionally attributed to the 8th century BC Judean prophet Isaiah*

### 6.30.5.3 Variant Access Point Representing an Expression of a Religious Work

Construct a variant access point representing an expression of a religious work, if appropriate, by combining (in this order):

- a) the authorized access point representing the religious work
- b) a variant of an addition used in constructing the authorized access point representing the expression (see **6.30.3–6.30.4**).

Bible. English. King James Version

*Authorized access point for the expression:* Bible. English. Authorized

Bible. New Testament. Spanish. Nueva Versión Internacional. 1985

*Authorized access point for the expression:* Bible. New Testament. Spanish. New International. 1985

Bible. Psalms. Hebrew. Psalms scroll

Bible. Psalms. Hebrew. Great Psalms scroll

Bible. Psalms. Hebrew. Elizabeth Hay Bechtel Psalms scroll

*Authorized access point for the expression:* Bible. Psalms. Hebrew. Dead Sea Psalms scroll

Catholic Church. Breviary (Benedictine : Hyde Abbey)

*Authorized access point for the expression:* Catholic Church. Breviary (Hyde Abbey)

Catholic Church. Book of hours (Manuscript Bibliothèque nationale de France. Latin 9471)

*Authorized access point for the expression:* Catholic Church. Book of hours (Manuscript Rohan)

Talmud. 1990

Talmud. English. 1990

*Authorized access point for the expression:* Talmud (Schottenstein edition)

If a variant title for a religious work is associated with a particular expression of the work, construct a variant access point representing the expression by using the variant title associated with that expression.

Nicänische Glaubensbekenntnis

*Authorized access point for the expression:* Nicene Creed. German

Ko te Paipera Tapu

Paipera Tapu

Holy Bible in Maori

*Authorized access point for the expression:* Bible. Maori. 1990

Jerusalem Talmud in deutscher Übersetzung

*Authorized access point for the expression:* Talmud Yerushalmi. German. 1975

Egalitarian Hagada

*Authorized access point for the expression:* Haggadah (Reform : Cantor)

Tripitaka Koreana

Koryŏ Taejanggyŏng

Koryŏ-dae-jang-kyŏng

*Authorized access point for the expression:* Da zang jing (Koryŏ version)

*If:*

a variant title for a religious work is associated with a particular expression of the work

*and*

the authorized access point representing the expression has been constructed by using the authorized access point representing a person, family or corporate body followed by the preferred title for the work and one or more additions identifying the expression

*then:*

construct a variant access point representing the expression by combining (in this order):

- a) the authorized access point representing the person (see **9.19.1**), family (see **10.10.1**), or corporate body (see **11.13.1**)
- b) the variant title associated with that expression.

Bahá'u'lláh, 1817–1892. Qitapi akdas

Bahá'u'lláh, 1817–1892. Libri më i shenjtë

*Authorized access point for the expression:* Bahá'u'lláh, 1817–1892. Kitāb al-aqdas. Albanian

Orthodox Eastern Church. Kitāb, al-sawāī al-kabīr

*Authorized access point for the expression:* Orthodox Eastern Church. Horologion. Arabic

Catholic Church. Breviarium Ambrosianum

*Authorized access point for the expression:* Catholic Church. Breviary (Ambrosian)

Make additions to the variant access point, if considered important for identification. Apply the instructions at **6.27.1.9**, as applicable.

Catholic Church. Breviarium Ambrosianum (Archdiocese of Milan)

*Authorized access point for the expression:* Catholic Church. Breviary (Ambrosian : Archdiocese of Milan)

Construct additional variant access points if considered important for access.

## 6.31 Constructing Access Points to Represent Official Communications

### 6.31.1 Authorized Access Point Representing an Official Communication

#### 6.31.1.1 General Guidelines on Constructing Authorized Access Points Representing Official Communications

Apply the instructions at **6.31.1.2–6.31.1.5** when constructing the authorized access point representing one of the following types of official communications:

- a) official communications by heads of state, heads of government, ruling executive bodies, heads of international bodies, or governors of dependent or occupied territories (e.g., a message to a legislature, a proclamation, an executive order other than one covered by **6.29.1.2–6.29.1.5**)
- b) official communications from a pope, patriarch, bishop, etc. (e.g., an order, decree, pastoral letter, bull, encyclical, constitution, an official message to a council, synod, etc.).

Make additions to the authorized access point, as required. Apply the instructions at **6.27.1.9**, **6.27.2**, and **6.27.3**, as applicable.

A person who holds office may also create or contribute to other types of works. For these other types of works, construct the authorized access point by applying the general guidelines and instructions at **6.27.1**.

#### 6.31.1.2 Communications of a Single Official

For an official communication falling into one of the categories listed at **6.31.1.1**, construct the authorized access point representing the work by combining (in this order):

- a) the authorized access point representing the official (see **11.13.1**)
- b) the preferred title for the work (see **6.26.2**).

