

MUSIC MANUSCRIPTS

DESCRIPTION AND ACCESS TO A FUNDAMENTAL MEDIUM FOR THE DISSEMINATION OF MUSIC

MASSIMO GENTILI-TEDESCHI

*The National Braidense Library, Office for Research of Musical Collections,
Milan, Italy*

ABSTRACT

Manuscripts are very important sources for the dissemination of music and were widely used long after the invention of printing. Works by famous composers were printed long after their death. Music is in many cases not worth printing: handwriting is cheap, only what is necessary is produced and any adaptation to every single user's needs is easily feasible. Manuscripts have been almost exclusive to some genres and presentation formats.

Library catalogues of music manuscripts were published since the mid-19th century, the first international catalogues since 1900. Worldwide projects started after 1950 so that big catalogues of music manuscripts are now accessible online, with Italy having a prominent role.

International cataloguing rules for music manuscripts have been established since 1975 and are continuously developing, again with Italy as a protagonist.

The inclusion of unpublished resources, part of which consist music manuscripts, is under consideration by the IFLA international bibliographic standard ISBD.

Describing music manuscripts is in some respects very simple, but there are many issues that must be faced in developing cataloguing rules concerning identification and access, like the uniform title that is peculiar to music and originally conceived for music manuscripts.

KEYWORDS

music manuscripts, cataloguing, cataloguing rules, uniform title,
bibliographic description

Music manuscripts

The paper tackles modern manuscripts of vocal and/or instrumental music and not liturgical books, which present a different complexity of codicological and descriptive issues. It will deal with a huge number

of scores, parts, excerpts, arrangements produced mostly since the 14th-15th centuries: possibly more than one million of items that had a primary importance in the dissemination of music throughout Europe and the world and now represent a large part of the holdings of music libraries. The largest part is written in an easily readable way, in ordinary notation, or in special notations destined for particular instruments: keyboards, lute, guitar, etc.

The reason why printed music has not superseded the production of manuscripts is very simple: manuscripts are in many cases more practical and less expensive. Not unlike today, music has always been extremely sensitive to trends: in the past centuries new operas, new symphonies, new harmonies used to replace older ones with possibly the same speed that we see now on the top positions of the pop scene record chart.

The “life” of a baroque opera was often shorter than a few weeks, and within this time span composers used to make changes, deleting unsuccessful arias and adding new ones. Any further restaging in a different theatre implied even more transformations: singers claimed to adapt their favourite melodies to the text, cuts and insertions abounded. And everything was done in a hurry: no time to print whatsoever.

Furthermore, who could afford an orchestra to perform the opera – or the favourite airs – at home? No, the real substitute for the gramophone was the vocal score, voice and piano, but several operas were arranged in fancy ways, not only for piano or band, but also for one or two flutes, clarinets, violins, etc. And some of these formats were printed, especially in the 19th-20th centuries, expecting to meet a responsive market.

Printing music is in fact an expensive, long and complicated process: in dealing with issues like readability and duration of the matrix various techniques have been used through the times, from movable type to wood engraving, from metal plates to lithography. Already two centuries ago, another issue was the geographic size of the market: large, extremely large – practically the whole world – due to the fact that music notation, having no language barriers, may be easily read everywhere. But despite this extent, relatively few people know how to read music, therefore how can a publisher distribute his scores without losing money, if only a few hundred copies (sometimes just ten) will reasonably be sold in such a large market? And conversely, can you figure out the sense of frustrations of potential buyers that do not find the

works they look for in the bookshops and have to wait days or weeks before they get them? Try it yourself – go to a music shop and search for something that is not the most renowned Mozart or Beethoven: even today the situation is just the same.

What is the ideal, popular solution? Until the invention of the photocopy, it was simply to ask a manuscript copy – copy on demand. The process is quick and cheap, you get what you want in a few days from anywhere on the earth, you may ask for any changes or arrangements you need, and only what is needed is produced: no waste materials. Copies were produced by amateurs, collectors and professional musicians themselves, or they were commissioned to professional copyists, but many music publishers were also copyists who used to sell and advertise the skills of their companies. Giovanni Ricordi, to mention just the famous one, was among them.

