

RISM Guidelines for Muscat

Version 3.6.0

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1 – Introduction

Muscat is the program offered by RISM to working groups and contributors, available free of charge to anyone who is interested. It enables direct access to the RISM database hosted by the Staatsbibliothek zu Berlin, Preußischer Kulturbesitz. To access the database you need a login name and password, available from the RISM Zentralredaktion. Muscat helps document sources according to RISM's international guidelines, which are contained in this document.

Muscat is a MARC-based system that was developed jointly with RISM Switzerland and the RISM Zentralredaktion (Central Office).

Refer to the contents on the right for an overview. The section **2 - Cataloguing sources** lists the guidelines in the order they appear in Muscat. When working with Muscat, you will also find the guidelines for each field linked to their respective field by a question mark. Examples are included throughout. Should anything be unclear, or you notice any inconsistencies, do not hesitate to get in contact with the Central Office: contact@rism.info.

The middle sections (3-6) explain how to use the program (general functions, templates, how to catalog certain formats). It also offers various lists containing standardized vocabulary and abbreviations for use in areas such as the diplomatic title, subject headings, and liturgical festivals. In addition, you will find a table of transposing instruments to help you when entering incipits.

At the end (section 7) is an index of all MARC fields used in Muscat, sorted by MARC21 tag. These fields are also linked to their corresponding parts in this document.

2 – Cataloging sources

2.1 – Library information

2.1.1 – Library siglum

This part records details of the library or institution that holds the item.

Library siglum (852 \$a)

Required field.

Enter the siglum of the holding library. This field is linked to the index **Institutions**.

Department (852 \$b)

Enter more specific location information for large libraries if not named in the siglum itself.

Examples:

Musikabteilung

Music Department

Provenance (852 \$z)

This field can be used to record the name of a special collection, such as a collection, bequest, gift, papers, archive, *Nachlass*, or similar, that the source is part of. Enter ownership marks in the field **Provenance note (561)**.

Shelfmark (852 \$p)

Required field.

Enter the shelfmark (also called the call number) in this field. Transcribe as precisely as possible, including spacing and punctuation. Enter shelfmarks consistently within any given library collection. Indicate superscript characters with | (the vertical pipe). If no shelfmark is present, enter **[without shelfmark]**. Enter additional shelfmarks in the field **Other shelfmarks (591)**.

Examples:

Ms Mus 165/6

Mus.ms. 743

Th.mus.A 5

P 7 G 359

Vm|1 805

[without shelfmark]

Former shelfmark (olim) (852 \$d)

Enter old, invalid, or disused shelfmarks (olim) here. Enter one old shelfmark per field.

2.1.2 – Other shelfmark

Other shelfmark (591)

Enter other shelfmarks (also called call numbers) here. Any shelfmarks that are currently valid should be entered here. For example, some operas have separate shelfmarks for every act, or some partbooks have individual shelfmarks for each partbook. Enter shelfmarks in the manner indicated for the field **Shelfmark (852 \$p)** above.

Shelfmarks that are no longer in use should be entered in the field **Former shelfmark (olim) (852 \$d)**

2.1.3 – Local Number

Local number (035)

Use this field to record a number for internal use, such as nine-digit RISM numbers or other local numbers (OCLC numbers). This field is published in the online catalog.

For the Access to Music Archives / RISM Series C project:

GND code (MARC 035)

Enter the identifier information in accordance with GND ("Gemeinsame Normdatei" or in English: "Integrated Authority File").

2.1.4 – Access restrictions

Access restrictions (506 \$f)

Terms and conditions of the holding institution can be entered here.

Examples:

Consultation in the reading room.

Reproductions upon request (charges may apply).

2.2 – Provenance

2.2.1 – Provenance note

Provenance (561 \$a)

Use this field to record general notes about the provenance of the item as well as ownership marks.

If ownership marks are present on the source, enter these exactly as they appear on the source, in quotation marks. Include the place on the source where the marks are found.

Examples:

Stamp on p. 2: "Stadtbibliothek Danzig"

Oval stamp on p. 1: "Kapiteljski | arhiv | formatstringAK"

'Bayada Padrone' (name found at end)

Enter the standardized forms of the personal names in the field **Additional personal names (700)** and institutions in **Additional institutions (710)**.

Information about how the current holding institution acquired the item goes in the field **Source of acquisition (541)**.

2.2.2 – Source of acquisition

This part records how the holding institution acquired the item.

Method of acquisition (541 \$c)

Enter how the item was acquired, such as gift, bequest, loan, purchase, or deposit.

Source of acquisition note (541 \$a)

Enter the name of the person or institution (donor, seller, etc.) from which the institution acquired the source.

Enter standardized forms of the personal names in the field **Additional personal names (700)** and institutions in **Additional institutions (710)**. Names not yet in the authority file may be added.

Date of acquisition (541 \$d)

Enter dates in the form YYYYMMDD. Replace unknown portions of the dates with a hyphen. Single years may be entered as YYYY. General dates may be indicated as on the source. Separate multiple dates with a comma.

Examples:

17980215
183209--
1815
Easter 1744

Accession number (541\$e)

Enter the accession number here.

2.3 – Linkage

2.3.1 – Parent record

Parent record (773 \$w)

This field links the record to a parent record (also called main entry) in cases such as individual records that are part of a collection and items that are part of a composite volume. Always link to the next highest level.

Link an individual record to a collection by entering the RISM number of the collection record.

If you have a composite volume that contains two collections and three individual records, both the two collections as well as the individual records will be linked to the composite volume. The collections within the composite volume will of course have individual records linked to them as well.

2.3.2 – Insertions

This field is used only in cataloguing inserts. Links are given only if also the main work is extant. The term **Insertions** must also be entered in the field **Subject heading (650)**.

Incipit number (787 \$g)

The incipit number of the inserts in the context of the main work is entered here. In the record of the main work the corresponding incipit is left blank.

Location of insertion (787 \$n)

This field is present only in the main work which contains an insertion. It contains the reference to the incipit number which is occupied by an insert.

Standardized title (787 \$s)

Indication of the standardised title of the main work which contains an insert.

RISM ID number(787 \$w)

The RISM ID number indicating the main work which contains an insert.

Examples:

270002317

211007206

2.4 – People and institutions

2.4.1 – Composer/Author

This part records the authorship of the main person involved as the author, in the broadest sense, of the source.

Composer/Author name (100 \$a)

Required field.

Enter the name of the person responsible for the work. This may include the composer (for music manuscripts and printed music), librettist (for librettos), or author of a work of music theory (for treatises). This field is linked to the index **People**. Names not yet in the authority file may be added. In such cases, check the box "Confirm addition of new entry" and add the person's life dates, if known, in the field **Life dates**. (The new name, including life dates, will be confirmed and edited by the Central Office.)

Attribution (100 \$j)

Select an indicator to describe the level of certainty of the attribution if any of these situations apply. If not, leave blank.

- **Ascertained** means the name is partially present or entirely absent from the source, but attribution is (reasonably) certain and based on comparison with concordant sources, secondary literature, or other scholarly resources. This happens in most cases.
- **Conjectural** is a guess based on secondary evidence (such as secondary literature).
- **Doubtful** means authorship is in question.
- **Alleged** means the name is present on the source, but the attribution is questionable or doubtful.
- **Misattributed** means the name is on the source but is incorrect.

If the source is anonymous, leave this field blank.

2.4.2 – Additional personal names

Additional personal names (700)

This part records all additional people involved, in the broadest sense, as authors of a work. This part also records all other people named on the source.

Name (700 \$a)

Enter all personal names that appear on the source. This field is linked to the index **People**. Names not yet in the authority file may be added.

In the case of parent records for collections or composite volumes, enter a name only if the name applies to all the works in the collection. Enter names associated with individual works in the individual records.

Attribution (700 \$j)

Select an indicator to describe the level of certainty of the attribution if any of these situations apply. If not, leave blank.

- **Ascertained** means the name is partially present or entirely absent from the source, but attribution is (reasonably) certain and based on comparison with concordant sources, secondary literature, or other scholarly resources. This happens in most cases.
- **Conjectural** is a guess based on secondary evidence (such as secondary literature).
- **Doubtful** means authorship is in question.
- **Alleged** means the name is present on the source, but the attribution is questionable or doubtful.
- **Misattributed** means the name is on the source but is incorrect.

Function (700 \$4)

Required field if "Name" is filled out.

Assign each person an exact function. A person can be recorded several times with various functions.

- Frequently used
 - ◆ **Former owner**
 - ◆ **Copyist**: Use for copyist or scribe
- Heading?
 - ◆ **Composer**: Use also for co-composers and composer cross references.
 - ◆ **Arranger**

- ◆ **Contributor:** The person responsible for making contributions to the source. Use if a more specific function is unavailable or unknown.
- Heading?
 - ◆ **Performer:** Any performer, such as instrumentalist, vocalist, musician, conductor, dancer or if the principal skill is unknown or unspecified. ???Also include artists, including the person responsible for an original graphic design, drawing, painting, etc. Includes stage designers.???
 - ◆ **Dedicatee**
 - ◆ **Donor:** A former owner of an item who donated that item to another owner.
- Heading?
 - ◆ **Text author:** An author of the words of a non-dramatic musical work (such as the text of a song), except for oratorios
 - ◆ **Librettist:** Author of the libretto to an opera or other stage work, or oratorio
 - ◆ **Conceptor:** The person responsible for the original idea on which a work is based, such as a play or novel that served as the basis for an opera.
 - ◆ **Translator**
 - ◆ **Author:** The person responsible for creating a work that is primarily textual in content, such as a book.
- Technical contributors
 - ◆ **Publisher**
 - ◆ **Printer**
 - ◆ **Editor**
 - ◆ **Lithographer**
 - ◆ **Engraver**
 - ◆ **Illustrator:** The person contributing to a resource by supplementing the primary content with drawings, diagrams, photographs, etc.
- Other
 - ◆ **Dubious:** ??Use if the function of the person is unknown??
 - ◆ **Associated names:** ???Use if the function of the person is unclear??
 - ◆ **Other:** ??All other names. Use if the exact function is not on the list or if unknown, unclear, or unspecified. ??

2.4.3 – Additional institution

Additional institution (710)

This part records the names of additional institutions, organizations, or other corporate bodies.

Institution (710 \$a)

Enter all names of institutions that appear on or are associated with the source. This field is linked to the index **Institutions**. Names not yet in the authority file may be added.

Department (710 \$b)

Enter, if necessary, the name of the unit of an institution, such as a department.

Attribution (710 \$j)

Select an indicator to describe the level of certainty of the attribution if any of these situations apply. If not, leave blank.

- **Ascertained** means the name is partially present or entirely absent from the source, but attribution is (reasonably) certain and based on comparison with concordant sources, secondary literature, or other scholarly resources. This happens in most cases.
- **Conjectural** is a guess based on secondary evidence (such as secondary literature).
- **Doubtful** means attribution is in question.
- **Alleged** means the name is present on the source, but the attribution is questionable or doubtful.
- **Misattributed** means the name is on the source but is incorrect.

Function (710 \$4)

Required field if "Institution" is filled out.

Assign each institution an exact function. An institution can be recorded several times with various functions.

- **Publisher**
- **Former owner**
- **??Donor:** A former owner of an item who donated that item to another owner.
- **??Depositor:** A current owner of an item who deposited the item into the custody of another person, family, or organization, while still retaining ownership.
- **Dedicatee**
- **Copyist:** A copyist workshop or a scribal school
- **Performer:** The institution or ensemble that performed the work, such as an orchestra.
- **Printer**
- **Editor:** The organization contributing to a source by revising or elucidating the content, such as adding an introduction, notes, or other critical matter. An editor may also prepare a resource for production, publication, or distribution.

- **??Associated name:** All other associated names. Use if the exact function is not on the list or if unknown, unclear, or unspecific.

2.5 – Title and content description

2.5.1 – Title on source

Title on source (245 \$a)

Required field.

Enter the title exactly as it appears on the source (the diplomatic title). Transcribe the title in its entirety. Do not abbreviate. Indicate line breaks with | (the vertical pipe) with a single space before and after. Indicate superscripts with | without a space before each superscript sign. Each character that is written in superscript must be preceded by a |, as in: 1|m|o

Include information about where the title appears in square brackets at the beginning of the field. Always use terminology in English, followed by a colon. Enclose supplementary data in square brackets. Use an exclamation point in brackets [!] or [sic] to indicate an unusual or incorrect spelling.

If no title is available, enter: [without title]

See also the list of **Standard terms**.

Examples:

[title page:] Vesperae | chorales unà cum | organo cantandae | pro | Choro Ingolstadiensi,
[without title]

[caption title, f. 1r:] Claver [sic] [illegible] von Wartensee | Frankfurt 9 Oct. 1829.

[cover title:] XII | Divertimentous [!]

[cover title:] Offertorium in C | a | Canto, Alto, Tenore, Basso | Violino 1|m|o et 2|d|o | Viola |
Clarinetto 1|m|o et 2|d|o | Corno 1|m|o et 2|d|o | Fagotto 1|m|o et 2|d|o | Clarino 1|m|o et 2|d|o |
Timpani | Organo et Violon | Jos. Eibler

2.5.2 – Variant title on source

Variant title on source (246 \$a)

If the source bears several titles which supplement each other and/or differ in the amount of information they contain, all the varying forms of the title can be entered here. Follow the guidelines as for the field **Title on source** (245 \$a).

2.5.3 – Standardized title

This part records the title in a standardized form, which brings together under the same title compositions which, despite having a variety of names, are the same or similar. Also called the filing title or uniform title.

Standardized title (130/240 \$a)

Required field.

Indicate questionable information with a question mark at the end (for example, **Die Zauberflöte?**). Do not use brackets or parentheses. Put alternative versions of the title in the field **Additional title** (730).

A standardized title can be generated from:

1. Distinctive titles
2. Text incipits
3. Genres
4. Tempo markings

1. Distinctive titles

Works which are usually filed by their distinct titles include all kinds of stage works, oratorios, cantatas, and songs, and also certain kinds of instrumental music (such as character pieces from the 18th century with a distinctive, individual title).

Enter the distinctive title in standard spelling as in (1) New Grove, (2) MGG, (3) catalogs of works, and/or (4) other reference books. Do not omit initial articles (the, a, an, der, die, le, l', etc.).

Popular names or nicknames (such as "Eroica" or "Nelson Mass") do not count as standardized titles. Such names are entered in the field **Additional titles** (730 \$a).

Examples:

Die Forelle

Die Zauberflöte

The beggar's opera

2. Text incipit

Enter the text incipit as the standardized title for vocal pieces if there is no distinctive title.

If a source consists of a recitative and aria or a scena and aria, the text incipit of the aria is always used as the standardized title. Apply the same principles to a recitative and cavatina, scena and rondo, or similar combinations. If you have a single opera aria from an opera whose title is unknown, enter the text incipit of the aria.

With cantatas, on the other hand, the text of the first vocal piece functions as the standardized title, regardless of whether it is a recitative, aria, or chorus.

However, use the genre for masses, requiems, obsequies, litanies, and compositions for the divine office. The same is true for complete operas and oratorios whose titles are unknown.

When entering text incipits, use the orthography rules of each respective language to dictate use of upper or lower case letters. Capitalize the names of the deity (God, Herr, Dio, Dieu, Signore, Lord, etc.). Omit punctuation marks and repetitions within the incipit. For the filing title for translations, use the text incipit in the original language. If the item is clearly a translation, enter the standardized title in the original language.

Make sure that the text incipit in this field is identical with the text incipit in the field **Text incipit (031 \$t)**. With Latin texts, use the text that precedes the comma as a standardized title but use the text incipit in its entirety for the text incipit.

Examples:

Der Mond ist aufgegangen

Gloria [with text incipit: Gloria, in excelsis Deo et in terra pax]

3. Genre

Use the genre of the piece as the standardized title if you have neither a distinctive title nor a text incipit. In most cases, enter the genre in English and in the plural (such as **Operas**). Note that for some genres, a certain **Subject heading (650)** is used. Please consult the appendix **Standardized title formatstring Subject heading** in the **Guidelines** for assistance.

Examples:

Symphonies

Allemandes

4. Tempo indications

Enter the tempo indication if the genre cannot be determined. If none of these options are available, use the following terms:

-Songs (vocal pieces)

-Pieces (a generic piece)

-Movements (a single movement of an instrumental piece without a tempo indication and of indeterminate character)

Examples:

Presto

Lento

Special rules apply in the case of collections and composite volumes. In these cases, a number plus the genre is entered. Enter an arabic numeral indicating how many works belong to the collection, followed by a genre that is as comprehensive as possible.

Examples:

25 Arias

3 Instrumental pieces

Subheading (130/240 \$k)

This field records special form aspects as applicable. Select from the following:

- **Excerpts:** if only one or several parts of the complete work are present
- **Fragments:** if only fragments of the work are present.
- **Sketches:** if only sketches of the work are present

Key or mode (130/240 \$r)

Required if the key can be determined with certainty.

Select the key of the entire work (even for excerpts).

In the case of arrangements, enter the key of the original work. If the original key cannot be determined, enter the key of the source at hand; in this case, though, enter a corresponding note in the field **General note (500)**.

If no key is indicated on the source, select a key only if it can be determined with certainty.

Do not enter a key for: operas, oratorios, and cantatas; recitatives without an ensuing aria; and works for which a key cannot be clearly established.

Do not translate modes into modern key names.

Scoring summary (130/240 \$m)

Required field except for the following: operas and oratorios with the standard instrumentation V (X), Coro, orch

If you have sketches or collections, enter a scoring summary if it makes sense to do so.