Canada. Sovereign (1952– : Elizabeth II). Speech by Her Majesty the Queen in reply to the Prime Minister, Parliament Hill, Ottawa, Wednesday, September 26, 1984

*Authorized access point for:* Speech by Her Majesty the Queen in reply to the Prime Minister, Parliament Hill, Ottawa, Wednesday, September 26, 1984

Louisiana. Governor (1988–1992 : Roemer). Governor's action agenda for fighting crime in Orleans Parish

*Authorized access point for:* Governor's action agenda for fighting crime in Orleans Parish : Governor Roemer's response to the New Orleans Crime Summit report

Catholic Church. Pope (1978–2005 : John Paul II). Redemptor hominis

*Authorized access point for:* Litterae encyclicae Redemptor hominis ad venerabiles fratres in episcopatu, ad sacerdotes et religiosas familias, ad ecclesiae filios et filias necnon ad universos bonae voluntatis homines pontificali eius ministerio ineunte / Ioannis Pauli PP. II, summi pontificis

Catholic Church. Archdiocese of St. Paul and Minneapolis. Archbishop (1995–2008 : Flynn). Pastoral letter on marriage and the family

*Authorized access point for:* A pastoral letter on marriage and the family / Archbishop Harry J. Flynn, Archdiocese of Saint Paul and Minneapolis, February 8, 1998

Augustinians. Prior General (1357–1358 : Gregory, of Rimini). Registrum generalatus

*Authorized access point for:* Gregorii de Arimino O.S.A. Registrum generalatus, 1357–1358 / quod edendum curavit Albericus De Meijer

Catholic Church. Pope (1559–1565 : Pius IV). Bulla Collegii Militum (1560 March 13)

*Authorized access point for:* Bulla Collegii Militum qui pii, de numero participantium, nuncupantur : qua amplissimis & honorifice tissimis priuilegiis donantur : per S.D.N.D. Pium papam IIII in Alma Vrbe nuperrimè

erecti instituti, securisq̄ prouentibus & emolumentis dotati. *Date of work added to the access point to distinguish it from other works with the same preferred title issued in the same year*

### 6.31.1.3 Letters of Transmittal, Etc.

For a communication that merely accompanies and transmits a document, construct the authorized access point representing the work by combining (in this order):

- a) the authorized access point representing the corporate body responsible for the document that it accompanies (see **11.13.1**)
- b) the preferred title for the letter of transmittal, etc. (see **6.26.2**).

United States. War Department. Message from the President of the United States, transmitting a report of the Secretary of War, relative to murders committed by the Indians in the state of Tennessee

*Authorized access point for:* Message from the President of the United States, transmitting a report of the Secretary of War, relative to murders committed by the Indians in the state of Tennessee. *Message of President Madison*

### 6.31.1.4 Compilations of Official Communications of More Than One Holder of an Office 2013/07

*If:*

a compilation consists of official communications by more than one holder of an office

*and*

that office is one of those listed at **6.31.1.1**

*then:*

construct the authorized access point representing the work by combining (in this order):

- a) the authorized access point representing the office (see **11.2.2.18** or **11.2.2.26**, as applicable)
- b) the preferred title for the work (see **6.26.2**).

United States. President. Economic report of the President transmitted to the Congress

*Authorized access point for:* Economic report of the President transmitted to the Congress. *An annual*

Nebraska. Governor. Biennial message of Gov. ... to the ... session of the Legislature of Nebraska

*Authorized access point for:* Biennial message of Gov. ... to the ... session of the Legislature of Nebraska

Catholic Church. Pope. Bulls

*Authorized access point for:* Papal bulls from France : from Biblioteca apostolica vaticana. *Microfilm reproduction of twelve manuscript bulls*

Catholic Church. Pope. Encyclicals

*Authorized access point for:* Litterae encyclicae

Catholic Church. Pope. Bulls

*Authorized access point for:* Bullae diuersorum pontificum incipiente a Ioanne XXII vsq̄ ad Sanctiss. D.N.D. Paulum Papam III

### 6.31.1.5 Compilations of Official Communications and Other Works

For a compilation consisting of official communications and other works by more than one holder of an office, construct the authorized access point for the work by applying the instructions at **6.27.1.4**.



**England is here**

*Authorized access point for:* England is here : a selection from the speeches and writings of the prime ministers of England from Sir Robert Walpole to the Rt. Hon. Winston Spencer Churchill / edited and with an introduction by W.L. Hanchant

**Papal documents on figured music from the 14th to the 20th century and examples for demonstration**

*Authorized access point for:* Papal documents on figured music from the 14th to the 20th century and examples for demonstration / compiled by Paul M. Ferretti

**Presidential documents**

*Authorized access point for:* Presidential documents : the speeches, proclamations, and policies that have shaped the nation from Washington to Clinton / edited by J.F. Watts, Fred L. Israel

## 6.31.2 Authorized Access Point Representing an Expression of an Official Communication

Construct an access point representing a particular expression of an official communication by combining (in this order):

- a) the authorized access point representing the work (see 6.31.1)
- b) an appropriate term or date as instructed at 6.27.3.