The role of music manuscripts

Economy was thus the main reason for the production of the majority of 16th to mid-20th century music manuscripts that nowadays fill many libraries throughout the world.

The production of the lesser known composers, but also some genres and forms of presentation that in most cases never saw publication, or were printed exceptionally were the most sensible to the change of trends as well as those destined to large ensembles: first of all, as already said, theatre music (particularly scores and parts of full operas or excerpts), but also sacred music (polyphonic or vocal/instrumental masses and liturgical works, in particular since the 17th century), as well as orchestral and band music; even a large part of chamber music were never ever printed. Many works by renowned composers, like Johann Sebastian Bach, Gioachino Rossini or Domenico Cimarosa, were printed only long after their death.

Concerning the sacred music, in the case of oratorios the situation was similar to that of the theatre music, but the liturgical production too was a sort of short-living niche: basically, every chapel master tended to perform his own music or that by a small circle of composers. Furthermore, works were never fixed forever: according to the solemnity of the occasion and the availability of money – and thus of performers – masses were adapted, sometimes starting with a simple Kyrie and Gloria, then enlarged with the addition of the other parts of the *ordinarium*, later on combined with the *proprium*, or mixed-up

with other masses, re-managed in performance medium according to the availability of voices or instruments. The result was a mishmash of infinite possible combinations absolutely incompatible with any printing process, and the circulation of such works moved seldom beyond the church for which they were composed.

There are two strange concepts for music materials, that of published manuscripts and that of unpublished prints. Despite the quirks of markets, until the first half of the 19th century several copyists/publishers/booksellers used to prepare small sets of manuscript scores of the arias that gained the greatest success in major theatre performances: a few lovers were always expected. These copies were frequently embellished with printed title pages in form of decorated frames bearing the merchant's name and surrounding the handwritten title of the work. Sometimes colours were also added by hand. The price of the manuscripts for sale was always determined in terms of the number of sheets of paper needed for the item.

Conversely, in the late 19th century publishers started to rent performance materials, instead of selling them. Considering that in orchestras and choirs there are groups of performers that play the same music (e.g. all cellos or all sopranos), these parts deserved to be printed, but the same was not true for wind instruments or soloists, for which normally only one part was needed. These parts were thus simply handwritten, while the others often bore a stamp saying "printed in place of manuscript", so as to bypass the law on legal deposit.

Cataloguing music manuscripts

The mid-19th century saw the birth of musicological studies and the interest for the study of musical sources. The large collections of music in the main libraries started to be catalogued, and manuscripts were treated just like prints. The pioneer was the *Catalogue of the manuscript music in the British Museum* by Thomas Oliphant,¹ published as early as in 1842, followed by the end of the century by the first volume of the *Catalogue de la Bibliothèque du Conservatoire Royal de Musique de Bruxelles* by Alfred Wotquenne² in 1898, then in 1906 by Augustus

1 *Catalogue of the manuscript music in the British Museum* / [by T. Oliphant ; edited by Sir F. Madden]. London : printed by order of the Trustees, 1842.

2 *Catalogue de la Bibliothèque du Conservatoire Royal de Musique de Bruxelles* / dressé par ordre de matières, chronologique et critique par Alfred Wotquenne. Bruxelles : Coosemans, 1898-1912.

Hughes-Hughes's new *Catalogue of manuscript music in the British Museum*,³ in 1908 by *Dramatic music: catalogue of full scores* at the Library of Congress compiled by Oscar Sonneck⁴ and subsequently by a deluge of others: in Naples, Bologna and Rome Conservatories, Modena Estense, etc. And most of them mixed manuscript and printed music without problems.

A colossal lifelong work was produced by Robert Eitner (1832-1905) at the beginning of the 20th century: the *Biographisch-bibliographisches Quellen-Lexikon*,⁵ an 11-volume bio-bibliography of composers of the past containing for each one a list of manuscript and printed sources. Eitner had visited almost all major libraries around the world and built a network of active collaborators to prepare this catalogue, which is still the essential source of information. Most of catalogues are now accessible online in digital form.