Enter a brief scoring (instrumentation) summary of the overall medium of performance for the work here. Separate each element of the scoring summary with commas. Enter a maximum of four elements. A detailed description of the instrumentation is entered in the field **Scoring (594)**.

Use terms from the **Abbreviations** list. Write out any terms that are not contained in this list in full and in English.

Enter groups of instruments in the following order:

- Solo voices
- Chorus
- Solo instruments
- Strings
- Woodwind instruments
- Brass instruments
- Plucked instruments
- Percussion
- Keyboard instruments, etc.
- Basso continuo

When more than one of the same voice or instrument is indicated, place the number in parentheses after the part designation, such as **B (2)**. Use **V** to indicate an unknown vocal part and **i** for an unknown instrument. Also use **V** to group together several different vocal parts, such as **V (8)**. Indicate an unknown number with **(X)**.

Specify solo instruments only if they have a continuous solo function in relation to an orchestra, especially in a solo concerto. Do not list a part here if it only has occasional solo passages, such as an oboe solo in a section of a cantata.

In the case of arrangements, the scoring summary refers to the personnel required in the present source, not in the work on which an arrangement is based. If the instrumentation of the original work is known, specify it in the field **General note (500)**. In the case of a **Collection**, only use the field if the particular scoring is applicable to all the works contained in the collection.

This field may be repeated in cases where alternative instrumentation is suggested, such as a song that is for either soprano or tenor. In such cases, enter each possible instrumentation in a separate field.

If you have a figured bass, enter the instrument as usual, such as **b**, **bc**, **org**, etc. (but see the tables in the section **Figured bass in scores and/or parts** for guidance with related fields).

Omit the scoring summary if the performing forces are unknown or uncertain.

Examples:

A, Coro, orch

Bariton, pf

V (3), strings, bc

V (4), Coro, orch, org (= mass)

cl, orch (= clarinet concerto)

S, pf

T, pf

Please use the following standard instrumentation when applicable:

String quartet: vl (2), vla, vlc

String quintet (2 violas): vl (2), vla (2), vlc

String quintet (2 cellos): vl (2), vla, vlc (2)
String quintet (with double bass): vl (2), vla, vlc, cb
Piano trio: vl, vlc, pf
Wind quintet: fl, ob, cl, cor, fag
Flute quartet (all flutes): fl (4)
Flute quartet (flute with strings): fl, vl, vla, vlc

Arrangement statement (130/240 \$o)

Select **Arrangement** if the work is an arrangement of another work.

Note that retextings and transpositions are not considered arrangements. In such cases, enter the name of the responsible person, if known, under Additional personal names (700). Although the works are not considered arrangements, the person is referred to there as "Arranger".

Arrangements should also be distinguished from independent works (free elaborations), such as variations, paraphrases, parodies, and fantasies on themes from the original work.

2.5.4 – Catalogue name

Catalogue name (690 \$a)

Enter the short title for the thematic catalog or catalog of works (for example, **BWV**). This field is linked to the **Secondary literature** index. Catalogs not in the index can be entered through arrangement with the Central Office.

Number/page (690 \$n)

Required field if "Catalogue name" is filled out.

Enter the catalog number from a works or thematic catalog, or the page number of the piece in that catalog. The RISM Central Office will decide on the appropriate citation style, in keeping with the style of the catalog. The citation style is explained in the corresponding entry in the index **Secondary literature**. If the source contains only one movement of a work, indicate the number of the movement after a slash (/). Write **deest** if a particular composition is not listed in the

composerformatstrings catalog of works.

2.5.5 – Opus number

Opus number (383)

Enter the opus number here if it appears on the source. Separate individual movements with a slash.

If you determine the opus number from the secondary literature, enter it in square brackets. Make sure the literature is then cited as either a **Catalogue name (690)** or **Bibliographical reference (691)**.

Examples:

31

54/1

[2]

2.5.6 – Additional title

This field is for alternatives to the **Standardized title (240 \$a)**, also in a standardized form. Enter markedly different titles rather than titles with alternative spellings. Multiple variants can be entered by repeating the field.

Types of possible alternatives are:

- Other titles of an opera (*ossia* titles)
- Translations of a title
- Alternate genres if there is uncertainty about the classification
- Titles of parody masses and titles of the Proper. Standardize names of saints according to the *Liber usualis*.
- Popular names of a composition (such as Nelson Mass, Jupiter Symphony)
- Works with no clear individual title (Festival Cantata, Fürstenlied)

Examples:

Standardized title: Don Giovanni

Additional title: Der steinerne Gast

Standardized title: Masses
Additional title: Missa S Ursulae

Standardized title: Masses
Additional title: Deutsche Messe [= translation of the Latin text of the mass]

Standardized title: Masses
Additional title: Deutsches Hochamt [=paraphrased German church service]

In the case of variation sets, enter the name of theme in this field and select **Variations** in the field **Arrangement statement (730 \$o)**.

In the case of inserts, enter the title of the work into which the catalogued work is inserted and select **Inserts** in the field **Subheading (730 \$k)**. For inserts, also note the guidelines under for the field **Insertions (787)**.

Examples:

Standardized title: Variations
Additional title: Ein Mädchen oder Weibchen [plus **Variations** in the field **Arrangement statement (730 \$o)**.]

Standardized title: Consola amato bene
Additional title: Una cosa rara [plus **Inserts** in **Subheading (730 \$k)**]

Rule type

Indicate what cataloging rules or standards are used to formulate the additional title. RISM rules are the default. You may also select RDA (Resource Description and Access) or RAK (cataloging rules used in German-speaking countries).

Subheading (730 \$k)

This field records special forms aspects as applicable. Select from the following:

- Excerpts
- Fragments
- Inserts
- Sketches

Make sure that if you select **Excerpts**, **Fragments**, or **Sketches** in the field **Subheading (130/240 \$k)** above, you also select **Excerpts**, **Fragments**, or **Sketches** here. For inserts, select **Inserts**. Further information can be entered into the field **Contents note (505)**.

Arrangement statement (730 \$o)

Select **Arrangement** if the work is an arrangement of another work. Make sure that this field corresponds with the field **Arrangement statement (130/240 \$o)** above. If the work is a variation set, select **Variations**.

Key (730 \$r)

Catalog number/opus number (730 \$n) ???

Scoring summary (730 \$m)

If you have an arrangement or compilation, use these fields to enter information about the original composition.

2.5.7 – Subject heading

Subject heading (650 \$a)

Required field.

Enter subject keywords or genre terms here. This field is linked to the index **Subjects**.

The keyword should apply to the entire work or the original work on which a piece is based, even in the case of arrangements, excerpts, or single movements. In the case of sections of larger vocal works, enter the genre of the excerpt in question (such as Arias, Marches) as well as that of the entire work.

Each record should be given a subject heading that relates to the standardized title. This field is particularly important for works whose genre is not named in the standardized title. Multiple subject headings may be selected; it is up to the cataloger to determine the appropriate order.

Note that for certain types of genres used as standardized titles, a corresponding **Subject heading (650)** is used. Please consult the appendix **Standardized title formatstring Subject heading** in the **Guidelines** for assistance.

New subject headings should be created only in consultation with the RISM Central Office.

2.5.8 – Description summary

DESCRIPTION SUMMARY (520)

Here you may enter brief, general information about the work or parts of it. The information should be given in English.

More detailed information about the contents of the item can be given in the field **Contents note (505)**.

Examples:

5 sonatas, 2 fantasies

5 motets, 2 masses, 1 Magnificat

Opera in 3 acts

5 arias from the opera in 3 acts

2nd part of the motet

3rd version of the requiem

2.5.9 – Contents note

Contents note (505 \$a)

Enter additional information about the contents of the source which does not fit into any other category, such as:

- Information on different versions of the work
- Information on the structure of collections
- The number of verses in strophic songs
- General structural information about the source
- Information on the full scoring, if the material is incomplete

2.5.10 – Scoring

SCORING (594)

Scoring (594 \$b) Required field.

The scoring (also known as performing force, medium of performance, or instrumentation, which here includes vocal parts) of a work, which was given in brief in the **Scoring summary**, is given here in full. The **Scoring summary** must therefore always correlate with the details you enter in this full description of the scoring.

If the full scoring requirements are not given, these should be ascertained from the title or the material itself. If the scoring is not known, write **no indication**. Any uncertainty can be mentioned in more detail in the field **General note (500)**.

Use the autocomplete in this field to help you. An alphabetical list of abbreviations can be found in the RISM instrument abbreviations list. General instrumental designations (such as strings) are always in English and individual instruments are in Italian whenever possible. Other specific, regional instruments should be written in the original language.

Use upper case for vocal parts and lower case for other instrumental parts. Solo instruments begin with **iSol**..

If you have a figured bass, enter the instrument as usual, such as **b**, **bc**, **org**, etc. (but see the tables in the section **Figured bass in scores and/or parts** for guidance with related fields).

For non-C instruments, standard tunings are listed in the abbreviation list. If the tuning in your source deviates from the standard tuning, please list the tuning in the source (see: **in A**). For instruments that are normally in C, "in C" does not need to be listed. If in doubt, list the tuning. Instrument tunings should be given in English. See Appendix: Keys.

When trying to decide between similar terms, it is usually best to go with what is on the source. If the name of the instrument in your source deviates from the RISM abbreviation, you may write the term as on the source in the field **General note (500)**.

List the scoring in the following order:

- Vocal parts - solo
- Vocal parts - chorus
- Solo instruments
- Strings
- Basso continuo/thoroughbass
- Woodwinds
- Brass

- Other instruments

List parts from the highest to the lowest range. Enter one instrument per line. Add alternative scoring possibilities to the original requirements in brackets.

Examples:

S 1
S 2
A
T
B
Coro 1: T
Coro 1: A
Coro 2: S
iSol: pf
vl
vla
vlc
b
ob (fl)
cl in A
tr
org

Number (594 \$c)

Indicate the total number of parts here. If a piece includes two parts for the same instrument, enter the single instrument in the field **Scoring** and **2** in the field **Number**.

Examples:

vl 2 [for a piece with violin 1 and violin 2]
vla 1 [only 1 viola part]
ob 2 [oboe 1 and oboe 2]
cl 1 [only 1 clarinet part]

MARC note: This field in the OPAC is 594 \$a. The value for \$a is generated during the export to the OPAC.

2.5.11 – Coded instrumentation

Do not use. Only used in migrated data.

2.5.12 – Named dramatic roles

Make sure to fill out this field if you have entered a name in the incipit field Role (031 \$e).

Dramatic roles named, standardized (595 \$a)

The names of all the roles in a composition can be listed in this field, regardless of whether they are named on the source or derived from secondary literature. Use standardized spelling.

Dramatic roles named, original spelling (595 \$u)

Enter the dramatic roles that appear on the source if they differ in spelling from the form listed in the previous field. Enter the role names as they appear on the source.

The following applies to both fields: Do not place articles after the main name. You may enter the voice part following the name of the role in parentheses. Where possible, the roles should be listed from highest to lowest. Indicate additions by square brackets. Use a question mark to indicate questionable information. Do not use commas.

Examples:

Donna Flavia (S)

Theodor (T)

Zerbinetta (Mezzo-S)

Ein Polizeikommissar (Bariton)

Der Schornsteinfeger (Bariton)

Doktor Zwingli (B)

?Achiar?

Drei Knaben

2.5.13 – Text

Text incipit (740 \$a)

Due to technical reasons, texts entered in the music incipit need to be repeated here, using standardized spelling. Passages from libretti and treatises can also be entered here.

Number of part or section (740 \$n)

This field is only used for libretti and treatises. Enter where the text is found, if possible.

Examples:

Act 1, scene 1

Kapitel 2 formatstring Tempoangaben im Barock

Name of part or section (740 \$p)

This field is only used for libretti and treatises. If the section from which the text is taken has a title, enter it here.

Example:

Monolog eines Wandermannes

2.5.14 – Language code

This field is only used if the source contains text that is entered in the field **Text (740)**. Contact the RISM Central Office if you need a language that is not on the list.

Language of sung text (041 \$a)

Required field if Text Incipit (031 \$t) filled out

Select the language(s) of the text in the source. Use this field for manuscripts, prints, and treatises. For libretti, use the next subfield **(041 \$e)**.

Language of libretto (041 \$e)

Required field if libretto template is selected.

Select the language of the libretto.

Language of original text (041 \$h)

If the text in the source is a translation, select the original language here.

2.5.15 – Language note

Language note (546 \$a)

If the language is unclear, a note can be made here. An entry is nevertheless also required in the field **Language code (041)**.

Examples:
Probably Italian
Bernese Dialekt

2.6 – Physical description

2.6.1 – Source type

Source type (593 \$a)

Required field.

This field describes the nature the source. Please select from the list as follows:

- Autograph manuscript
- Possible autograph manuscript
- Partial autograph
- Manuscript copy
- Manuscript copy with autograph annotations
- Print
- Print with autograph annotations
- Print with handwritten annotations
- Libretto, handwritten
- Libretto, printed
- Treatise, handwritten
- Treatise, printed
- Music periodical
- Other

A manuscript is considered to be an **autograph manuscript** if it was written completely or for the most part in the composer's own hand. **Possible autograph manuscript** indicates that there is a degree of uncertainty. In the case of autograph manuscripts and possible autograph manuscripts, do not create an added entry (**700**) with the composer's name as the copyist. However, an exception is if the identity of the copyist is certain but it is uncertain if the copyist is also the composer. In such a case, enter the copyist's name in the field **Additional personal names (700)** but add the same name to the field **Composer/Author name (100 \$a)** with the appropriate attribution.

A **partial autograph** means that corrections or small additions are in the composer's hand. An explanatory note in the field **General note (500)** may be appropriate.

If the arranger of a composition was also the copyist, select **Manuscript copy** and not **Autograph manuscript**.

If multiple types of sources are present, repeat the field to select each source.

2.6.2 – Copy of masthead

Publishing, printing, and production information (260)

This part records information relating to the publication, printing, distribution, issue, release, or production for all types of sources. In all subfields for this part, indicate additions and completions with square brackets. Place a question mark after an uncertain piece of information.

Place of production (260 \$a)

For prints, enter the place of publication as given on the source. For manuscripts, enter the place where a manuscript was produced if it is indicated on the source.

If the place is not identified on a print, enter **[s.l.]**. For manuscripts, leave blank.

Publisher, copyist (260 \$b)

For prints, enter the name of the publisher or publishing company as given on the source. For manuscripts, enter the name of the copyist as it appears on the source. Enter the standardized forms of the names in the fields **Additional personal names (700)** or **Additional institutions (710)**.

If the name of the publisher or printer is not identified on a print, enter **[s.n.]**. For manuscripts, leave blank.

Year (260 \$c)

Enter the single year of a print or manuscript if indicated on the source. More complete information is given in the field **Dating (033 \$a)**. Dates may be preceded by the following when appropriate: **ca.** (for "circa"), **before**, and **after**.

If the print is undated, enter **[s.d.]**. For manuscripts, leave blank.

Location of printer (260 \$e)

Enter the location of the institution associated with printing, duplicating, etc. as given on the source. If not specified, leave blank.

Name of printer (260 \$f)

Enter the name of the printer or press as given on the source. Enter the standardized forms of the names in the fields **Additional personal names (700)** or **Additional institutions (710)**.

2.6.3 – Date

Required field.

This part records the date of origin of a source as well as any dates that appear on the source

Date type (033)

Select the type of date:

- Single date
- Multiple single dates
- Range of dates

Date (033 \$a)

Enter different types of dates using the coded form YYYYMMDD. Single years may be entered as YYYY.

- Single date: YYYYMMDD
- Multiple single dates: YYYYMMDD, YYYYMMDD, YYYYMMDD, etc.
- Range of dates: YYYYMMDD-YYYYMMDD

Examples:

Single date: 1769

Single date: 18190913

Multiple single dates: 18791213, 18791216, 18791223

If some parts of the date are unknown or missing, use a hyphen.

Example for December 1791 :

179112--

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Other dates may be indicated as on the source. Use question marks to indicate uncertain information.

Example:

Easter 1744

Ostern 1626

?1745?

???Use c, p, and a to mean circa, post, and ante...???

Try to give as exact a date or date range as possible. If you are uncertain, use a date range that corresponds to a non-specific period, such as the eighteenth century or the end of the seventeenth century. Select **Range of dates** and enter appropriate years based on the following chart:

| For the period | Enter this range of dates |
|-------------------------------|----------------------------------|
| beginning of the 18th century | 1700-1710 |
| middle of the 18th century | 1740-1760 |
| end of the 18th century | 1790-1799 |
| 18th century, 1st third | 1700-1732 |
| 18th century, 2nd third | 1733-1765 |
| 18th century, 3rd third | 1766-1799 |
| 18th century, 1st quarter | 1700-1724 |
| 18th century, 2nd quarter | 1725-1749 |
| 18th century, 3rd quarter | 1750-1774 |
| 18th century, 4th quarter | 1775-1799 |
| 18th century, 1st half | 1700-1749 |
| 18th century, 2nd half | 1750-1799 |
| 18th century | 1700-1799 |

2.6.4 – Material

Physical description

Required field.

This field records the number of items, the format, and (for all formats except parts) the extent.

Note that the entire section **Material description** is repeatable, as is the field **Physical description (300)** and the subfield **Format, extent (300 \$a)**. This means that you are free to create one **Material description** section per format, or you can list each format on a separate line in **Physical description (300)**.

Let's say you have 1 score and 10 parts. For catalogers going into a lot of detail, creating one **Material description** section for the score and one **Material description** section for the parts allows you to assign different dates, copyists, watermarks, and other information specific to just that score or just those parts (or you can even describe the parts in smaller groups if necessary). If the date, copyist, etc. are the same for both the score and the parts, or if you are not going into so much detail, then it is enough to simply list one underneath the other in the field **Format, extent (300 \$a)**. Different dimensions can be recorded if you repeat the field **Physical description (300)**.