**Canada. Prime Minister (1896–1911 : Laurier). Reciprocal trade with the United States. French**

*Resource described:* La réciprocité entre le Canada et les États-Unis : discours de Sir Wilfrid Laurier prononcé à la Chambre des communes, le 7 mars, 1911

**Catholic Church. Pope (1978–2005 : John Paul II). Sollicitudo rei socialis. Spanish**

*Resource described:* La preocupación por la cuestión social / Juan Pablo II

**United States. President (1861–1865 : Lincoln). Speeches. Japanese**

*Resource described:* Rinkān enzetsushū / Takagi Yasaka, Saitō Hikaru yaku

**Catholic Church. Pope. Encyclicals. English**

*Resource described:* The papal encyclicals / [compiled by] Claudia Carlen. *A five-volume set of papal encyclicals from 1740–1981*

**Catholic Church. Pope. Bulls. Italian**

*Resource described:* Gli anni santi attraverso le bolle / a cura di Rino Fisichella. *A compilation of all papal bulls proclaiming jubilee years issued from February 22, 1300 to November 29, 1998*

**Mexico. President. Informe de gobierno (1989). French**

*Resource described:* Rapport de gouvernement. — México, D.F. : Presidencia de la República, Dirección General de Comunicación Social. *An annual report*

## 6.31.3 Variant Access Point Representing an Official Communication

### 6.31.3.1 General Guidelines on Constructing Variant Access Points Representing Official Communications

Use a variant title for the work (see 6.26.3) as the basis for a variant access point.

**America's commitment to children and families**

*Preferred title recorded as:* Culture of caring

If the authorized access point for the work has been constructed by using the authorized access point representing an official, an office, or a corporate body followed by the preferred title for the work (see 6.31.1.2–6.31.1.4), construct a variant access point by combining (in this order):

- a) the authorized access point representing that official, office, or corporate body
- b) a variant title for the work.

United States. President (1993–2001 : Clinton). Reclaiming our communities from drugs and violence

*Authorized access point recorded as:* United States. President (1993–2001 : Clinton). National drug control strategy

In addition, construct a variant access point by using the preferred title for the work on its own.

Apply the additional instructions for expressions of official communications (see 6.31.3.2), if applicable.

Construct additional variant access points if considered important for access.

Humanae vitae

*Authorized access point for the work:* Catholic Church. Pope (1963–1978 : Paul VI). Humanae vitae

Lateran Council (1059). Papal election decree

*Authorized access point for the work:* Catholic Church. Pope (1058 or 1059–1061 : Nicholas II). In nomine Domini. Promulgated by Nicholas II but may be viewed as a decree of the Lateran Council of 1059

### 6.31.3.2 Variant Access Point Representing an Expression of an Official Communication

Construct a variant access point representing an expression of an official communication, if appropriate, by combining (in this order):

- a) the authorized access point representing the work
- b) a variant of an addition used in constructing the authorized access point representing the expression (see 6.27.3).

Catholic Church. Pope (1978–2005 : John Paul II). Vita consecrata. English (Simplified version)

Catholic Church. Pope (1978–2005 : John Paul II). Vita consecrata. English (Institute on Religious Life)

*Authorized access point for the expression:* Catholic Church. Pope (1978–2005 : John Paul II). Vita consecrata. English (2004)

If a variant title for an official communication is associated with a particular expression of the work, construct a variant access point representing the expression by using the variant title associated with that expression.

Aquí está Inglaterra!

*Authorized access point for the expression:* England is here. Spanish

*If:*

a variant title for an official communication is associated with a particular expression of the work  
and

the authorized access point representing the expression has been constructed by using the authorized access point representing the official followed by the preferred title for the work and one or more additions identifying the expression

*then:*

construct a variant access point representing the expression by combining (in this order):

- a) the authorized access point representing the official
- b) the variant title associated with that expression.

Catholic Church. Pope (1978–2005 : John Paul II). Preocupación por la cuestión social

*Authorized access point for the expression:* Catholic Church. Pope (1978–2005 : John Paul II). Sollicitudo rei socialis. Spanish

United States. President (1861–1865 : Lincoln). Rinkān enzetsushū

*Authorized access point for the expression:* United States. President (1861–1865 : Lincoln). Speeches. Japanese

Catholic Church. Pope. Papal encyclicals

*Authorized access point for the expression:* Catholic Church. Pope. Encyclicals. English

Make additions to the variant access point, if considered important for identification. Apply the instructions at **6.27.1.9**.

Catholic Church. Pope. Tutte le encicliche dei sommi pontefici (1940)

*Authorized access point for the expression:* Catholic Church. Pope. Encyclicals. Italian (1940)

Catholic Church. Pope. Tutte le encicliche dei sommi pontefici (1959)

*Authorized access point for the expression:* Catholic Church. Pope. Encyclicals. Italian (1959)

Catholic Church. Pope. Tutte le encicliche dei sommi pontefici (1964)

*Authorized access point for the expression:* Catholic Church. Pope. Encyclicals. Italian (1964)