Around the middle of the past century a more modern form of collective cataloguing of musical sources took place. Claudio Sartori started to speculate on an Italian catalogue of printed and manuscript music already during the Second World War and in 1965 he established with a governmental act the Ufficio Ricerca Fondi Musicali Office for Research of Musical Collections, as the host of the national catalogues of printed and manuscript music up to 1900. It was the first retrospective catalogue including the immediate past century at that time, and when the catalogue of manuscripts was stopped in 1998, it counted some 162,000 title cards. It was digitised in 2003 and is freely available on the web.⁶

In 1952 IAML (International Association of Music Libraries, Archives and Music Documentation Centres) and IMS (International Musicological Society) gave life to the first joint project of an international repertoire: RISM (Répertoire International des Sources Musicales), with the aim to provide an international catalogue of the world music heritage and continue Eitner's work. The work on music manuscripts

3 Hughes-Hughes, Augustus. *Catalogue of manuscript music in the British Museum*. London : printed by order of the Trustees, 1906-1909.

4 Library of Congress : *dramatic music, Class M 1500, 1510, 1520 : catalogue of full scores / compiled by Oscar G. Th. Sonneck*. Washington : Government Printing Office, 1908.

5 Eitner, Robert. *Biographisch-bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten der christlichen Zeitrechnung bis zur Mitte des neunzehnten Jahrhundert*. Leipzig : Breitkopf und Härtel, 1900-1904.

6 Ufficio Ricerca Fondi Musicali : *Catalogo nazionale dei manoscritti musicali redatti fino al 1900* [cited: 2011-12-01]. Available at: http://www.urfm.braidense.it/cataloghi/catalogomss_en.php

from 1600 to 1800 started in the early 1970s, and national working groups were established in many countries, producing paper title cards which were collected by the *Zentralredaktion* that was first established in Kassel and later moved to Frankfurt. Around 1985 a PC-based application, PiKaDo, was created, and most title cards were converted. Since 2007 it has become possible to input data online, with the MARC21 interface Kallisto. The catalogue has been growing constantly and now counts about 800,000 records from 32 countries.

After two editions on microfiche (1993-1994), the catalogue has been published approximately yearly on CD-ROM, and in 2007 a parallel online access appeared through different vendors. Since 2010, free online access is possible at the RISM website.⁷

In 1985, UNESCO developed CDS/ISIS, an information and retrieval system which gained good success, thanks to its flexibility, no need for a lot of resources and the fact that it was free of charge. Its version for music materials was widely used to catalogue music manuscripts in various countries, including Croatia, where a conversion tool to the PiKaDo application was also created. More than 9,000 records from Croatian libraries are now visible in the RISM online catalogue.

National catalogues of music manuscripts

Italy has an extraordinary historical music heritage; hence it is no surprise that a large and detailed specific cataloguing system has been developed in Italy. Its creation dates back to 1986 with a special project to convert into a central database the catalogue of printed music of the Ufficio Ricerca Fondi Musicali (160,000 records), the title cards of music manuscripts produced for RISM (80,000), and cataloguing sources in Southern Italy. Special descriptive and access fields were added to the standard UNIMARC format, and in 1989 the catalogue was already accessible online with a dedicated search form. Thanks to its compatibility with the catalogue of the National Library Service (SBN), since 2004 all Italian libraries can catalogue and manage all their music holdings with the highest degree of detail. The newly redesigned OPAC⁸ includes more than 700,000 records of music resources, about 200,000 of which concern music manuscripts.

7 RISM : Répertoire International des Sources Musicales : Online catalogue of musical sources [cited: 2011-12-01]. Available at: www.rism.info

8 Opac SBN : catalogo del Servizio Bibliotecario nazionale [cited: 2011-12-01]. Available at: <http://opac.sbn.it/opacsbn/opac/iccu/musica.jsp>

Both United Kingdom and Switzerland have decided to set up national catalogues of music manuscripts, using the bibliographic records produced for RISM. Now they provide online access to about 55,000 and 34,000 music manuscripts respectively.⁹ The Library of Congress has also catalogued music manuscripts: about 2,500 may be found in their OPAC.¹⁰

Cataloguing rules for music manuscripts

Such a sparkling activity has inevitably led to the development of a cataloguing tradition and later on, to the adherence to specific cataloguing rules.