Format, extent (300 \$a)

The field **Format, extent (300 \$a)** is built up of three components: **Items, Format, Extent**. Note that an extent is not given for parts, including tablature parts; the extent of parts is entered in the field **Parts held (590)**.

Items: State the number of items held. Use **X** to indicate an unknown number of items.

Format: Use one of the following.

General:

- **part(s)**: The notation of a work for an instrument or voice regardless of the number of staves per system (includes piano, organ, piano four-hands)
- **score(s)**: Contains all the instruments and/or voices of a composition, as long as more than one performing force is involved. This includes works for voice and accompaniment.

Kinds of scores:

- **vocal score(s)**: Vocal part(s) with the accompaniment arranged for a keyboard instrument.
- **keyboard score(s)**: The instruments are arranged for a keyboard instrument (no vocal parts). Indicate the extent immediately following regardless of the number of staves per system.
- **chorus score(s)**: A score that contains only the vocal parts.
- **particella**: A sketch or draft of a composition in a short score format.
- **short score(s)**: All other kinds of reduced, condensed, or short scores.

Special formats:

- **tablature part(s)**: The type of tablature, if known, should be named in the field **General note (500)**.

- **tablatur score(s)**
- **choirbook(s)**: A book in which all voices of a work are written separately so that the choir can read the music from one book.
- **sketches**: Use for sketches if the type of format cannot be more precisely determined.
- **text document(s)**: Use for libretti, treatises, and other kinds of text documents. A note in **General note (500)** may be necessary.
- **prompt book**: A document (can be a short score or text) used by a prompter for a stage work.
- **table book(s)**: parts arranged on a page so that all performers can read from it while seated around a table.

Other:

- **various**: Use for collection parent records if the collection contains different kinds of formats (such as a full score and a keyboard score).
- **other**: Use if none of the above apply. In such cases, explain with a note in the field **General note (500)**. The number of items or the extent is not required.

For conductor part(s), use **part** or **parts** here and enter **conductor part** in the field **Parts held (590)**.

Extent: Enter the number of pages, leaves, or gatherings. Choose among the following abbreviations: **f** for folio, **p** for page, **lvs** for leaves (sheets), and **fds** for folds (gatherings). In this system, one **lvs** corresponds to two **f**, whereas one **fds** means at least one **lvs**.

You may also indicate single pages or folios within a manuscript collection. Use only one method of enumeration. Indicate other units (such as the conversion from folios to pages) in the field **General note (500)**.

Do not indicate the extent for parts here. Extent is entered in the field **Parts held (590)**.

Examples:

1 score: 35 p.

1 short score: 8 f.

1 tablature score: p. 5-8

1 keyboard score: f. 2r-4v

various: 101 p.

5 parts

1 part

other

Dimensions (300 \$c)

Enter the dimensions of the source (height x width in cm). Fractions of centimeters may be indicated by either a comma or period. A second set of dimensions can be given in parentheses. If there are more than two different sets of dimensions, enter **Different sizes**. Further elaboration can be made in the field **General note (500)**. Formats such as **octavo**, **quarto** or **small quarto**, etc. should be measured if possible.

Examples:

25,5 x 30,5 cm

36 x 25.5 cm

25.5 (21.5) x 32 (28.5) cm

Different sizes

2.6.5 – Parts held

PARTS HELD AND EXTENT (590)

Parts held (590 \$a)

Required if source contains parts.

Enter extant parts and number of parts here with reference to the RISM instrument abbreviation list. If a particular part designation is not included in the list, it must be written out in full. You may also write out in full unusual instruments, designations, or tunings (such as cor in D|x); however, in the field **Scoring (594)**, try to standardize the instrument to RISM's instrument abbreviation list if possible (such as cor in E|b).

The first letter of instrumental parts is in lowercase and vocal parts uppercase. If no further details of the part designations are available, please write **no further indication**.

The order for naming parts is:

| | |
|--------------|---------------------------------|
| formatstring | Vocal parts - solo |
| formatstring | Vocal parts formatstring chorus |
| formatstring | Solo instruments |
| formatstring | Strings |
| formatstring | Basso continuo/thoroughbass |
| formatstring | Woodwinds |
| formatstring | Brass |
| formatstring | Other instruments |

List parts from the highest to the lowest range. Use a comma between parts and a semicolon between groups. If a part contains the parts for several instruments, use **and**.

You may place all parts from the same group on one line or fill in only one part per line of the table, but notice that, as in the last example, very long lines tend to get complicated and hard to follow.

Additional information (brief remarks) about such things as the number or incompleteness of parts can be added in parentheses directly after the part designation:

(= **bc**): part is a basso continuo part

(**incpl**): part is incomplete

(**2x**): there are two copies of the part

If you have a figured bass, enter the instrument followed by **.fig**, such as **b.fig**, **bc.fig**, **org.fig**, etc. (but see the tables in the section **Figured bass in scores and/or parts** for guidance with related fields).

Examples:

S 1, 2, A, T, B

T coro

vl 1, 2, vla, vlc, b (= bc)

ob 1, 2, cl 1, 2 in B|b

tr 1 and 2 in B|b (incpl)
org

S (2x), A, T, Bariton, B; vl 1, 2, vla, vc, cb (incpl.), org.fig; fl 1, 2, ob ; cor 1 and 2

Extent (parts) (590 \$b)

Enter the number of pages, leaves, or gatherings. Choose among the following abbreviations: **f** for folio, **p** for page, **lvs** for leaves (sheets), and **fds** for folds (gatherings). In this system, **lvs** means two folded **f**, whereas **fds** means at least one **lvs**.

You may also indicate single pages or folios within a manuscript collection. Use only one method of enumeration. Indicate other units (such as the conversion from folios to pages) in the field **General note (500)**.

Examples:

4, 4, 4, 4, 3 p.

5 f.

f. 4r-4v, 3v-5v, 4r-6v, 23v-24r, 20v-23v

2, 2, 3, 3, 3; 3, 5, 7, 3, 2, 5; 3, 4, 3; 16 f.

2.6.6 – Physical medium

Special production technique (340 \$d)

You may indicate the technique(s) used in the production of the source here. If you need any term not on the list, please contact the Central Office.

- **Autography**: transfer printing/lithography (not to be confused with autograph manuscripts)
- **Computer printout**
- **Engraving**
- **Facsimile**: a reproduction made with the intention to simulate as closely as possible the physical appearance of a previous work
- **Lithography**
- **Photoreproductive process**: Includes Cyanotype, diazo print, blueprint
- **Reproduction**: many types of mechanical reproductions are included here, such as photocopy, xerocopy, heliography
- **Transparency**
- **Typescript**
- **Typography**: includes music printed using movable type

Any additions or comments about the printing technique may be explained in the field **General note (500 \$a)**.

If a source includes multiple printing techniques, you may repeat the field to indicate each technique. Include a note in the field **General note (500 \$a)** to explain.

Example:

Engraved music that has a lithographed title page:

Special production technique (340 \$d): Engraving

Special production technique (340 \$d): Lithography

General note (500 \$a): Music engraved. Title page lithographed.

2.6.7 – Publisher Number

Plate number (028 \$a)

Enter the plate number exactly as it appears on the source. Plate numbers can be found on music prints, theoretical writings, librettos, or other music-related material.

Examples:

B. & H. 8533

S. B. 2. 11

424

L. M. 2. A. 31

2.6.8 – Publisher Number

Plate number (028 \$a)

Enter the plate number exactly as it appears on the source. Plate numbers can be found on music prints, theoretical writings, librettos, or other music-related material.

Examples:

B. & H. 8533

S. B. 2. 11

424

L. M. 2. A. 31

2.6.9 – Watermark note

Watermark note (592 \$a)

This field records the existence of watermarks on the source. Please standardize your information with the help of watermark catalogs or databases (adding a reference in the field **Bibliographical reference (691)** when appropriate). See the list **Standard Watermarks** for the names of common watermarks. Small capitals, ciphers/initials, and years must be transcribed exactly. Indicate line breaks with | (the vertical pipe). Describe watermarks uniformly and in English. Put your added descriptions in square brackets to distinguish them from transcriptions.

Examples:

C & G HONIG

GFA | VB [GFA above VB]

IV [countermark:] VI

[coat of arms]

[3 crescents] | MA

[EinederH 1960 260]

2.6.10 – Additional personal names

Additional personal names (700)

This part records all additional people involved, in the broadest sense, as authors of a work. This part also records all other people named on the source.

Name (700 \$a)

Enter all personal names that appear on the source. This field is linked to the index **People**. Names not yet in the authority file may be added.

In the case of parent records for collections or composite volumes, enter a name only if the name applies to all the works in the collection. Enter names associated with individual works in the individual records.

Attribution (700 \$j)

Select an indicator to describe the level of certainty of the attribution if any of these situations apply. If not, leave blank.

- **Ascertained** means the name is partially present or entirely absent from the source, but attribution is (reasonably) certain and based on comparison with concordant sources, secondary literature, or other scholarly resources. This happens in most cases.
- **Conjectural** is a guess based on secondary evidence (such as secondary literature).
- **Doubtful** means authorship is in question.
- **Alleged** means the name is present on the source, but the attribution is questionable or doubtful.
- **Misattributed** means the name is on the source but is incorrect.

Function (700 \$4)

Required field if "Name" is filled out.

Assign each person an exact function. A person can be recorded several times with various functions.

- Frequently used
 - ◆ **Former owner**
 - ◆ **Copyist**: Use for copyist or scribe
- Heading?
 - ◆ **Composer**: Use also for co-composers and composer cross references.
 - ◆ **Arranger**
 - ◆ **Contributor**: The person responsible for making contributions to the source. Use if a more specific function is unavailable or unknown.
- Heading?
 - ◆ **Performer**: Any performer, such as instrumentalist, vocalist, musician, conductor, dancer or if the principal skill is unknown or unspecified. ???Also include artists, including the person responsible for an original graphic design, drawing, painting, etc. Includes stage designers.???
 - ◆ **Dedicatee**
 - ◆ **Donor**: A former owner of an item who donated that item to another owner.
- Heading?
 - ◆ **Text author**: An author of the words of a non-dramatic musical work (such as the text of a song), except for oratorios
 - ◆ **Librettist**: Author of the libretto to an opera or other stage work, or oratorio

- ◆ **Conceptor:** The person responsible for the original idea on which a work is based, such as a play or novel that served as the basis for an opera.
- ◆ **Translator**
- ◆ **Author:** The person responsible for creating a work that is primarily textual in content, such as a book.
- Technical contributors
 - ◆ **Publisher**
 - ◆ **Printer**
 - ◆ **Editor**
 - ◆ **Lithographer**
 - ◆ **Engraver**
 - ◆ **Illustrator:** The person contributing to a resource by supplementing the primary content with drawings, diagrams, photographs, etc.
- Other
 - ◆ **Dubious:** ??Use if the function of the person is unknown??
 - ◆ **Associated names:** ???Use if the function of the person is unclear??
 - ◆ **Other:** ??All other names. Use if the exact function is not on the list or if unknown, unclear, or unspecified. ??

2.6.11 – Additional institution

Additional institution (710)

This part records the names of additional institutions, organizations, or other corporate bodies.

Institution (710 \$a)

Enter all names of institutions that appear on or are associated with the source. This field is linked to the index **Institutions**. Names not yet in the authority file may be added.

Department (710 \$b)

Enter, if necessary, the name of the unit of an institution, such as a department.

Attribution (710 \$j)

Select an indicator to describe the level of certainty of the attribution if any of these situations apply. If not, leave blank.

- **Ascertained** means the name is partially present or entirely absent from the source, but attribution is (reasonably) certain and based on comparison with concordant sources, secondary literature, or other scholarly resources. This happens in most cases.
- **Conjectural** is a guess based on secondary evidence (such as secondary literature).
- **Doubtful** means attribution is in question.
- **Alleged** means the name is present on the source, but the attribution is questionable or doubtful.
- **Misattributed** means the name is on the source but is incorrect.

Function (710 \$4)

Required field if "Institution" is filled out.

Assign each institution an exact function. An institution can be recorded several times with various functions.

- **Publisher**
- **Former owner**
- **??Donor:** A former owner of an item who donated that item to another owner.
- **??Depositor:** A current owner of an item who deposited the item into the custody of another person, family, or organization, while still retaining ownership.
- **Dedicatee**
- **Copyist:** A copyist workshop or a scribal school
- **Performer:** The institution or ensemble that performed the work, such as an orchestra.
- **Printer**
- **Editor:** The organization contributing to a source by revising or elucidating the content, such as adding an introduction, notes, or other critical matter. An editor may also prepare a resource for production, publication, or distribution.
- **??Associated name:** All other associated names. Use if the exact function is not on the list or if unknown, unclear, or unspecific.

2.6.12 – General note

General note (500 \$a)

Any information on a source which could not be entered in other fields can be given here. This includes quotations from the manuscript, which should be marked as quotations and provided with location on the source. When providing such information, use | (the vertical pipe) with a single space before and after the sign to show a line break. Supplements to the original quotation should always be in square brackets.

If parts are missing, mention it in this field.

When cataloging the holdings of a single library, try to keep the expressions used as uniform as possible. The official RISM languages are German, English, and French, and they must be used for external comments. Please avoid changing between languages. Notes may be written in another language as long as a translation is provided in one of the official languages.

When referring to other sources in RISM, it is good practice to give not only the RISM number, but also the country, library siglum, and the complete shelfmark. When doing this, always put a hyphen between the country and library sigla.

If you have a figured bass in a score, indicate it here in the following manner: **b = b.fig**, **bc = bc.fig**, **org = org.fig**, etc. (see also the tables in the section **Figured bass in scores and/or parts** for guidance with related fields).

Examples:

Title on the parts: "Cantata / dominica pentec. / [...] per Soprano, Alto / Tenore e Basso / del Sig:|r|e Jommelli"

At foot of title page: "Performance in Baden Baden on 17 March 1832"

Evidence present of another copyist

Note on cello part, f. 8: formatstringWir streiken für neue Bögenformatstring

The material consists of arias with paraphrased text from Jommeliformatstrings opera

Further parts in D-KPk 282 (RISM ID no. 450035504)

According to FlotzingerL 1965, composer is Mozart

Concordant tune at US Wc M1.A1A (RISM ID no. 000118313) has title "Jove in his chair"

Instrumentation of second Agnus Dei: S, A, T, T, B

Other parts missing

fl 1 with autograph dynamics

Original pagination: 1-12

org = org.fig

2.6.13 – Binding note

Binding note (563)

Here you can briefly describe bindings which are original, old, and/or especially remarkable. If a source exists unbound in fascicles, it can also be mentioned here.

2.6.14 – External resource

External resource (856)

Note about external resource

????

External resource

???

For the Access to Music Archives / RISM Series C project:

Finding aids, guides and publications (MARC 856 \$u; ISDIAH 5.3.8)

This field provides a general overview of the published and/or unpublished finding aids and guides prepared by the institution with archival holdings and any other relevant publications.

Enter information (including URLs) about finding aids, catalogs, inventories, etc. for the institutionformatstrings collections.

2.7 – Incipits

2.7.1 – Musical Incipit

Incipit (031)

Incipits help identify works and facilitate comparison of sources. Best practice for instrumental music is to include incipits for a high part and a low part, such as vl 1 and bass. For vocal music, include incipits for a vocal part and an instrumental part. Notate transposing instruments at sounding pitch.

Work number, movement number, incipit number (031 \$a, b, c)

Required field if any field in this part is used.

The incipit number consists of three digits, which stand for work, movement and incipit. The first digit is always a 1. Movements refer to significant sections of a work, whether they are technically movements (such as a symphony) or different sections (such as an aria or the entry of the vocal

line). To indicate that incipits sound simultaneously (for example, a vl 1 and bass), the incipit numbers must be the same.

Number incipits consecutively even if movements are missing in the source. For example, if the source is a three-movement symphony but the middle movement is missing, the incipits will be numbered 1.1.1 and 1.2.1 (not 1.3.1). (Note: Periods between the numbers are automatically added by Muscat.)

Examples:

1.1.1 = 1st work, 1st movement, 1st incipit

1.1.2 = 1st work, 1st movement, 2nd incipit (sounds at the same time as 1.1.1)

1.1.2 = 1st work, 1st movement, the entrance of the vocal part

1.2.1 = 1st work, 2nd movement, 1st incipit

Title of movement, tempo (031 \$d)

Enter the title of the movement and tempo or similar indications, if specified, as it appears on the source. Use | (the vertical pipe) with a single space before and after the sign to show a line break. Use square brackets to indicate supplements to the original; any such additions should be spelled consistently. Multiple titles or additional tempo markings can be added in separate fields. If you are entering multiple incipits for which the title or tempo indication is the same, enter it only for the first music incipit.

Voice/instrument (031 \$m)

Enter the voice part or instrument using the ???RISM abbreviation list. Enter **V** for an unknown vocal part. Enter **i** for an unknown instrumental part. Notate transposing instruments at sounding pitch. Indicate the tuning of an instrument in the **General note** field.

Examples:

pf

T coro

Role (031 \$e)

Enter the standardized dramatic role name here. If you fill out this field, make sure to also fill out the field **Dramatic roles named (595)**. Indicate any editorial additions with square brackets. Indicate any questionable information with a question mark.

Text Incipit (031 \$t)

Information from the field **Text (740 \$a)** must be repeated here. Please note that separate rules apply to texts in Latin (see below). Note also that text incipits serve to identify the text used and do not necessarily need to match the length of music given in the music incipit.

RISM Guidelines for Muscat

Enter the text incipit using modern spelling. Refer to the index **Title/text incipits** to help standardize your entry. Enter new texts if they are not in the index.

Do not put portions of the text in brackets or supply missing words. Omit punctuation marks and repetitions in the text. Accents should be used only as they appear in the dictionary or if they are grammatically correct. Write out numbers at the beginnings of texts as words. Upper and lower case letters follow the rules of the respective language, except that designations for God (Herr, Dio, Dieu, Signore, Lord, etc.) always start with a capital letter. If the text incipit is used as the standardized file (240), make sure that the length and spelling agree exactly.

In Romance languages, continue the text directly after an apostrophe and without a space. An exception to this rule is when the first letter of a word is replaced by an apostrophe (for example: Fra l'amante e 'l genitor).

Ascertained or derived texts that do not appear on the source can be given here. In such cases, put the entire text in square brackets. Among these are:

- Texts if a vocal part is missing
- Text incipits in the original language of the work when the source contains a translated version
- Texts of vocal compositions which became the theme of a variation or the basis of an instrumental arrangement

Special rules for texts in Latin

Enter Latin texts, both sacred and secular. The field is linked to the file **Title/text incipits**. Within the file **Title/text incipits**, a term preceded by the indicator **t** means that you can get information about the exact liturgical context, variant versions, and other matters. If the text incipit is used as the standardized title, make sure that the spelling is identical, but remember that Latin text in standardized titles is only entered up to the comma. Use square brackets to enter Latin texts which are not named on the source but have been determined by research.

Key or mode (031 \$r)

Select the key or mode from the list.

Time signature (031 \$o)

Enter the time signature of the music incipit as a fraction. If the incipit is without a time signature, leave this field blank. Enter time signatures as fractions. The following are also allowed: **3**, **c** (for 4/4), **c/** (for cut time or 2/2), **o** (for 3/1), **o/** (for 3/2).

Examples:

4/4

If the time signature in the source is obviously wrong, please correct it to match the incipit given. Include an explanatory note in the field **General note**.

Clef (031 \$g)

Select a clef from the list. The letter indicates the kind of clef. The number refers to position on the staff line. A hyphen means modern notation. A plus sign means mensural notation.

Key signature (031 \$n)

Enter the key signature of the music incipit. It begins with the control character \$. In the second position, enter **x** for sharp keys or **b** for flat keys. Next, enter the pitches to be raised or lowered according to the key signature. Add missing sharps or flats in square brackets. If there is no key signature, leave the field blank.

Examples:

\$xFC (the notes F and C are sharp = D major or B minor)

\$bBEA (the notes B, E and A are flat = E-flat major or C minor)

\$bBE[A] (as above, except that in this case only the first two flat signs occur in the manuscript)

Music incipit (031 \$p)

Enter the music incipit in encoded form using the Plaine & Easie code (see also <http://www.iaml.info/plaine-easie-code>). The incipit should be at least two bars (measures) or six notes long.

1. Octaves

' = in the 1st octave above middle C

" = in the 2nd octave above middle C

''' = in the 3rd octave above middle C

, = in the 1st octave below middle C

,, = in the 2nd octave below middle C

,,, = in the 3rd octave below middle C

2. Rhythmic values

0 = longa

9 = breve

1 = whole note / semibreve

2 = half note / minim

4 = quarter note / crotchet / semiminim

8 = eighth note / quaver / fusa

6 = 16th note / semiquaver / semi fusa

3 = 32nd note / demisemiquaver

5 = 64th note / hemidemisemiquaver
7 = 128th note / semihemidemisemiquaver
4. = dotted quarter note / dotted crotchet
8.. = double dotted eighth note / double dotted quaver
7. = neumatic notation

3. Accidentals

x = sharp
xx = double sharp
b = flat
bb = double flat
n = natural

4. Notes names

C, D, E, F, G, A, B

5. Grace notes and ornaments

g = acciaccatura (without rhythmic value, precedes the note name)
q = appoggiatura (with rhythmic value, precedes the note name)
qq...r = several appoggiaturas or ornaments which belong together (with rhythmic value)

6. Rests

8- = eighth / quaver rest
2- = half / minim rest, etc.
= or =1 = one bar/measure rest
=35 = 35 bars/measures rest (donformatstringt forget the bar lines!)

7. Bar/measure lines

/ = bar line
// = double bar line
//: = double bar line with repeat
:/: = double bar line with repeat
::/ = double bar line with repeat

8. Other symbols

t = trill (immediately follows the note)
+ = tie (immediately follows the note, not to be confused with a slur.)
() = fermata/hold/pause (only a single note letter name or a single rest can be bracketed; accidentals, pitch indications, etc. must be outside the parentheses; see also **10. Special rhythms**, below)

Do not enter slurs.

9. Beaming

{ = beginning of beaming
} = end of beaming
& = Conventional beaming

Example:

{qq6'CDEDr}

10. Special rhythms:

(= beginning of special rhythm

) = end of special rhythm

The total duration value of the group must be written before the (. The rhythmic value of the first note must be given after (, even if it is identical with that of the note immediately before the section of special rhythm. The number of notes in the group must be indicated before). It is separated from the last note by ;.

Examples:

8(3ABCDE;5) = quintuplet, five demisemiquavers/32nd notes, in the space of a quaver/eighth note.

8({3ABCDE};5) = quintuplet, five demisemiquavers/32nd notes, in the space of a quaver/eighth note, beamed

The triplet is a special case. Strictly speaking, it should be encoded as:

8(6ABC;3) or 8({6ABC};3).

Instead though, the following shortcut is permitted:

(6ABC)

({6ABC})

Please do not forget the rhythmic value within the bracket!

11. Shortcuts

Note: Currently, the OPAC search ignores the repeated elements described in 11.1 and 11.2. This means that if you use those shortcuts, your incipits will not be fully searchable by the OPAC. Until this is fixed, please write out the incipit in full. (Shortcut 11.3 may be used as described.)

11.1. Repeated figures

! = beginning and end of passage

f = repeat indication

The figure will be repeated as often as **f** is repeated after the second !. This is only possible within a bar/measure.

Example:

!{'8ABAG'}!ff = this figure will be repeated twice

11.2. Repeated bars/measures

i = repeat last bar/measure

'i' always goes between two bar lines.

Example:

'4ABAG/i/i/ = the bar/measure will be repeated twice

11.3. Rhythmic patterns

When a certain rhythmic sequence is repeated several times, the rhythmic pattern can be given before the respective note letter names.

Example:

Instead of **8.A6B8C8.D6E8F** the code can be **8.68ABCDEF**

The rhythmic sequence ends as soon a different rhythmic value occurs.

12. Change of clef, key or time signature:

Use % to change the clef, \$ to change the key, and @ to change the time signature. Follow this with the new general indication (time, key, or clef), followed by a space.

Examples:

%C-1 '2A

%C-1 \$xFC '8B

@3/2 '1C

\$nBE \$xFC

13. Abbreviations

Abbreviated forms of notation found within the music, such as tremolos or simile signs for repeats, must be written out in full using actual notation.

Examples:

{'8DDDD} = minim/ half tremolo on D

14. Chords

Do not enter chords because neither Muscat nor the online catalog can display them. Instead, enter only the top note of a chord. If you are curious, in Plaine & Easie Code chords are entered from the highest to the lowest note and separated by a ^.

Example:

4formatstringformatstringC^formatstringG^E^C

General note (031 \$q)

Add any comments, such as the pitch of transposing instruments, mistakes in the incipit, the text incipit with the original spelling and/or punctuation, or any adjustments you had to make.

2.8 – References

2.8.1 – General note

General note (500 \$a)

Any information on a source which could not be entered in other fields can be given here. This includes quotations from the manuscript, which should be marked as quotations and provided with location on the source. When providing such information, use | (the vertical pipe) with a single space before and after the sign to show a line break. Supplements to the original quotation should always be in square brackets.

If parts are missing, mention it in this field.

When cataloging the holdings of a single library, try to keep the expressions used as uniform as possible. The official RISM languages are German, English, and French, and they must be used for external comments. Please avoid changing between languages. Notes may be written in another language as long as a translation is provided in one of the official languages.

When referring to other sources in RISM, it is good practice to give not only the RISM number, but also the country, library siglum, and the complete shelfmark. When doing this, always put a hyphen between the country and library sigla.

If you have a figured bass in a score, indicate it here in the following manner: **b = b.fig**, **bc = bc.fig**, **org = org.fig**, etc. (see also the tables in the section **Figured bass in scores and/or parts** for guidance with related fields).

Examples:

Title on the parts: "Cantata / dominica pentec. / [...] per Soprano, Alto / Tenore e Basso / del Sig:|r|e Jommelli"

At foot of title page: "Performance in Baden Baden on 17 March 1832"

Evidence present of another copyist

Note on cello part, f. 8: formatstringWir streiken für neue Bögenformatstring

The material consists of arias with paraphrased text from Jommeliformatstrings opera

Further parts in D-KPk 282 (RISM ID no. 450035504)

According to FlotzingerL 1965, composer is Mozart

Concordant tune at US Wc M1.A1A (RISM ID no. 000118313) has title "Jove in his chair"

Instrumentation of second Agnus Dei: S, A, T, T, B

Other parts missing

fl 1 with autograph dynamics

Original pagination: 1-12

org = org.fig

2.8.2 – Supplementary material

Supplementary material (525 \$a)

Mention material that accompanies the source, such as program notes, reviews, etc.

2.8.3 – Bibliographical reference

2.8.4 – Bibliographical reference

Bibliographical reference (691 \$a)

This field records bibliographical references to the work or the source. Note that information from a catalog of works is entered in the field **Catalog name (690)**. Cite literature when it was used during the cataloging process itself or if it refers directly to the source in question. You can also enter references to modern editions connected with the source and references to watermark literature.

This field is linked to the index **Secondary literature**. If the source you wish to cite is not yet in the index, it must be added first before you can link to it.

Number/page (691 \$n)

Required field if a bibliographical reference (691 \$a) is filled in.

Enter the page number. Use **vol.** (volume), **fasc.** (fascicle), **suppl.** (supplement), **pt.** (part), **p.** (page), **no.** (number), and **clm.** (column).

Examples:

vol. 2, pt. 2, p. 430

vol. 5, p. 93; vol. 6, p. 12

Suppl. 1: 1779-1780, clm. 695

2.8.5 – RISM Series A/I and B references

RISM series A/I and B references (596 \$a)

Enter cross-references to the published print editions of RISM series if the source clearly presents the same work (such as a manuscript copy of a printed edition). More details can be given in the field General note (500).

Examples:

RISM A/I: D 3552

RISM B/I: 1616/14

???new subfield coming soon, see "Ergebnisprotokoll"

2.8.6 – Liturgical festival

Liturgical festival (657 \$a)

Enter references to the liturgical use of the composition in this field. The field is linked to the index **Liturgical festivals**. If you need a liturgical festival that isn't yet in the file, please contact the RISM Central Office.

2.8.7 – Location of performance

Location of performance (651 \$a)

Enter the location of performance(s) in this field in a standardized form if this information is contained on the source itself. When entering new geographical names that are not yet in the authority file, please enter them in the local language.

Examples:

Praha

Milano

2.8.8 – Note on performance

Note on performance (511 \$a)

Enter more information on performances if given on the source. Include location of this information on the source.

Example:

[at foot of title page:] "Performance in Baden Baden on 17 March 1832"

2.8.9 – Note on a date

Note on dating (518 \$a)

Enter more precise or explanatory information here.

Example:

First performance date: [6.9.1791 Praha, National theatre]

2.8.10 – External resource

External resource (856)

Note about external resource

????

External resource

???

For the Access to Music Archives / RISM Series C project:

Finding aids, guides and publications (MARC 856 \$u; ISDIAH 5.3.8)

This field provides a general overview of the published and/or unpublished finding aids and guides prepared by the institution with archival holdings and any other relevant publications.

Enter information (including URLs) about finding aids, catalogs, inventories, etc. for the institutionformatstrings collections.

2.9 – Administration

2.9.1 – RISM ID No.

RISM identification number (001)

The RISM identification number consists of 14 digits. The first 5 positions are filled with zeros. The identification number is automatically added by Muscat.

2.9.2 – Cataloguing agency

Cataloging agency

Default value is ISIL-Code of RISM "DE-633",
see <http://sigel.staatsbibliothek-berlin.de/suche/?isil=DE-633>.

The cataloging agency is a coded form of the institution which is cataloging the source. The code is assigned by the Library of Congress. The value is generated automatically by selecting the appropriate template.

Original cataloguing agency / Transcribing agency (040 \$a / \$c)

These two fields contain the code of the cataloguing institution.

Modifying agency (040 \$d)

If changes are made to existing records, the corresponding code of the modifying institution is indicated here.

2.9.3 – Local notes field

Local notes field (599 \$a)

Enter local notes for internal use. They are not published in the OPAC. Local notes can be used for comments of all kinds, such as questions, comments, or research to be done. Delete notes after they have served their purpose. It is best practice to sign your note using your initials and the date.

3 – General cataloguing guidelines

3.1 – Cataloging collection and convoluta

In cataloguing collections, redundancy should be avoided as much as possible. Please observe the following:

1. Any statements which apply to the entire collection should be entered in the collection main entry (parent record).
2. Any information that is relevant only for some parts of the collection should be entered in the individual entry.

Collections may be made up of separate collections.

Cataloguing pasticcios and compilations

Pasticcios and compilations are catalogued as a collection. Each part is entered separately as an individual record in a collection.

3.2 – Templates

Templates

Muscat offers the possibility of selecting a template, depending on the kind of source being catalogued. The template offers only those fields that are needed for the source at hand.

Copying existing records

In addition to selecting different templates, you can copy an existing record. This can be done on the template screen: simply enter the RISM number in the field "Create from existing source." You will then see a copy of the record in the editing mode and from there you can make any changes to the record that you need. The copied record will automatically receive a new RISM ID number upon saving. Alternately, you can copy a record in the viewing mode by clicking on the "Duplicate" button in the sidebar on the right.

3.3 – Authorities

Authorities

People

New authority records for people are created when you enter a new name when cataloging a source, or when you click **Create** to create a new record in the People authority file.

In the editing mode for personal names, you can search and import data from VIAF through a button on the sidebar. You are also free to fill out as much information in the authority record as you wish.

After you enter a new name, you can edit it for the next four weeks. This is useful if you find alternate spellings of a name, for example, or if you have additional biographical information you wish to add. After that, control of the record goes to the Central Office. Additions are still welcome and can be communicated through the comment function or by sending an e-mail to alexander.marxen@rism.info.

Institutions

The authority file for institutions (corporate names) records non-persons that appear in connection with a source.

Title / Text incipits

This authority file contains both the titles entered in the field **Standardized title (130/240 \$a)** and the text incipits entered in the field **Text incipit (031 \$t)**.

Liturgical festivals

By clicking on "Create," a new liturgical festival may be added.

Secondary literature

By clicking on "Create," a new work of secondary literature may be added.

4 – Editor help

4.1 – Basic functions

Sections and actions in the editing mode

The navigation column on the right allows you to jump to specific sections of the record and save and view your work.

Use the **links** at the top to jump to a section of the record. When editing a single section, your work will be retained if you jump to a different section or if you click on **Show all sections**. (But remember to save your work before leaving the editing mode!)

Show all sections lets you view all sections of the record. This is useful for when you want to return to editing the full record after working on a specific section.

Show preview lets you view the record without saving. To return to editing mode, click **Hide preview**.

Save and continue editing allows you to save your work and continue in the editing mode. Save frequently to prevent you from losing your work. After a record is first saved, the RISM number is assigned automatically.

Save and end brings you back to the previous screen while saving your work.

Cancel brings you back to the previous screen without saving.

Show modification history allows you to view, restore, and delete previous versions of the record. Click **Show all sections** again to return to the editing mode and any unsaved changes.

Buttons in the editing mode

Magnifying glass: Click here to search the authority file linked to the field. A separate window will open up. After you find what you need, click **Select** to make the transfer to your record.

Question mark (?): The RISM guidelines for this field are displayed.

Plus sign (+): Fields that may be repeated have a plus sign (+). Click on the + to create a new, empty field. Fields may be reordered in this section by clicking and dragging them. Additionally, the **Material description** section may be repeated.

Trash can: Delete a field by clicking on the trash can.

Arrow: Click on the arrow to expand or collapse fields.

Other functions in the editing mode

Autocomplete: If you see a field that contains a key, the field is linked to the authority file or index. Begin typing and use the autocomplete to help you.

Checkbox: If you do not find what you need in the authority file or index, simply enter the name or title you want. Once you click to a different field, an orange border appears around the fields and you will see a checkbox that reads "Confirm the insertion of a new value." Click this box to confirm. For personal names, a field called **Life dates** will appear. Please fill this out if you can because it helps the Central Office create a new authority record. When you save, the name or title will be automatically added to the authority files. See also **General Cataloging Guidelines** under **People**.

???Required fields and validation: Fields that are yellow are required fields. If you save without filling out one of these fields, a red border will appear around the fields that still need attention, and the sections in which the fields occur will be red in the sidebar on the right. In cases where no information can be filled out in a required field, the validation may be overridden by checking a box in the sidebar.

Actions in the viewing mode

Create: This brings you to the template selection page from which you can create a new record.

Return to the list: This brings you back to the full list of all musical sources.

Edit: If you have permissions to edit the record, you will see this edit button.

Duplicate: In the viewing mode, a record may be duplicated by clicking on this button. If necessary you can then fill out the field **Parent record (773)** to link the record to the main collection record.

4.2 – Workflow

Muscat 2.0 guidelines - outdated

The publication of the data records is controlled by the "work flow" commands. Every change of the "work flow" status must be confirmed by typing the word "yes".