As part of the project of an international cataloguing code for music that started in 1957, the International Association of Music Libraries published in 1975 the 4th volume, *Rules for cataloging music manuscripts*, compiled by Marie Louise Göllner,¹¹ containing detailed instructions on description, headings and uniform titles. Approximately in the same period, RISM, starting the worldwide work on music manuscripts, distributed a series of typescript guidelines, including also details on how to report the music and text incipit, a very important element for the identification of works contained in manuscripts.

In Italy, the translation of the IAML code was published in 1979, as part of the *Manuale di catalogazione musicale*,¹² an appendix to the national general cataloguing rules, but in 1984 a new and more complete set of rules for music manuscripts was published in the *Guida alla catalogazione dei manoscritti musicali*,¹³ edited by Massimo Gentili-Tedeschi. Focusing mostly on historical manuscripts, the guidelines give detailed instructions on how to compile the music and text incipit and uniform title.¹⁴ The national guidelines on the description and census

9 RISM : Répertoire International des Sources Musicales : United Kingdom [cited: 2011-12-01]. Available at: <http://www.rism.org.uk>; RISM : Répertoire International des Sources Musicales : Schweiz - Suisse - Svizzera - Switzerland [cited : 2011-12-01]. Available at: <http://www.rism-ch.org>

10 Library of Congress online catalogue [cited: 2011-12-01]. Available at: <http://catalog.loc.gov>

11 Rules for cataloging music manuscripts / compiled by Marie Louise Göllner ; traduction de Yvette Fédoroff ; Übersetzung von Horst Leuchtmann. Frankfurt : C. F. Peters, 1975.

12 Manuale di catalogazione musicale. Roma : Istituto centrale per il catalogo unico delle biblioteche italiane e per le informazioni bibliografiche, 1979.

13 Guida a una descrizione catalografica uniforme dei manoscritti musicali / a cura di Massimo Gentili-Tedeschi. Roma : Istituto centrale per il catalogo unico delle biblioteche italiane e per le informazioni bibliografiche, 1984.

14 These guidelines are now available as a pdf file at <http://www.iccu.sbn.it/opencms/export/sites/iccu/documenti/gdmm.pdf> [cited: 2011-12-01].

of manuscripts were published in 1990 in the *Guida a una descrizione uniforme dei manoscritti e al loro censimento*, edited by Viviana Jemolo and Mirella Morelli, containing criteria for a broader and more detailed description, and including one appendix by Massimo Gentili-Tedeschi on music manuscripts,¹⁵ one by Bonifacio Baroffio¹⁶ on liturgical manuscripts, and one on illumination and decoration by Valentino Pace.¹⁷

Gentili-Tedeschi's appendix is basically a revision and adaptation of the 1984 guidelines, with some instructions for non-musical librarians on how to recognise a music manuscript, while Baroffio's work describes the Roman liturgy, the prayers and the songs, the distinction between and functions of different liturgical books and the role of music, the structure of the liturgical year and of the Roman and Ambrosian mass, specifying all the elements of the book that must be reported in its brief or detailed record. Both appendices have a bibliography of the most important reference works and repertoires.

The world is moving: remaining in Italy, the recent general cataloguing rules, *Regole italiane di catalogazione* or REICAT,¹⁸ include a chapter on the description of unpublished resources: a sort of prelude for the preparation of a new manual on music manuscripts, that is in fact on its way and is expected in 2012.

The process of consolidation was just finished, but the ISBD¹⁹ is going to change once more: after a long-lasting debate, the need for a broader descriptive standard for bibliographic resources has led the ISBD Review Group to extend the coverage of the ISBD to unpublished resources. The extension was decided at the meeting held on the occasion of the IFLA World Library and Information Congress in Puerto Rico in August 2011, approving the recommendations of the study group that had worked for one year experimenting and analysing the applicability of such an extension, on the basis of a draft conceived for an ISBD-like description of music manuscripts.