Unpublished

If a record (a catalogue record or an authority file) is saved, it is not yet published. This is indicated by the work flow status "unpublished".

Published

The work flow status of records has to be changed to "published", so that the records can be viewed by the public.

Deleted

Outdated or incorrect records can be hidden from the public. Logged-in cataloguers can however still see a deleted record.

5 – Personal names

5.1 – Main entry fields

5.1.1 – Composer/Author

This part records the authorship of the main person involved as the author, in the broadest sense, of the source.

Composer/Author name (100 \$a)

Required field.

Enter the name of the person responsible for the work. This may include the composer (for music manuscripts and printed music), librettist (for librettos), or author of a work of music theory (for treatises). This field is linked to the index **People**. Names not yet in the authority file may be added. In such cases, check the box "Confirm addition of new entry" and add the person's life dates, if known, in the field **Life dates**. (The new name, including life dates, will be confirmed and edited by the Central Office.)

Attribution (100 \$j)

Select an indicator to describe the level of certainty of the attribution if any of these situations apply. If not, leave blank.

- **Ascertained** means the name is partially present or entirely absent from the source, but attribution is (reasonably) certain and based on comparison with concordant sources, secondary literature, or other scholarly resources. This happens in most cases.
- **Conjectural** is a guess based on secondary evidence (such as secondary literature).
- **Doubtful** means authorship is in question.
- **Alleged** means the name is present on the source, but the attribution is questionable or doubtful.
- **Misattributed** means the name is on the source but is incorrect.

If the source is anonymous, leave this field blank.

5.2 – Numbers and code fields

6 – Abbreviations

6.1 – General abbreviations and terms

General abbreviations and terms

These are some general abbreviations and terms you might come across throughout Muscat. When writing in free-text fields, it is good practice to write out terms in full when possible for the benefit of other users who may not be familiar with these abbreviations.

| Term | Meaning |
|-------------|---|
| acc | accompaniment |
| appx | appendix |
| Arr, arr. | arrangement |
| Autograph | autograph manuscript |
| ?Autograph? | possible autograph manuscript |
| b.fig | figured bass on a bass part |
| cfr. | compare |
| Chb | choirbook (in printed music) |
| Chor-P | chorus score (in printed music) |
| clm. | column |
| cm | centimeter |
| COL | collection (type of Muscat source) |
| collab. | collaborator |
| collection | manuscript collection, printed collection |
| comp. | date of composition |
| convolutum | miscellany, bundle |
| ex. | copies (for printed music) |
| Excerpts | excerpt(s) |
| deest | not in (for catalogs of works) |
| dir. | conductor |
| diss. | dissertation |

RISM Guidelines for Muscat

| | |
|--------------------------|---|
| ed. | editor, edited by, edition |
| edn. | edition |
| enl. | enlarged/expanded edition |
| et al. | and others |
| etc. | et cetera |
| f. | folio(s) |
| facs. | facsimile |
| fasc. | fascicle, gathering |
| fds. | fold(s) |
| ibd., ibid | in the same work cited above |
| idem | by the same author |
| i.e. | that is, for example |
| Incip. | incipit |
| incpl.or incpl | incomplete |
| Jg. | year |
| jun. | junior |
| keyboard (etc.) score | typically two staves with music arranged for keyboard instrument; in some cases may also include a vocal part |
| KLA | piano score/vocal score (in printed music) |
| kpl. | complete (in printed music) |
| Lith. | lithography |
| LPR | printed libretto (type of Muscat source) |
| LMS | handwritten libretto (type of Muscat source) |
| lvs. | leaves |
| MPR | printed music edition (type of Muscat source) |
| MMS | music manuscript (type of Muscat source) |
| Ms., MS | manuscript |
| MSS | manuscripts |
| no. | number |
| No title indicated | no title indicated |
| olim | former shelf mark |
| op. | opus |
| Orgel-P | organ score (in printed music) |

RISM Guidelines for Muscat

| | |
|--------------------|--|
| P | full score (in printed music) |
| p. | page(s) |
| part | part |
| passim | over the next few pages |
| 1.perf. | date of first performance |
| perf. | date of further performance |
| phil. | philosophical |
| Pl.no | plate number |
| pr. | print, printed |
| Prov. | provenance, previous owner (person or institution) |
| PUB | published (Muscat status) |
| pub. | published |
| publ. | date of publication |
| | |
| repr. | reprinted, reprint |
| rev. | revised (edition) |
| RISM A/I | cross-reference to RISM series A/I |
| RISM B/ | cross-reference to RISM series B |
| Role | role |
| | |
| score(s) | score(s) |
| s.d. (sine dato) | without date |
| ser. | series |
| short score(s) | piano reduction(s) or condensed score(s) |
| sketches | sketch(es) |
| s.l. (sine loco) | without place (in published works) |
| s.n. (sine nomine) | without name (in published works) |
| St | parts (in printed music) |
| suppl., supp. | supplement |
| | |
| t | incipit is transcribed |
| Tab | tablature (in printed music) |
| theoreticum | treatise |
| TMS | handwritten treatise (type of Muscat source) |
| TPR | printed treatise (type of Muscat source) |
| trans. | translation, translated by |
| | |
| UNP | unpublished (Muscat status) |
| | |
| vide | see |
| vol. | volume(s) |

| | |
|-------------------|---------------------------------------|
| Without title | without title |
| without shelfmark | without shelfmark |
| wm., wm: | watermark |
| WV | catalogue of works |
| | |
| * | born |
| + | died |
| + | mistakes within incipit corrected |
| ? | mistakes within incipit not corrected |

6.2 – Terms for voices and instruments

As a rule, voices are upper case, while instruments are lower case.

A

| | |
|-----------|-------------------|
| A | alto (vocal) |
| a-trb | alto trombone |
| a-vla | alto viola |
| acc | accompaniment |
| ad lib | ad libitum |
| althorn | althorn /altohorn |
| arciliuto | archlute |
| arp | harp |

B

| | |
|---------|----------------------|
| B | bass (vocal) |
| b | bass (instrumental) |
| b-trb | bass trombone |
| b.fig | bass, figured |
| banda | band |
| Bariton | baritone (vocal) |
| bariton | baritone / euphonium |
| baryton | baryton |
| bass | thorough bass |
| batt | battery |

RISM Guidelines for Muscat

| | |
|---------------|---|
| bc | thorough bass (figured) |
| birds singing | birds singing |
| bombarde | bombardon /bombarde |
| Bombardino | high bombardon |
| bombardone | bombardon |
| | brass wind instruments: |
| brasses | |
| | cor, clno or tr, trb |
| bugle | bugle |
| C | |
| campana | bell |
| campane tub | tubular bells |
| campanella | small bell |
| campanelli | chime-bells /glockenspiel |
| carillon | carillon /(bell) chimes |
| cassa rulante | tenor drum |
| castagnette | castanet |
| cb | double-bass |
| celesta | celesta |
| cemb | clavicembalo, harpsichord, virginal |
| cemb 4hands | clavicembalo, harpsichord etc. four-hands |
| choir book | choir book |
| | cymbals |
| cimb | |
| cimbalom | cimbalom |
| cimbasso | cimbasso |
| cl | clarinet |
| clav | clavecin |
| | claves |
| claves | |
| clavicordo | clavichord |
| clno | clarino |
| | cornetto |
| cnto | |
| conga | conga drums |
| Contra-A | contralto (vocal) |
| contra-fag | double bassoon |
| cor | horn, |

| | |
|-------------------|---|
| | French horn, hunting-horn |
| | key-bugle / |
| cor a chiavi | |
| | keyed bugle |
| cor basso | bass horn |
| cor crom | chromatic cor |
| cor di bassetto | basset horn |
| cor inglese | cor anglais |
| Coro | choir |
| Coro di fanciulli | children's choir, boy's choir, girl's choir |
| Coro femminile | women's choir |
| Coro maschile | men's choir |
| cymb antiques | antique cymbals /crotales |

D

| | |
|----------------------|------------------------|
| (Instrument) d'amore | (instrument) d'amore |
| Dessus | soprano (vocal) |
| dessus | soprano (instrumental) |

E

| | |
|-----------|-----------|
| euphonium | euphonium |
|-----------|-----------|

F

| | |
|------------------|------------------------|
| fag | bassoon |
| fanfare | fanfare |
| fiddle | fiddle, vielle |
| fiffaro | fife |
| (Instrument).fig | (instrument) figured |
| fl | flute |
| fl d'amore | flauto d'amore |
| fl dolce | flauto dolce /recorder |
| fl.picc | piccolo flute |
| fl quarto | |
| | Eb flute |
| fl terzino | |

| | |
|------------|------------|
| flautino | flautino |
| flügelhorn | flugelhorn |

G

| | |
|-----------------|-----------------|
| glass harmonica | glass harmonica |
| gong | gong |
| gran cassa | big drum |
| guit | guitar |

H

| | |
|-------------|-----------------|
| harmonie-b | bass (tuba) |
| harmonium | harmonium |
| hautecontre | alto instrument |
| helikon | helicon |

I

| | |
|---|--------------------|
| i | unknown instrument |
|---|--------------------|

K

| | |
|------------|----------------------|
| keyb | keyboard instruments |
| kornettino | cornettino (brass) |
| kornetto | cornet |
| kuckuck | cuckoo |

L

| | |
|--------|--------------------|
| lira | lyre |
| Lith. | lithography |
| lituus | lituus |
| lute | lute |
| lyra | lyra, glockenspiel |

M

| | |
|-----------------|-----------------------|
| mandoline | mandolin |
| maracas | maracas |
| marimba | marimbaphone |
| Mezzo-S | mezzo-soprano (vocal) |
| musical clock | musical clock |
| musical glasses | musical glasses |

N

| | |
|------------|-------------|
| nacchere | rattle |
| nachtigall | nightingale |

O

| | |
|--------------|-----------------------------------|
| ob | oboe |
| ob da caccia | oboe da caccia |
| ob d'amore | oboe d'amore |
| ob grande | mezzo-soprano oboe |
| ocarina | ocarina |
| ophicleide | ophicleide |
| orch | orchestra (instrumental ensemble) |
| org | organ |
| org 4hands | organ |

| | |
|--------------------|---|
| | (four-hands) |
| organetto | barrel organ |
| P | |
| pf | pianoforte |
| | pianoforte |
| pf 4hands | (four-hands) |
| physharmonica | physharmonica |
| piatti | cymbals |
| piatti cinesi | chinese cymbals |
| piatti sospesi | suspended cymbals |
| | shawm; fife |
| piffero | |
| piston | valve cornet |
| pluck | plucked instrument(s) |
| posthorn | post horn |
| (Instrument) princ | principale (= concertante) |
| principale | principale (= a kind of trumpet) |
| prompter | prompter |
| R | |
| ratsche | ratchet |
| recorder | recorder |
| rip | ripieno |
| S | |
| S | soprano, cantus, discant (vocal) |
| salterio | psaltery |
| saxhorn | saxhorn |
| saxofono | saxophone |
| serpentone | serpent |
| sonagli | sleigh bells |
| sopranino | sopranino |
| spinetta | spinet |
| spoons | spoons |
| Sprechstimme | speaking voice |
| stck | percussion |
| strings | string players: vl 1, vl 2, vla, vlc, b or cb |

T

| | |
|------------------|--|
| T | tenor |
| t-cor | tenor cor |
| t-fag | tenor bassoon |
| t-ob | tenor oboe |
| t-trb | tenor trombone |
| taille | tenor instrument |
| tamb | drum |
| tamb a corda | string drum /lion roar |
| tamb di provenza | tabor |
| tamb senza corda | drum snares off |
| tamb turco | turkish drum |
| tamburello | hand-drum, tambourine |
| tamburino | concert drum, side snare drum |
| tam-tam | tam-tam |
| tb | tuba |
| tenor horn | tenor horn /baritone |
| theorbe | theorbo |
| timbales | timbales |
| timp | timpano /timpani |
| tom-tom | tom-tom |
| tr | trumpet |
| tr a chiavi | keyed trumpet |
| tr crom | valve trumpet |
| trb | trombone |
| trb a piston | valve trombone |
| Treble | upper vocal part in the setting |
| treble | upper instrumental part in the setting |
| triangolo | triangle |
| trombetta | tenor trombone |
| trombino | high trombone |

V

| | |
|-----------------|----------------------------------|
| V | (vocal) voice |
| V 5 | Quinta Vox (= 5th voice) (vocal) |
| V 6 | Sexta Vox (= 6th voice) (vocal) |
| vibrafono | vibraphone /vibraharp |
| violetta | violetta |
| violetta marina | violetta marina |
| vl | violin |
| vla | viola |

| | |
|----------------|---------------------|
| vla basso | small bass |
| vla bastarda | lyra viol |
| vla d'amore | viola d'amore |
| vla da braccio | viola da braccio |
| vla da gamba | viola da gamba |
| vla pomposa | violoncello piccolo |
| vlc | violoncello |
| vlne | violone |

W

| | |
|-----------|----------------------------|
| woodwinds | woodwinds: fl, ob, cl, fag |
|-----------|----------------------------|

X

| | |
|----------|-----------|
| xilofono | xylophone |
|----------|-----------|

Z

| | |
|-----------|--------------|
| zither | zither |
| zufoletto | fipple flute |

6.3 – Language codes

ara = Arabic
 arm = Armenian
 chi = Chinese
 hrv = Croatian
 cze = Czech
 dan = Danish
 dut = Dutch
 eng = English
 est = Estonian
 fin = Finnish
 fre = French
 ger = German
 grc = Ancient Greek
 gre = Greek (modern)
 heb = Hebrew
 hun = Hungarian
 ice = Icelandic
 ita = Italian
 jpn = Japanese
 lat = Latin
 lit = Lithuanian
 mac = Macedonian
 mon = Mongolian
 nor = Norwegian
 per = Persian
 pol = Polish
 por = Portuguese
 roh = Romansh

rus = Russian
 srp = Serbian
 gsw = Swiss German
 slv = Slovenian
 spa = Spanish
 swe = Swedish
 tur = Turkish
 ukr = Ukrainian

6.4 – Dates

| For the period | Enter this range of dates |
|-------------------------------|----------------------------------|
| beginning of the 18th century | 1700-1710 |
| middle of the 18th century | 1740-1760 |
| end of the 18th century | 1790-1799 |
| 18th century, 1st third | 1700-1732 |
| 18th century, 2nd third | 1733-1765 |
| 18th century, 3rd third | 1766-1799 |
| 18th century, 1st quarter | 1700-1724 |
| 18th century, 2nd quarter | 1725-1749 |
| 18th century, 3rd quarter | 1750-1774 |
| 18th century, 4th quarter | 1775-1799 |
| 18th century, 1st half | 1700-1749 |
| 18th century, 2nd half | 1750-1799 |
| 18th century | 1700-1799 |

6.5 – Ecclesiastical modes

1t = 1st tone (Dorian)
 2t = 2nd tone (Hypodorian)
 3t = 3rd tone (Phrygian)
 4t = 4th tone (Hypophrygian)
 5t = 5th tone (Lydian)
 6t = 6th tone (Hypolydian)
 7t = 7th tone (Mixolydian)
 8t = 8th tone (Hypomixolydian)
 9t = 9th tone (Aeolian)
 10t = 10th tone (Hypoeolian)
 11t = 11th tone (Ionian)
 12t = 12th tone (Hypoionian)

6.6 – Keys

Major (mode): A, B, C, D, E, F, G, C|x, D|x, F|x, G|x, A|b, B|b, C|b, D|b, E|b, G|b

Minor (mode): a, b, c, d, e, f, g, a|x, d|x, f|x, g|x, a|b, b|b, c|b, d|b, e|b, g|b

Examples:

- A = A major
- B = B major
- b = B minor
- f|x = F-sharp minor
- B|b = B-flat major

7 – Aide

7.1 – Locations on the source

Standard terms

English

accidental
added
alto clef
at bottom left / right / center of title page
at bottom of each part
at bottom of title page
at top / head of title page
augment
augmented
bar / measure
bar line
bass clef
beaming
beat
binding title / cover title
blacken
by later hand
by later hand, pencil / ink
by other hand
by Santini
C
C double flat
C double sharp
C flat
C sharp
Cformatstring [C prime]
canceled / cancelled
caption title
caption title on several parts
caption title, instrumental parts
changed to
clef
corrected
cover title
cover title by Poelchau

German

Akkzidenz, Vorzeichen
hinzugefügt
Altschlüssel
links/rechts/in der Mitte unten auf dem Titelblatt
jeweils Fußtitel
am Fuß des Titelblatts
oben auf dem Titelblatt
vergrößern
vergrößert
Takt
Taktstrich
Baßschlüssel
Balkung
Schlag
Einbandtitel
schwärzen
von späterer Hand
späterer Bleivermerk / Vermerk mit Tinte
von anderer Hand
von Santinis Hand
c
ceses
cisis
ces
cis
eingestrichenes c
getilgt
Kopftitel
Kopftitel einiger Stimmen
Kopftitel der Instrumentalstimmen
geändert in
Notenschlüssel
korrigiert, verbessert
Umschlagtitel / Umschlagdeckeltitel
Umschlagtitel von Poelchaus Hand