15 Gentili-Tedeschi, Massimo. I manoscritti musicali. // *Guida a una descrizione uniforme dei manoscritti e al loro censimento* / Istituto centrale per il catalogo unico delle biblioteche italiane e per le informazioni bibliografiche ; a cura di Viviana Jemolo e Mirella Morelli. Roma : ICCU, 1990, pp. 103-142.

16 Baroffio, Bonifacio. I manoscritti liturgici. // *Guida*. Op. cit., pp. 143-192.

17 Pace, Valentino. Miniatura e decorazione dei manoscritti. // *Guida*. Op. cit., pp. 91-102.

18 *Regole italiane di catalogazione : REICAT* / a cura della Commissione permanente per la revisione delle regole italiane di catalogazione. Roma : ICCU, 2009.

19 ISBD : International standard bibliographic description / recommended by the ISBD Review Group ; approved by the Standing Committee of the IFLA Cataloguing Section. Consolidated ed. Berlin ; München : De Gruyter Saur, 2011.

The roadmap is now traced, although it has not been an easy decision: there are issues of possible conflicts with other standards, e.g. the archival description of ISAD(G),²⁰ The need to avoid excessive change and expansion of the ISBD rules was recognised, so that in many cases there will be only general indications of the specificities. However, the debate is still open as to “which” manuscripts will be described in the ISBD: it was made clear that archival papers and correspondence will be excluded: only music manuscripts were indisputable.

Concerning manuscripts, there are parts of the description that need only small adaptations: physical description may be even simpler, and multilevel description is at most limited to two levels. But undoubtedly, there are many issues to face, areas and subjects that will need careful analysis in order to avoid massive use of notes. Considering the newly published consolidated edition of the ISBD, these are the main questions and doubts:

- *sources of information.* While in published resources the main criteria for the selection of the sources of information are the position and the typography of the resource, in the case of manuscripts there is also the “authenticity”, i.e. the source that is closer to the production of the manuscript itself;
- *transcription of titles and texts from the resource.* In the Consolidated edition of the ISBD the option “B” to maintain the original wording, formerly used in ISBD(A) and maintained in the preliminary phase of consolidation, has been removed. It is a pity, because it could have been very practical for manuscripts;
- *indication of the nature of the unpublished resource.* May it be placed in the Content form and media type Area 0?
- *edition area.* May it be used for manuscripts of the same content, presenting different drafting stages or declaring a drafting stage, as some other rules like RDA seem to suggest?
- *publication, production, distribution, etc., area.* It seems that it can include the statement of where, by whom and when a manuscript was produced, i.e. written, but may it also contain a generic statement of an autograph or a copy?

20 ISAD(G): General International Standard Archival Description / adopted by the Committee on Descriptive Standards, Stockholm, Sweden, 19-22 September 1999. Ottawa : International Council on Archives, 2000.

- *series and multipart monographic resource area*. Its new definition is very useful for anthological manuscripts; may it also be used for composites?
- *resource identifier and terms of availability area*. May it be used for the indication of (music) incipit?

Uniform title and access points for music manuscripts

Making music accessible through a catalogue is not at all a simple task. Users have the most diverse needs and the common access points (author, title, subject and/or classification) are in most cases of little help.

Language barriers thus appear suddenly, while music is typically cross-border. And many titles are so generic that they are absolutely useless to select one single work: on one hand titles like *sonata*, *trio* or *concerto* do not mean anything if they are not associated with the name of a composer and accompanied by other elements, like a medium of performance, a key, an opus number; on the other hand, the same work may be indicated correctly in as many languages as possible: *symphony*, *sinfonia*, *symphonie*, *simfonie*, *simfonija*, etc. The medium of performance itself is very confusing again: *violin*, *violino*, *Geige*, *violon*, *скрипка*, *바이올린*, *fiol* are exactly the same instrument.

Music manuscripts, as they are often destined for personal use or for copy-on-demand, are even more confusing: titles are often limited to a hint, author's name or generic phrase; words are sorted in the most fanciful way, filled with ceremonial formulas, etc., not to mention mistakes, abbreviations, inaccurate orthography and misleading indications.

No surprise, therefore, if the tradition of uniform titles was first introduced for music manuscripts.

The terms used to define uniform titles varied through time, according to their prevailing scope or the manner of compilation:

- *filing title*. One of the first terms used: the main aim is to sort title cards;
- *conventional title*. Old and outdated: the title is shaped using conventions in selecting and sorting the terms;
- *grouping title*. One single title is used in order to give access to different manifestations of the same work or expression;
- *uniform title*. The most common term, and the one I still normally use: the title is built in such a way that it always appears in the same way in different catalogues;

- *preferred title*. The most modern term, each cataloguing agency, or even each user may prefer one title or another, in his/her native language, there is no “good” term, but all are linked together.

Whichever term we use, the aims are manifold: normalise the titles disregarding the way they appear on the sources, file the title cards or sort the bibliographic records, group all the sources of the same work, and within the same group all the expressions (arrangements, translations, formats or performances), parts (excerpts), etc. of that work, identify and disambiguate works, give a predictable and standard access to bibliographic records.

But there are also facets of music that are outside the scope of the uniform title. It is not really fit to describe groups of works, even if it is not at all uncommon to find such collective titles looking just like uniform titles, and even titles of works by different authors. It may not be used to define musical genres, subjects, etc., either. Apparently it was not designed to identify derived works, like paraphrases, fantasies, variations, etc.: these are simply new works, often by different authors, and have their own uniform titles. All the details of uniform title in music cannot be discussed in this paper; I will thus give only a hint of how it is built up.

Manifestations are not the main source of information to create a complete uniform title. The preferred sources are thematic catalogues, because, besides the music incipits that may be compared with the resource in hand, they contain all information essential to identify the work in the catalogue, including a number that makes any uniform title unambiguous. If no thematic catalogue is available (which is, alas, the most common case), other catalogues of works, or lists of works in general music repertoires may be used. They often contain plenty of useful information, like dates of composition, key, original medium of performance, and reference to first editions or complete works, that may be useful to look at the full music content. Library catalogues, especially union catalogues or metaopacs may also give plenty of information, even if the uniform titles that one finds there may need to be adapted to the specific local cataloguing agency rules. The analysis of the item in hand is the last resort, but it is often the only one, and needs definitively good musical knowledge if one wants to produce a suitable uniform title.

“Uniform” titles, by the way, are uniform in a very peculiar way, much depending on the period when a work was composed (criteria varied quite a lot throughout the centuries), on each composer’s pro-

duction or preferences (often it seems better not to make an exception for a single work if most works of the same author are catalogued with the same “style”), but first of all language makes a big difference, each cataloguing agency having its preference(s) for its records, including authority records.

In order to be unambiguous, uniform titles look differently according to the circumstances. The first big difference occurs if the title of a work is considered significant or generic. Just to give an example, “La clemenza di Tito” or “Trio”: the first title (combined with the name of Mozart, because several other composers have set Metastasio’s text to music) is sufficient to unambiguously identify one work, the other is not. The first one will be maintained in the original language, the second will generally be translated in the preferred language(s) of the cataloguing agency and several more added elements are needed to make it unambiguous.

Broadly speaking, there are musical genres that present significant titles and genres where titles are generally not significant. Secular vocal and sacred non-liturgical music (i.e. operas, cantatas, songs, oratorios, just to mention some forms), including all secular vocal forms: pop-rock, jazz, etc., instrumental music, if it is not “descriptive” (I am thinking here of titles like “Also sprach Zarathustra” or “Les cloches de Genève”), very often have generic titles, indicating the musical form: “Sonata”, “Notturmo”, “Trio”. Sacred liturgical music should have significant titles, quite often identical to the text incipit (“Ave Maria”, “Magnificat”), or to the form (“Mass”), but as the same texts have been set to music innumerable times, also by the same composers, the result is that these titles are not at all sufficient to identify a single work.