RISM Guidelines for Muscat

| | |
|------------------------------|--|
| cover title, parts | Umschlagtitel der Stimmen |
| cover title, score 1 | Umschlagtitel der 1. Partitur |
| cover title, vl 1 | Umschlagtitel der vl 1-Stimme |
| crossed out / struck through | durchstrichen |
| cut | beschnitten |
| diminish | verkleinern |
| diminished | verkleinert |
| dotted | punktiert |
| double | verdoppeln |
| double dotted | doppelt punktiert |
| (double) dot | (doppelte) Punktierung |
| double flat | Doppel-B |
| double sharp | Doppelkreuz |
| doubled | verdoppelt |
| dust cover title | Titel auf Schutzumschlag |
| engraved | gestochen |
| erased | ausradiert |
| flatten | erniedrigen |
| G clef | G-Schlüssel |
| grace note | Vorschlag |
| great octave | große Oktave |
| guard sheet | Deckblatt |
| halve | halbieren |
| halved | halbiert |
| heading | Überschrift |
| illegible | unlesbar |
| incipit | Incipit |
| indication of parts | Stimmbezeichnung/en |
| key signature | Tonartvorzeichnung |
| label on cover | Umschlagtitel auf Etikett / Umschlagtitel aufgeklebt |
| left before accolade | links von der Akkolade |
| metre / meter | Taktart |
| monogram | Monogramm |
| natural sign | Auflösungszeichen |
| note head | Notenkopf |
| note stem | Notenhals |
| on previous page | auf der vorhergehenden Seite |
| pasteover S | Aufgeklebter Titel einer S-Stimme |
| printed | gedruckt |
| printed title on ... | Titelaufdruck auf ... |
| red chalk | Rötel |
| role book | Rollenbuch |

RISM Guidelines for Muscat

| | |
|------------------------------------|--|
| sharp / flat sign | Erhöhungs- / Erniedrigungszeichen |
| sharpen | erhöhen |
| sic | sic |
| small octave | kleine Oktave |
| soprano clef | Sopranschlüssel |
| space | Spatium, Zwischenraum |
| spine title | Rückentitel |
| spine title, printed | Rückentitel gedruckt |
| tenor clef | Tenorschlüssel |
| tie | Haltebogen |
| time signature | Taktvorzeichen |
| title in margin | Titel am Blattrand |
| title on flyleaf | Titel auf Vorsatzblatt |
| title page | Titelseite |
| transposed up / down a major third | um eine große Terz aufwärts / abwärts transponiert |
| treble clef | Violinschlüssel |
| upbeat | Auftakt |

Note values: American / British

| | |
|--|------------------------|
| whole note / semibreve | ganze Note |
| half note / minim | halbe Note |
| quarter note / crotchet | Viertelnote |
| eighth note / quaver | Achtelnote |
| sixteenth note / semiquaver | Sechzehntelnote |
| thirty-second note / demisemiquaver | Zweiunddreißigstelnote |
| sixty-fourth note / hemidemisemiquaver | Vierundsechzigstelnote |
| duplet | Duole |
| triplet | Triole |
| quadruplet | Quartole |
| quintuplet | Quintole |
| sextuplet | Sextole |
| septuplet | Septole |
| octuplet | Oktole |

Notenwerte

Rest values: American / British

| | |
|----------------------------------|------------------|
| whole rest / semibreve rest | ganze Pause |
| half rest / minim rest | halbe Pause |
| quarter rest / crotchet rest | Viertelpause |
| eighth rest / quaver rest | Achtelpause |
| sixteenth rest / semiquaver rest | Sechzehntelpause |

Pausenwerte

thirty-second rest / demisemiquaver rest Zweiunddreißigstelpause
sixty-fourth rest / hemidemisemiquaver rest Vierundsechzigstelpause

7.2 – Standardised titles - Subject headings

Appendix: Standardized titles formatstring Subject headings

A distinctive title should be chosen as the **Standardized title (240)** whenever possible. You may recall that other categories of titles should be used only if a distinctive title is not present or it cannot be reconstructed. The order of preference for these other categories of titles is: text incipits, genres, and tempo markings. This section refers to instances where genres are used as standardized titles.

For certain types of genres used as standardized titles, a corresponding **Subject heading (650)** is used. These are listed below for the following kinds of standardized titles:

- General instrumental and vocal music
- Sacred vocal music
- Music for the stage, theater, etc.
- Exercises, studies, schools, lessons
- Dances
- Sketches
- Unknown

Note that terms generally are in the plural. If the same subject headings apply to vocal and instrumental genres, you will see the words (voc.) or (instr.) after the term in parentheses. Specifications such as (dances) or (stage) may also added in parentheses after the main term.

If several subject headings can be associated with a source or a work, the cataloger should choose the appropriate order. Some works generally require more than one subject heading, such as "Contrafacta" or "Inserts."

Examples:

1. A chorale arrangement where the text incipit is known:
You don't need this list! Use the text incipit as the standardized title and select **Arrangement**. Enter the subject heading **Chorale arrangements**.
2. A chorale arrangement where the text incipit is unknown:
Use **Chorale arrangements** as the both the standardized title and subject heading.
3. A potpourri where you know that the music comes from a single opera:
You don't need this list! Use the name of the opera as the standardized title and select **Excerpts** and **Arrangement**. Enter the subject headings **Potpourris** and **Operas** (or **Operettas**, etc. as appropriate).
4. A potpourri where you know that the music comes from several operas:
Use **Potpourri** as the standardized title. Enter the names of the operas in the field **Additional title (730)**. For the subject heading, enter **Potpourris** and **Operas** (or **Operettas**, etc. as appropriate).
5. A potpourri where you do not know what operas the music is from:
Use **Potpourris** as the both the standardized title and subject heading.

6. A wind arrangement of music from a stage work where the name of the stage work is known: Use the name of the stage work as the standardized title and select **Arrangement**. Enter the subject heading **Wind music** and **Operas** (or **Operettas**, etc. as appropriate).

7. A wind arrangement of music from a stage work where the name of the stage work is unknown: Use **Wind music** as the both the standardized title and subject heading.

General instrumental and vocal music

Standardized title/genre Corresponding subject heading

| | |
|------------------|-----------------------|
| Airs | Airs (dances) |
| Airs | Airs (instr.) |
| Airs | Airs (voc.) |
| Album leaves | Album leaves |
| Arias | Arias (voc.) |
| Ballades | Ballades (forme fixe) |
| Ballades | Ballades (instr.) |
| Ballads | Ballads (voc.) |
| Ballettos | Ballettos (voc.) |
| Barcarolles | Barcarolles (instr.) |
| Barcarolles | Barcarolles (voc.) |
| Battle music | Battle music (instr.) |
| Battle music | Battle music (voc.) |
| Bergerettes | Bergerettes (voc.) |
| Brass music | Brass music |
| Burlesques | Burlesques |
| Canons | Canons (instr.) |
| Canons | Canons (voc.) |
| Cantatas | Cantatas |
| Canzonas | Canzonas (instr.) |
| Canzonettas | Canzonettas |
| Canzoni | Canzoni (voc.) |
| Capriccios | Capriccios (instr.) |
| Capriccios | Capriccios (voc.) |
| Catches | Catches |
| Cavatinas | Cavatinas |
| Chaconnes | Chaconnes |
| Chansons | Chansons |
| Character pieces | Character pieces |

RISM Guidelines for Muscat

| | |
|-----------------------|----------------------|
| Children's songs | Children's songs |
| Chorale arrangements* | Chorale arrangements |
| Choreae | Choreae |
| Choruses | Choruses |
| Concerti grossi | Concerti grossi |
| Concertos | Concertos |
| Consorts | Consorts |
| Contrafacta | Contrafacta |
| Contrapuntal studies | Contrapuntal studies |
| Dancing songs | Dancing songs |
| Dialogues | Dialogues |
| Divertimentos | Divertimentos |
| Divisions | Divisions |
| Duets | Duets (instr.) |
| Duets | Duets (voc.) |
| Ensembles | Ensembles |
| Etudes | Etudes (instr.) |
| Fanfares | Fanfares |
| Fantasies | Fantasies |
| Film music | Film music |
| Folias | Folias |
| Folk songs | Folk songs |
| Frottolas | Frottolas |
| Fugues | Fugues (instr.) |
| Fugues | Fugues (voc.) |
| Glees | Glees |
| Grounds | Grounds |
| Humoresken | Humoresken |
| Impromptus | Impromptus |
| In Nomine | In Nomine (instr.) |
| Instrumental pieces | Instrumental pieces |
| Interludes | Interludes |
| Intermezzos | Intermezzos (instr.) |
| Intonazione | Intonazione (instr.) |
| Intradas | Intradas |
| Inventions | Inventions |
| Janissary music | Janissary music |
| Keyboard pieces | Keyboard pieces |
| Konzertstücke | Konzertstücke |
| Lais | Lais |
| Lamentos | Lamentos |
| Lessons | Lessons |

RISM Guidelines for Muscat

| | |
|---------------------|-------------------------------|
| Lieder | Lieder |
| Madrigals | Madrigals |
| March songs | March songs |
| Marches | Marches |
| Mazurkas | Mazurkas |
| Minuets | Minuets |
| Modinhas | Modinhas |
| Motets | Motets |
| Movements | Movements |
| Murkies | Murkies |
| National anthems | National anthems |
| Nocturnes | Nocturnes (instr.) |
| Nonets | Nonets |
| Notturmi | Notturmi (voc.) |
| Octets | Octets |
| Odes | Odes |
| Overtures | Overtures |
| Partitas | Partitas |
| Partsongs | Partsongs |
| Passacaglias | Passacaglias |
| Pastorales | Pastorales (instr.) |
| Pastorales | Pastorales (voc.) |
| Polonaises | Polonaises |
| Postludes | Postludes |
| Potpourris* | Potpourris |
| Preludes | Preludes |
| | [enter two subject headings:] |
| Preludes and Fugues | Preludes |
| | Fugues |
| Programme music | Programme music |
| Quartets | Quartets (instr.) |
| Quartets | Quartets (voc.) |
| Quintets | Quintets |
| Recitatives | Recitatives |
| Rhapsodies | Rhapsodies (instr.) |
| Rhapsodies | Rhapsodies (voc.) |
| Ricercares | Ricercares (instr.) |
| Ricercares | Ricercares (voc.) |
| Romances | Romances (instr.) |
| Romances | Romances (voc.) |
| Rondeaux | Rondeaux (forme fixe) |
| Rondos | Rondos (instr.) |

RISM Guidelines for Muscat

| | |
|-------------------------|--------------------------------|
| Rondos | Rondos (voc.) |
| Rounds | Rounds (voc.) |
| Scenes | Scenes |
| Scherzi | Scherzi (voc.) |
| Scherzos | Scherzos (instr.) |
| Septets | Septets |
| Sextets | Sextets |
| Sonatas | [use] Sonatas [or] Triosonatas |
| Songs | Songs |
| Sprüche | Sprüche |
| Ständchen | Ständchen |
| Suites | Suites |
| Symphonic poems | Symphonic poems |
| Symphonies | Symphonies |
| Symphonies concertantes | Symphonies concertantes |
| Tenorlieder | Tenorlieder |
| Tercets | Tercets (voc.) |
| Tientos | Tientos |
| Toccatas | Toccatas |
| Tonos | Tonos |
| Toys | Toys |
| Trios | Trios (instr.) |
| Variations | Variations |
| Vaudevilles | Vaudevilles |
| Versets | Versets (instr.) |
| Villancicos | Villancicos |
| Villanelle | Villanelle |
| Virelais | Virelais (forme fixe) |
| Vocal pieces | Vocal pieces |
| Voluntaries | Voluntaries |
| Waltzes | Waltzes |
| Wind music* | Wind music |

*See examples, above

Sacred vocal music

| <i>Standardized title</i> | <i>Subject heading</i> |
|----------------------------------|-------------------------------|
| Anthems | Anthems |
| Antiphonies | Antiphonies |
| Atti di contrizione | Atti di contrizione |
| Calendas | Calendas |
| Canticles | Canticles |
| Chorales | Chorales |
| Communions | Communions |
| Complectoria | Hours of the Office |
| Dialogues | Dialogues |
| Dicta | Dicta |
| Elevations | Elevations |
| Exsequiae | Exsequiae |
| Graduals | Graduals |
| Herrnhut chorales | Herrnhut chorales |
| Historias | Historias |
| Horae minores | Hours of the Office |
| Hymns | Hymns |
| Improperia | Improperia |
| Intonations | Intonations (voc.) |
| Introits | Introits |
| Invitatories | Invitatories |
| Lamentations | Lamentations |
| Laudes | Hours of the Office |
| Lections | Lections |
| Litanies | Litanies |
| Masses | Masses |
| Matutina | Hours of the Office |
| Offertories | Offertories |
| Oratorios | Oratorios |
| Passions | Passions |
| Psalms | Psalms |
| Requiems | Requiems |
| Responsories | Responsories |
| Sacred concerts | Sacred concerts |
| Sacred songs | Sacred songs |
| Sequences | Sequences |
| Services | Services |
| Tonos | Tonos |

RISM Guidelines for Muscat

| | |
|-------------|-------------|
| Tracts | Tracts |
| Versi | Versi |
| Vespers | Vespers |
| Villancicos | Villancicos |

Music for the stage, theater, etc.

For genres of individual numbers or parts, consult the section on vocal and instrumental music.

| Standardized title | Subject heading |
|---------------------------|-------------------------------|
| Afterpieces | Afterpieces |
| Ballad operas | Ballad operas |
| Ballets | Ballets |
| Entr'actes | Entr'actes |
| Farse | Farse |
| Festive music | Festive music |
| Funeral music | Funeral music |
| Incidental music* | Incidental music |
| Intermezzos | Intermezzos (stage) |
| Jeux | Jeux |
| Liederspiele | Liederspiele |
| Masques | Masques |
| Meditationes | Meditationes (Jesuit theatre) |
| Melodramas* | Melodramas |
| Opéra-ballets | Opéra-ballets |
| Operas* | Operas |
| Operettas | Operettas |
| Pantomimes | Pantomimes |
| Pasticcios | Pasticcios |
| Pastoral plays | Pastoral plays |
| Possen | Possen |
| Prologues | Prologues (stage) |
| Serenatas | Serenatas |
| Singspiele | Singspiele |
| Stage music | Stage music |
| Table entertainments | Table entertainments |
| Tonadillas | Tonadillas |
| Tragédies lyriques | Tragédies lyriques |
| Vaudevilles | Vaudevilles |
| Wedding music | Wedding music |
| Zarzuelas | Zarzuelas |

***Caution! Melodramas** (for music and speaking voice) should not be confused with the Italian term *melodramma*, which is used as a general term for opera. The term *opera* is often used in diplomatic titles as a synonym of "work" (i.e., opus number).
The subject heading "Incidental music" indicates stage music for spoken theatre, not occasional

music (= Festive music).

Exercises, studies, schools, lessons

| <i>Standardized title</i> | <i>Subject heading</i> |
|----------------------------------|-------------------------------|
| Arpeggios | Arpeggios (instr.) |
| Cadences | Cadences (instr.) |
| Cadenzas | Cadenzas (voc.) |
| Contrapuntal studies | Contrapuntal studies |
| Exercises | Exercises (instr.) |
| Exercises | Exercises (voc.) |
| Lessons | Lessons |
| Partimentos | Partimentos |
| Scales | Scales |
| Solfeggios | Solfeggios (instr.) |
| Solfeggios | Solfeggios (voc.) |
| Tutors | Tutors (instr.) |
| Tutors | Tutors (voc.) |

Dances

Standardized title Subject heading

| | |
|-----------------|-----------------|
| Airs | Airs (dances) |
| Allemandes | Allemandes |
| Anglaises | Anglaises |
| Basse danses | Basse danses |
| Bergamasche | Bergamasche |
| Boleros | Boleros |
| Boleros cubanos | Boleros cubanos |
| Bourrées | Bourrées |
| Branles | Branles |
| Canaries | Canaries |
| Chiarentane | Chiarentane |
| Choreae | Choreae |
| Contredanses | Contredanses |
| Correnti | Correnti |
| Country dances | Country dances |
| Courantes | Courantes |
| Cotillons | Cotillons |
| Csárdás | Csárdás |
| Dances | Dances |
| Deutsche Tänze | Deutsche Tänze |
| Dreher | Dreher |
| Écossaises | Écossaises |
| Fandangos | Fandangos |
| Folias | Folias |
| Forlanas | Forlanas |
| Foxtrots | Foxtrots |
| Françaises | Françaises |
| Galliards | Galliards |
| Galops | Galops |
| Gavottes | Gavottes |
| Gigues | Gigues |
| Hopser | Hopser |
| Hornpipes | Hornpipes |
| Krakowiaks | Krakowiaks |
| Kujawiaks | Kujawiaks |
| Ländler | Ländler |
| Languais | Languais |
| Loures | Loures |

RISM Guidelines for Muscat

| | |
|---------------|-----------------|
| Mazurs | Mazurs |
| Mazurkas | Mazurkas |
| Minuets | Minuets |
| Musettes | Musettes |
| Obereks | Obereks |
| Paduanas | Paduanas |
| Paso dobles | Paso dobles |
| Passamezzos | Passamezzos |
| Passepieds | Passepieds |
| Pavans | Pavans |
| Polkas | Polkas |
| Polonaises | Polonaises |
| Proportze | Proportze |
| Quadrilles | Quadrilles |
| Redowas | Redowas |
| Reels | Reels |
| Rheinländer | Rheinländer |
| Rigaudons | Rigaudons |
| Rounds | Rounds (dances) |
| Saltarellos | Saltarellos |
| Sarabandes | Sarabandes |
| Schleifer | Schleifer |
| Schnadahüpfln | Schnadahüpfln |
| Schottische | Schottische |
| Seguidillas | Seguidillas |
| Sicilianas | Sicilianas |
| Spagnolette | Spagnolette |
| Strathspeys | Strathspeys |
| Tambourins | Tambourins |
| Tangos | Tangos |
| Tarantellas | Tarantellas |
| Verbunkos | Verbunkos |
| Voltas | Voltas |
| Waltzes | Waltzes |

Sketches

For sketches of unknown compositions, use the individual title plus the subject heading **Sketches**.
For sketches of known compositions, please use the individual title of the work and **Sketches** as second subject title.

Unknown

In cases of complete uncertainty, such as unknown scoring, enter **Pieces** as the standardized title and **Pieces** as the subject heading.

7.3 – Standard texts of sacred works

The following list of standard texts of sacred works provide an overview of the Latin texts most frequently used in sacred music. The list is ordered by genre. Within a genre, all incipits of all sections are listed.

- Mass
- Requiem (Missa pro defunctis)
- Litaniae Lauretanae
- Responsorium
- Vesperae
- Magnificat
- Miserere
- Stabat Mater
- Te Deum

Mass

Kyrie, eleison Christe eleison Kyrie eleison

Christe eleison

Kyrie eleison

Gloria, in excelsis Deo et in terra pax

Et in terra pax, hominibus bonae voluntatis

Laudamus te, benedicimus te

Adoramus te, glorificamus te

Gratias agimus, tibi propter magnam gloriam tuam

Domine Deus rex caelestis

Domine fili, unigenite Jesu Christe

Qui tollis, peccata mundi miserere nobis

Qui tollis peccata mundi suscipe

Suscipe deprecationem nostram

Qui sedes, ad dexteram patris

Miserere nobis

Quoniam, tu solus sanctus

Tu solus Dominus

Tu solus altissimus, Jesu Christe

Cum sancto spiritu, in gloria Dei patris

In gloria Dei patris

Credo, in unum Deum patrem omnipotentem

In unum Deum, patrem omnipotentem

Patrem omnipotentem, factorem caeli et terrae

Et in unum Dominum

Et ex patre natum, ante omnia

Deum de Deo, lumen de lumine

Qui propter, nos homines

Descendit de caelis

Et incarnatus est

Et homo factus est

Crucifixus, etiam pro nobis

Et resurrexit tertia die

Et iterum venturus est

Judicare vivos et mortuos

Cujus regni, non erit finis

Et in spiritum, sanctum Dominum

Et unam sanctam, catholicam

Confiteor unum baptisma, in remissionem peccatorum

Et expecto resurrectionem mortuorum

Et vitam venturi saeculi, amen

Sanctus, Dominus Deus Sabaoth

Pleni sunt caeli, et terra gloria tua

Hosanna in excelsis

Benedictus, qui venit in nomine Domini hosanna in excelsis

Hosanna in excelsis

Agnus Dei, qui tollis peccata mundi miserere nobis

Miserere nobis

Dona nobis pacem

Requiem (Missa pro defunctis)

Requiem, aeternam dona eis Domine

Aeternam dona eis

Absolve Domine, animas omnium fidelium defunctorum

Dies irae, dies illa solvet saeculum in favilla

Quantus tremor est futurus

Tuba mirum, spargens sonum per sepulcra

Mors stupebit et natura, cum resurget creatura

Liber scriptus proferetur

Judex ergo cum sedebit

Quid sum miser tunc dicturus

Rex tremendae majestatis, qui salvandos salvas gratis
Recordare Jesu pie
Quaerens me sedisti lassus, redemisti crucem passus
Juste judex ultionis
Ingemisco tamquam reus
Qui Mariam absolvisti, et latronem exaudisti
Preces meae non sunt dignae, sed tu bonus fac benigne
Inter oves locum praesta
Confutatis maledictis
Oro supplex et acclinis
Lacrimosa dies illa, qua resurget ex favilla
Huic ergo parce Deus
Pie Jesu Domine, dona eis requiem
Dona eis requiem
Domine Jesu Christe, rex gloriae
Libera me, Domine de morte aeterna
Sanctus, Dominus Deus Sabaoth
Benedictus, qui venit in nomine Domini hosanna in excelsis
Agnus Dei qui tollis peccata mundi dona eis requiem
Lux aeterna, luceat eis
Cum sanctis tuis, in aeternum

Litaniae Lauretanae

Kyrie eleison Christe eleison Kyrie eleison Christe audi nos
Pater de caelis Deus, miserere nobis
Fili redemptor mundi Deus, miserere nobis
Spiritus sancte Deus, miserere nobis
Sancta trinitas, unus Deus
Sancta Maria, ora pro nobis
Sancta Dei genitrix
Sancta virgo virginum
Mater Christi
Mater purissima, ora pro nobis
Mater inviolata
Mater amabilis
Virgo, prudentissima ora pro nobis
Virgo veneranda
Virgo praedicanda, ora pro nobis
Virgo potens
Virgo fidelis
Speculum iustitiae
Causa nostrae laetitiae

Vas spirituale
Rosa mystica
Turris Davidica
Stella matutina
Salus infirmorum
Regina angelorum ora pro nobis
Regina sanctorum
Agnus Dei qui tollis peccata mundi parce nobis Domine
Christe audi nos

Variation of Litaniae de Nomine Jesu:

Kyrie eleison Christe eleison Kyrie eleison Jesu audi nos
Agnus Dei qui tollis peccata mundi parce nobis Jesu

Responsorium

Feria V. in coena Domini:

1. Nocturno:

In monte Oliveti, oravit ad patrem
Tristis est anima mea, usque ad mortem
Ecce vidimus eum, non habentem speciem

2. Nocturno:

Amicus meus, osculi me tradidit signo
Judas mercator
Unus ex discipulis, meis tradet me hodie

3. Nocturno:

Eram quasi agnus innocens, ductus sum ad immolandum
Una hora, non potuistis vigilare mecum
Seniores populi, consilium fecerunt

Feria VI. in parasceve:

1. Nocturno:

Omnes amici mei, dereliquerunt me
Velum templi, scissum est
Vinea mea electa, ego te plantavi

2. Nocturno:

Tamquam ad latronem, existis cum gladiis
Tenebrae factae sunt, dum crucifixissent Jesum
Animam meam, dilectam tradidi in manus

3. Nocturno:

Tradiderunt me, in manus impiorum
Jesum tradidit, impius summis principibus
Caligaverunt, oculi mei

Sabbato sancto:

1. Nocturno:

Sicut ovis, ad occisionem ductus est
Jerusalem surge, et exue te vestibus jucunditatis
Plange quasi virgo, plebs mea ululate

2. Nocturno:

Recessit pastor noster, fons aquae vivae
O vos omnes, qui transitis per viam
Ecce quomodo moritur justus, et nemo percipit corde

3. Nocturno:

Astiterunt reges terrae, et principes convenerunt
Aestimatus sum, cum descendentibus
Sepulto Domino, signatum est monumentum

Vesperae

Dixit Dominus, Domino meo sede a dextris meis
Confitebor, tibi Domine in toto corde meo in consilio justorum et congregatione
Beatus vir, qui timet Dominum
Laudate pueri, Dominum laudate nomen Domini
Laudate Dominum, omnes gentes laudate eum omnes populi
In exitu Israel, de Aegypto domus Jacob
Credidi, propter quod locutus sum
Laetatus sum, in his quae dicta sunt mihi
In convertendo, Dominus captivitatem Sion
Nisi Dominus, aedificaverit domum
Beati omnes, qui timent Dominum
Memento Domine David, et omnis mansuetudinis ejus
Domine probasti me, et cognovisti me
Benedictus Dominus Deus meus, qui docet manus meas ad proelium
Deus canticum novum, cantabo tibi
Exaltabo te Deus, meus rex et benedicam nomini tuo
Miserator et misericors
Fidelis Dominus, in omnibus verbis suis
Lauda Jerusalem, Dominum lauda Deum tuum Sion
Magnificat, anima mea Dominum

Magnificat

Magnificat, anima mea Dominum
Anima mea Dominum
Et exultavit, spiritus meus in Deo salutari meo
Quia respexit humilitatem, ancillae suae
Quia fecit, mihi magna qui potens est
Et misericordia ejus, a progenie in progenies

Fecit potentiam, in brachio suo
Deposuit potentes, de sede et exaltavit humiles
Esurientes implevit, bonis
Suscepit Israel, puerum suum
Sicut locutus est, ad patres nostros
Gloria patri, et filio et spiritui sancto
Sicut erat, in principio et nunc et semper

Miserere

Miserere, mei Deus secundum magnam misericordiam tuam
Secundum magnam misericordiam tuam
Amplius lava me, ab iniquitate mea
Quoniam iniquitatem meam, ego cognosco
Tibi soli peccavi, et malum coram te feci
Ecce enim in iniquitatibus
Ecce enim veritatem dilexisti
Asperges me hyssopo et mundabor lavabis me
Auditui meo, dabis gaudium et laetitiam
Et exultabunt, ossa humiliata
Averte faciem tuam, a peccatis meis
Cor mundum crea in me, Deus
Ne projicias me, a facie tua
Redde mihi laetitiam, salutaris tui
Docebo iniquos vias tuas, et impii
Libera me de sanguinibus, Deus
Et exultabit, lingua mea
Domine labia mea aperies, et os meum
Quoniam si voluisses sacrificium, dedissem utique
Sacrificium Deo, spiritus contribulatus
Benigne fac Domine
Tunc acceptabis, sacrificium justitiae
Tunc imponent, super altare tuum vitulos

Stabat Mater

Stabat mater, dolorosa juxta crucem lacrimosa
Cujus animam gementem
O quam tristis et afflicta
Quae maerebat et dolebat
Quis est homo qui non fleret
Quis non posset contristari
Pro peccatis suae gentis, vidit Jesum in tormentis
Vidit suum dulcem natum

Eia mater fons amoris
Fac ut ardeat cor meum
Sancta mater istud agas, crucifixi fige plagas
Tui nati vulnerati
Fac me tecum pie flere
Juxta crucem tecum, stare
Virgo virginum praeclara, mihi jam non sis amara
Fac ut portem Christi mortem
Fac me plagis vulnerari, fac me cruce inebriari
Flammis ne urar succensus
Christe cum sit hinc exire
Quando corpus morietur
Fac ut animae donetur
Paradisi gloria
Inflammatum et accensus
Amen

Te Deum

Te Deum, laudamus te Dominum confitemur
Te Deum
Te Deum laudamus
Te Dominum confitemur
Te aeternum patrem, omnis terra veneratur
Tibi cherubim, et seraphim
Sanctus Dominus Deus Sabaoth, pleni sunt caeli et terra maiestatis gloriae tuae
Pleni sunt caeli et terra maiestatis gloriae tuae
Pleni sunt caeli et terra
Te gloriosus apostolorum chorus, te prophetarum laudabilis numerus
Te martyrum candidatus, laudat exercitus
Te per orbem, terrarum
Patrem immensae maiestatis, venerandum tuum verum
Venerandum, tuum verum
Sanctum quoque, paraclitum spiritum
Tu rex gloriae, Christe
Tu ad liberandum, suscepturus hominem
Tu devicto, mortis aculeo
Tu ad dexteram, Dei sedes
Iudex crederis esse venturus
Te ergo quaesumus, tuis famulis subveni
Aeterna fac, cum sanctis tuis
Salvum fac populum tuum Domine, et benedic
Et rege eos, et extolle illos

Per singulos dies, benedicimus te
 Et laudamus nomen tuum
 Dignare Domine, die isto
 Miserere nostri Domine, miserere nostri fiat misericordia
 Fiat misericordia tua, Domine super nos
 Quemadmodum speravimus in te
 In te Domine speravi, non confundar in aeternum

7.4 – Liturgical feasts

Liturgical feasts follow the "Calendarium Romanum generale" which was issued before the Second Vatican Council. This is the reference for the sources in the Swiss RISM database.

[A](#) | [B](#) | [C](#) | [D](#) | [E](#) | [F](#) | [G](#) | [H](#) | [I](#) | [J](#) | [L](#) | [M](#) | [N](#) | [O](#) | [P](#) | [Q](#) | [R](#) | [S](#) | [T](#) | [U](#) | [V](#) | [W](#) | [X-Z](#)

| Latin | English | Feast day following the pre-Vatican II "Calendarium Romanum generale" |
|---|---|---|
| A | | |
| Abachum Martyris | Abachum, martyr | 19 January |
| Abdon et Sennen Martyrum | Abdon and Sennen, martyrs | 30 July |
| Achillei Martyris | Achilleus, martyr | 12 May |
| Adelgotti Episcopi | Adelgott of Chur, bishop | 3 October |
| Adventus | Advent | |
| Adventus, Dominica 1. | 1st Sunday in Advent | |
| Adventus, Dominica 2. | 2nd Sunday in Advent | |
| Adventus, Dominica 3. | 3rd Sunday in Advent | |
| Adventus, Dominica 4. | 4th Sunday in Advent | |
| Adventus, Dominica(e) | Sunday(s) in Advent | |
| Adventus, Feria 5. in Hebdomada prima | Thursday of the first week in Advent | |
| Agapiti Martyris | Agapitus, martyr | 18 August |
| Agathae Virginis Martyris | Agatha, virgin and martyr | 5 February |
| Agnetis Virginis Martyris | Agnes, virgin and martyr | 21 January and 28 January |
| Agricolae et Vitalis Martyrum | Agricola and Vitalis, martyrs | 4 November |
| Alberti Magni Episcopi Confessoris Ecclesiae Doctoris | Albert the Great, bishop, confessor and doctor of the church | 15 November |
| Albis, Dominica in | Low Sunday, 1st Sunday after Easter, 2nd Sunday in Eastertide | |
| Albis, Sabbato in | Saturday before Low Sunday | |
| Alexandri Papae Martyris | Alexander, pope and martyr | 3 May |

RISM Guidelines for Muscat

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| Alexii Confessoris | Alexius, confessor | 17 July |
| Aloisii Gonzagae Confessoris | Aloysius Gonzaga, confessor | 21 June |
| Alphonsi Mariae de Ligorio Episcopi Ecclesiae Doctoris | Alphonsus Maria de Liguori, bishop and doctor of the church | 2 August |
| Ambrosii Episcopi Ecclesiae Doctoris | Ambrosius, bishop and doctor of the church | 7 December |
| Anacleti Papae Martyris | Anakletus, pope and martyr | 13 July |
| Anastasii et Vincentii Martyrum | Anastasius and Vincent, martyrs | 22 January |
| Andreae Apostoli | Andrew, apostle | 30 November |
| Andreae Apostoli, Vigilia | Vigil of Andreas apostle | 29 November |
| Andreae Avellini Confessoris | Andrea Avellino, confessor | 10 November |
| Andreae Corsini Episcopi Confessoris | Andrea Corsini, bishop and confessor | 4 February |
| Angela Mericiae Virginis | Angela Merici, virgin | 31 May |
| Angelorum Custodum | Feast of the guardian angels | 2 October |
| Aniceti Papae Martyris | Anicetus, pope and martyr | 17 April |
| Annae Mater Mariae (B. V.) | Anne, mother of Mary | 26 July |
| Anselmi Episcopi Ecclesiae Doctoris | Anselm, bishop and doctor of the church | 21 April |
| Antonii Abbatis | Anthony, abbot | 17 January |
| Antonii de Padua Confessoris | Anthony of Padua, confessor | 13 June |
| Antonii Mariae Zachariae Confessoris | Anthony Maria Zaccaria, confessor | 5 July |
| Antonini Episcopi Confessoris | Antoninus, bishop and confessor | 10 May |
| Apollinaris Episcopi Martyris | Apollinaris, bishop and martyr | 23 July |
| Apolloniae Virginis Martyris | Apollonia, virgin and martyr | 9 February |
| Apuleii Martyris | Apuleius, martyr | 7 October |
| Ascensio Domini | Ascension of Jesus | |
| Ascensio Domini, Dominica infra octavam | Sunday within the octave of the Ascension of Jesus | |
| Athanasii Episcopi Ecclesiae Doctoris | Athanasius, bishop and doctor of the church | 2 May |
| Audifacis Martyris | Audifax, martyr | 19 January |
| Augustini Cantuarensis Episcopi Confessoris | Augustine, bishop of Canterbury, confessor | 28 May |
| Augustini Episcopi Ecclesiae Doctoris | Augustine, bishop and doctor of the church | 28 October |
| B | | |
| Bacchi Martyris | Bacchus, martyr | 7 October |
| Barbarae Virginis Martyris | Barbara virgin and martyr | 4 December |
| Barnabae Apostoli | Barnabas, apostle | 11 June |

RISM Guidelines for Muscat

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| Bartholomaei Apostoli | Bartholomew, apostle | 24 August |
| Bartholomaei Apostoli, Vigilia | Vigil of Bartholomew the apostle | 23 August |
| Basilidis, Martyris | Basilides, martyr | 12 June |
| Basilii Episcopi Confessoris Ecclesiae Doctoris | Basilus, bishop confessor and doctor of the church | 14 June |
| Beatricis, Martyris | Beatrice, martyr | 29 July |
| Bedae Venerabilis Confessoris Ecclesiae Doctoris | Venerable Bede, confessor and doctor of the church | 27 May |
| Benedicti Abbatis | Benedict, abbot | 21 March |
| Benedicti Josephi Labre Confessoris | Benedict Joseph Labre, confessor | 16 April |
| Benedictio Abbatis | Benediction of the abbot | |
| Benedictio Ecclesiae | Consecration of the church | |
| Bennonis Episcopi | Benno, bishop | 16 June |
| Bernardi Abbatis Ecclesiae Doctoris | Bernard, abbot and doctor of the church | 20 August |
| Bernardini Senensis Confessoris | Bernardin of Siena, confessor | 20 May |
| Bibianae Virginis Martyris | Bibiana virgin and martyr | 2 December |
| Birgittae Viduae | Bridget, widow | 8 October |
| Blasii Episcopi Martyris | Blaise, bishop and martyr | 3 February |
| Bonaventurae Episcopi Doctoris | Bonaventure, bishop and doctor of the church | 14 May |
| Bonifatii Episcopi Martyris | Boniface, bishop and martyr | 5 June |
| Bonifatii Martyris | Boniface, martyr | 14 May |
| Brunonis Confessoris | Bruno, confessor | 6 October |
| C | | |
| Caeciliae Virginis Martyris | Cecilia, virgin and martyr | 22 November |
| Cajetani Confessoris | Cajetan, confessor | 7 August |
| Caji et Soteris Martyrum | Cajus and Soter, martyrs | 22 April |
| Callisti I. Papae Martyris | Callixtus I, pope and martyr | 14 October |
| Camilli de Lellis Confessoris | Camillus de Lellis, confessor | 18 July |
| Cantate, Dominica | Cantate Sunday, 4th Sunday after Easter, 5th Sunday in Eastertide | |
| Canuti Regis Martyris | Canute, king and martyr | 19 January |
| Caroli Episcopi Confessoris | Charles Borromeo, bishop and confessor | 4 November |
| Caroli Magni | Charles the Great | 28 January |
| Casimiri Confessoris | Casimir, confessor | 4 March |
| Cassiani et Hippolyti Martyrium | Cassian and Hippolytus, martyrs | 13 August |
| Catharinae Alexandriae | Catherine of Alexandria, virgin | 25 November |