This is why the uniform title for music is composed of several elements, many of which are used as access points or to disambiguate. Cataloguing rules vary in terms of punctuation and details, but generally these elements are:

- a “filing” title: the title of the work, be it significant or not;
- the title of the part or excerpt, if needed;
- the medium of performance, in detailed or summarised form, generally needed when title is generic (“sonata for piano”);
- a distinctive number, which may be a thematic catalogue number (“KV 331”), an opus number (“op. 32”), or a serial number (“n. 1”);
- an indication of key (“C minor”);
- a date of composition or first publication;

- an appellative or “nickname”, often renowned, that has not been chosen as title (“Kreutzer”, “Classica”);
- sometimes an indication of form or any other term that may help to identify the work unambiguously.

Other elements may be added to identify expressions of the same work:

- a statement of arrangement;
- the new medium of performance of the arrangement.

All of these elements are among the main access points for music resources, but for musicians they are often not sufficient: there is often a need to look for a specific presentation format (e.g. the score, the parts), for a specific edition (it is very common for students to practice on a favourite revision indicated by their teacher). And users’ needs never end: anniversaries make musicians look for music of composers born or dead in a certain year (be prepared for 2013, you will listen to plenty of Verdi and Wagner!), and, last but not least, there are quite often concerts of unpublished music, so we come back to the importance of cataloguing music manuscripts.

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Bibliographical sketch

Massimo Gentili-Tedeschi graduated in architecture and flute, and is the head of the music department of the National “Braidense” Library of Milan and of the Office for Research of Musical Collections, that takes care of the national catalogue of printed and manuscript music. Expert in automation for music libraries, since 1986 he has collaborated with ICCU (the Central Institute for the National Catalogue) on the development and maintenance of the catalogue of the National Library Service for music resources; as a member of the ICCU Working group for music cataloguing, he participates in the establishment of the

new national cataloguing rules for music, and also as a member of the Subcommittee on UNIMARC of IAML (International Association of Music Libraries, Archives and Music Documentation Centres) he contributes constantly to drawing up proposals for the adaptation of the format. As the head of the IAML Subcommittee for ISBD and music, he is the *liaison* to the IFLA ISBD Review Group and has been its standing member since 2011. In 2010-2011 he took part in its Study Group for the Inclusion of Unpublished Resources in the ISBD. After several roles of responsibility, from 2004 to 2007 he was president of IAML.

He edited the Italian cataloguing rules for music manuscripts, *Guida alla descrizione catalografica uniforme dei manoscritti musicali* (Rome: ICCU, 1984), and the part on music manuscripts of the *Guida a una descrizione uniforme dei manoscritti e al loro censimento* (Rome: ICCU, 1990). He publishes articles on music librarianship in specialised periodicals and regularly holds courses on music cataloguing in Italy and abroad.

NOTNI RUKOPISI OPIS I PRISTUP TEMELJNOM MEDIJU ZA RASPAČAVANJE GLAZBE

Sažetak

Rukopisi su vrlo važni izvori za raspačavanje nota i njihova je upotreba bila raširena puno prije otkrića tiska. Djela slavnih kompozitora tiskana su dugo nakon njihove smrti. Note često ne treba tiskati, prijepis rukom je jeftin, proizvede se samo ono što je potrebno, a prilagodbe za pojedine korisnike je lako izvesti. Za neke žanrove i prezentacijske oblike koriste se gotovo isključivo rukopisi.

Knjižnični katalozi glazbenih nota objavljuju se od sredine 19. stoljeća, a međunarodni katalozi od 1900. Svjetski su projekti započeli nakon 1950., pa su danas veliki katalozi notnih rukopisa online dostupni, u čemu Italija ima vodeću ulogu.

Međunarodna kataložna pravila za notnu građu uspostavljena su 1975. godine i otada se stalno razvijaju, a Italija je protagonist. IFLA-ina međunarodna bibliografski standard ISBD razmatra uključivanje neobjavljene građe, u što spadaju i notni rukopisi.

Opis rukopisa je u nekim aspektima vrlo jednostavan, ali postoje i brojna pitanja s kojima se treba suočiti u razvijanju kataložnih pravila koja se odnose na identifikaciju i pristup. Jedinstveni stvarni naslov je svojstven notnoj građi i izvorno je zamišljen za notne rukopise.

Ključne riječi: notni rukopisi, katalogizacija, kataložna pravila, jedinstveni stvarni naslov, bibliografski opis