RISM Guidelines for Muscat

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| Virginis Martyris | and martyr | |
| Catharinae Fiescae Adornae | Catherine Fieschi of Genua (wife of Giuliano Adorno) | 15 September |
| Catharinae Senensis Virginis | Catherine of Siena, virgin | 30 April |
| Celsi Martyris | Celsus, martyr | 28 July |
| Christophori Martyris | Christopher, martyr | 25 July |
| Chrysanthi et Dariae Martyrum | Chrysanthus and Daria, martyrs | 25 October |
| Chrysogoni Martyris | Chrysogonus, martyr | 24 November |
| Circumcisio Domini | Circumcision of Christ | 1 January |
| Circumcisio Domini, Dominica post | Sunday after the Circumcision of the Lord | |
| Clarae Virginis | Clara, virgin | 12 August |
| Clementis I. Papae Martyris | Clement I, pope and martyr | 23 November |
| Cleti et Marcellini Martyrum | Cletus and Marcellinus, martyrs | 26 April |
| Coena Domini, Feria 5. in | Maundy Thursday, the Lord's Supper | |
| Commemoratio Apostoli | Commemoration of an apostle | |
| Commemoratio Omnium Fidelium Defunctorum | Commemoration of the faithful departed | |
| Commune Abbatum | Common of the abbots | |
| Commune Abbatum tempore paschali | Common of the abbots during Eastertide | |
| Commune Apostolorum | Common of the apostles | |
| Commune Apostolorum et Evangelistarum extra tempus paschale | Common of the apostles and evangelists outside Eastertide | |
| Commune Apostolorum et Evangelistarum tempore paschali | Common of the apostles and evangelists during Eastertide | |
| Commune Apostolorum extra tempus paschale | Common of the apostles outside Eastertide | |
| Commune Apostolorum tempore paschali | Common of the apostles during Eastertide | |
| Commune Apostolorum, Vigilia | Common of the apostles, vigil | |
| Commune Confessoris | Common of a confessor | |
| Commune Confessoris non Pontificis | Common of a confessor who was not a bishop | |
| Commune Confessoris Pontificis | Common of a confessor and bishop | |
| Commune Confessoris Pontificis tempore paschali | Common of a confessor and bishop in Eastertide | |
| Commune Confessorum | Common of confessors | |
| Commune Doctorum | Common of doctors of the church | |

RISM Guidelines for Muscat

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| Commune nec Virginis nec Martyris | Common of a female saint, neither a virgin nor a martyr | |
| Commune nec Virginum nec Martyrium | Common of female saints, neither virgins nor martyrs | |
| Commune non Virginum | Common of female saints, who were no virgins | |
| Commune plurimorum Martyrum | Common of several martyrs | |
| Commune plurimorum Martyrum extra tempus paschale | Common of several martyrs outside Eastertide | |
| Commune plurimorum Martyrum tempore paschali | Common of several martyrs during Eastertide | |
| Commune plurimum Virginum et Martyrum | Common of female virgins and martyrs | |
| Commune Pontificis | Common of a bishop | |
| Commune unius Episcopis et Ecclesiae Doctoris | Common of a bishop and doctor of the church | |
| Commune unius Martyris | Common of a martyr | |
| Commune unius Martyris et Pontificis | Common of a martyr and bishop | |
| Commune unius Martyris et Pontificis tempore paschali | Common of a martyr and bishop in the Eastertide | |
| Commune unius Martyris non Pontificis | Common of a martyr, who was not a bishop | |
| Commune unius Martyris extra tempus paschale | Common of a martyr outside Eastertide | |
| Commune unius Martyris tempore paschali | Common of a martyr during Eastertide | |
| Commune Virginis et Martyris | Common of a virgin and martyr | |
| Commune Virginum | Common of virgins | |
| Commune Virginum et non Virginum | Common of virgins and non-virgins | |
| Conradi Episcopi | Conrad, bishop | 26 November |
| Constantiae | Constance | |
| Cornelii et Cypriani Pontificis Martyrum | Cornelius, pope and Cyprian, bishop and martyr | 16 September |
| Corpus Christi | Corpus Christi | |
| Corpus Christi, Dominica infra octavam | Sunday within the octave of Corpus Christi | |
| Cosmae et Damiani Martyrum | Cosmas and Damian, martyrs | 27 September |
| Crescentiae Martyris | Crescentia, martyr | 15 June |
| Crucis | Cross | |

RISM Guidelines for Muscat

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| Crucis, Adoratio | Adoration of the Cross | On Good Friday |
| Crucis, Exaltatio | Exaltation of the Cross | 14 September |
| Crucis, Inventio | Finding of the Holy Cross | 3 May |
| Cypriani et Cornelii Pontificis Martyrum | Cyprian, pope and Cornelius, bishop and martyr | 16 September |
| Cypriani et Justinae Martyrum | Cyprian and Justina, martyrs | 26 September |
| Cyriaci, Largi et Smaragdi Martyrum | Cyriacus, Largus and Smaragdus, martyrs | 8 August |
| Cyriacus Martyris | Cyriacus, martyr | 8 August |
| Cyrilli Episcopi Alexandrini Ecclesiae Doctoris | Cyrill, bishop of Alexandria and doctor of the church | 9 Februar |
| Cyrilli Episcopi Hierosolymitani Ecclesiae Doctoris | Cyrill, bishop of Jerusalem and doctor of the church | 18 March |
| Cyrilli et Methodii Pontificis Confessorum | Cyrill and Methodius, bishops and confessors | 7 July |
| Cyrini Martyris | Quirinus, martyr | 12 June |

D

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| Damasi I. Papae Confessoris | Damasus I, pope and confessor | 11 December |
| De Apostolis | Apostles | |
| De Apostolis, tempore paschali | Apostles in Eastertide | |
| De Confessore | Confessor | |
| De Confessore non Pontifice | Confessor, not a bishop | |
| De Confessore Pontifice | Confessor and bishop | |
| De Ecclesiae Doctore | Doctor of the church | |
| De Dominica | Sunday | |
| De Martyre | Martyr | |
| De pluribus Martyribus | Several martyrs | |
| De pluribus Martyribus tempore paschali | Several martyrs in Eastertide | |
| De Pontifice | Bishop | |
| De quovis festo | Any feast | |
| De quovis Sancto | Any saint | |
| De Sancta | Female saint | |
| De Sanctis | Several saints | |
| De Sancto | Male saint | |
| De Spiritu Sancto | Holy spirit | |
| De tempore | Ordinary time | |
| De una Martyre | Female martyr | |
| De una Virgine | Virgin | |
| De uno Martyre | Male martyr | |
| De uno Martyre non Pontifice | Martyr, not a bishop | |

RISM Guidelines for Muscat

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| De uno Martyre tempore paschali | Male martyr during eastertide | |
| De Venerabile Sacramento | Holy Sacrament | |
| De Viduis | Widows | |
| De Virginibus | Virgins | |
| Dedicatio Basilicae Sanctissimi Petri et Pauli | Dedication of the basilica of Saints Peter and Paul | 18 November |
| Dedicatio Basilicae Sanctissimi Salvatoris | Dedication of the basilica of the Redeemer | 9. November |
| Dedicatio Ecclesiae | Dedication of the church | |
| Didaci Confessoris | Didacus, confessor | 13 November |
| Dionysii Episcopi Martyris et Sociorum | Dionysius, bishop and martyr, and companions | 9 October |
| Dominica per annum | Sunday in common time | |
| Dominici Confessoris | Dominic, confessor | 4 August |
| Domitillae Virginia Martyris | Domitilla, virgin and martyr | 12 May |
| Donati Episcopi Martyris | Donatus, bishop and martyr | 7 August |
| Dorotheae Virginis Martyris | Dorothea, virgin and martyr | 6 February |
| Duodecim Fratrum Martyris | Holy Twelve Brothers martyrs | 1 September |

E

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| Edmundi Episcopi | Edmund, archbishop of Abingdon | 16 November |
| Eduardi Regis Confessoris | Edward, king and confessor | 13 October |
| Eleutherii Martyris | Eleutherius, martyr | 9 October |
| Eleutherii Papae Martyris | Eleutherius, pope and martyr | 26 May |
| Elisabeth Reginae Portugallae Viduae | Elizabeth, queen of Portugal, widow | 8 July |
| Elisabeth Viduae | Elizabeth of Hungary | 19 November |
| Emerentianae Virginis Martyris | Emerentiana, virgin and martyr | 23 Januar |
| Ephrem Syri Diaconi | Ephrem the Syrian, deacon | 18 June |
| Epimachi et Gordiani Martyrum | Epimachus and Gordianus, martyrs | 10 May |
| Epiphania Domini | Epiphany of the Lord | 6 January |
| Epiphania Domini, Dominica 1. post | 1st Sunday after Epiphany | |
| Epiphania Domini, Dominica 2. post | 2nd Sunday after Epiphany | |
| Epiphania Domini, Dominica 3. post | 3rd Sunday after Epiphany | |
| Epiphania Domini, Dominica 4. post | 4th Sunday after Epiphany | |
| Epiphania Domini, Dominica 5. post | 5th Sunday after Epiphany | |

RISM Guidelines for Muscat

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| Epiphania Domini, Dominica 6. post | 6th Sunday after Epiphany | |
| Epiphania Domini, Dominica infra octavam | Sunday within the octave of Epiphany | |
| Epiphania Domini, Dominicae post | Sundays after Ephiphany | |
| Epiphania Domini, Vigilia | Vigil of Epiphany | 5 January |
| Erasmi Episcopi Martyris | Erasmus, bishop and martyr | 2 June |
| Eremberti Episcopi | Erembert of Toulouse, bishop | 14 May |
| Esto mihi, Dominica | Estomihi Sunday, Quinquagesima Sunday | |
| Eucharistiae Sacramentum | Sacrament of the Eucharist | |
| Euphemiae Virginis Martyris | Euphemia virgin and martyr | 16 September |
| Eusebii Confessoris | Eusebius, confessor | 14 August |
| Eusebii Episcopi Martyris | Eusebius, bishop and martyr | 16 December |
| Eustachii et Sociorum Martyrum | Eustachius and companions, martyrs | 20 September |
| Evaristi Papae Martyris | Evaristus, pope and martyr | 26 October |
| Eventii Martyris | Eventius, martyr | 3 May |

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| Fabiani Papae et Sebastiani Martyrum | Fabian, pope, and Sebastian, martyr | 20 January |
| Familiae Sanctae Jesu, Mariae, Joseph | Feast of the Holy Family Jesus, Mary and Joseph | Sunday within the octave of Epiphany |
| Faustini et Jovitae Martyrum | Faustinus and Jovita, martyrs | 15 Februar |
| Faustini Martyris | Faustinus, martyr | 29 July |
| Feliciani et Primi Martyrum | Felician and Primus, martyrs | 9 June |
| Felcis de Valois Confessoris | Felix of Valois, confessor | 20 November |
| Felcis et Adaucti Martyrum | Felix and Adauctus, martyrs | 30 August |
| Felcis et Naboris Martyrum | Felix and Nabor, martyrs | 12 July |
| Felcis et Sociorum Martyrum | Felix II and companions, martyrs | 29 Juli |
| Felcis I. Papae Martyris | Felix I, pope and martyr | 30 May |
| Felcis Presbyteri Martyris | Felix, priest and martyr | 14 January |
| Felicissimi Martyris | Felicissimus, martyr | 6 August |
| Felicitatis et Perpetuae Martyrum | Felicity and Perpetua, martyrs | 6 March |
| Felicitatis Martyris | Felicity, martyr | 23 November |
| Feria quarta cinerum | Ash Wednesday | |
| Feria sexta post cineres | Friday after Ash Wednesday | |
| Fidelis a Sigmaringa Martyris | Fidelis of Sigmaringen | 24 April |
| Franciscae Viduae Romanae | Frances of Rome, widow | 9 March |

RISM Guidelines for Muscat

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| Francisci Borgiae Confessoris | Francis Borgia, confessor | 10 October |
| Francisci Caracciolo Confessoris | Francis Caracciolo, confessor | 4 June |
| Francisci Confessoris | Francis of Assisi, confessor | 4 October |
| Francisci Confessoris, Stigmatum sacrorum | Francis of Assisi, feast of the stigmata | 17 September |
| Francisci de Paula Confessoris | Francis of Paola, confessor | 2 April |
| Francisci Salesii Episcopi Confessoris Ecclesiae Doctoris | Francis of Sales, bishop, confessor and doctor of the church | 29 January |
| Francisci Seraphici | Francis of Assisi, confessor | 4 October |
| Francisci Xaverii Confessoris | Francis Xavier, confessor | 3 December |

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| Gabrielis a Virgine Perdolente Confessoris | Gabriel of Our Lady of Sorrows, confessor | 27 or 28 February |
| Gabrielis Archangeli | Gabriel, archangel | 24 March |
| Galli Eremiti | Gallus, hermit | 16 October |
| Geminiani Martyris | Germinianus, martyr | 16 September |
| Georgii Martyris | George, martyr | 23 April |
| Gertrudis Virginis | Gertrude, virgin | 16 November |
| Gervasii et Protasii Martyrum | Gervasius and Protasius, martyr | 19 June |
| Gordiani et Epimachi Martyrum | Gordianus and Epimachus, martyrs | 10 May |
| Gorgonii Martyris | Gorgonius, martyr | 9 September |
| Gregorii I. Papae Ecclesiae Doctoris | Gregory I, pope and doctor of the church | 12 March |
| Gregorii Nazianzeni Episcopi Ecclesiae Doctoris | Gregory of Nazianzus, bishop and doctor of the church | 9 May |
| Gregorii Thaumaturgi Episcopi Confessoris | Gregory of Neocaesarea, bishop and confessor | 17 November |
| Gregorii VII. Papae Confessoris | Gregory VII, pope and confessor | 25 Mai |
| Gulielmis Abbatis | William, abbot | 25 June |

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| Hadriani Martyris | Hadrian, martyr | 8 September |
| Hebdomada sancta | Holy Week | |
| Hebdomada sancta, Feria 2. | Monday in the Holy Week | |
| Hebdomada sancta, Feria 3. | Tuesday in the Holy Week | |
| Hebdomada sancta, Feria 4. | Wednesday in the Holy Week | |
| Hebdomada sancta, Feria 5. | Thursday in the Holy Week, Holy Thursday, Maundy Thursday | |

RISM Guidelines for Muscat

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| Hedwigis Reginae Viduae | Hedwig, queen and widow | 16 October |
| Henrici Imperatoris Confessoris | Henry II, emperor and confessor | 15 July |
| Hermenegildi Martyris | Hermengild, martyr | 13 September |
| Hermetis Martyris | Hermes, martyr | 28 August |
| Hieronymi Aemiliani Confessoris | Gerolamo / Jerome Emiliani, confessor | 20 July |
| Hieronymi Presbyteri Ecclesiae Doctoris | Jerome, priest and doctor of the church | 30 September |
| Hilarii Episcopi Confessoris Ecclesiae Doctoris | Hilarius, bishop, confessor and doctor of the church | 14 January |
| Hilarionis Abbatis | Hilarion, abbot | 21 October |
| Hippolyti Martyris | Hyppolitus, martyr | 22 August |
| Huberti Episcopi | Hubertus, bishop | 3 November |
| Hyacinthi Confessoris | Hyacinth, confessor | 17 August |
| Hyacinthi et Proti Martyrum | Hyacinth and Protus, martyrs | 11 September |
| Hygini Papae et Martyris | Hyginus, pope and martyr | 11 January |
| I | | |
| Ignatii Confessoris | Ignatius / Ignaz, confessor | 21 July |
| Ignatii Episcopi Martyris | Ignatius, bishop and martyr | 1 February |
| In honorem Sacratissimi Sacramenti | In honour of the Blessed Sacrament | |
| Innocentii I. Papae Confessoris | Innocent I, pope and confessor | 28 July |
| Innocentium | Holy Innocents | 28 December |
| Innocentium, Octava | Octave of the Holy Innocents | 5 January |
| Irenaei Episcopi Martyris | Irenaeus, bishop and martyr | 28 June |
| Isidori Episcopi Ecclesiae Doctoris | Isidore, bishop and doctor of the church | 4 April |
| J | | |
| Jacobi, Apostoli | James (the elder), apostle | 25 July |
| Jacobi Apostoli, Vigilia | Vigil of apostle James | 24 Juli |
| Jacobi et Philippi Apostolorum | James (the younger) and Philip, apostles | 1 May |
| Januarii et Sociorum Martyrum | Januarius and companions, martyrs | 19 September |
| Jesu Christi Regis | Christ the King | |
| Jesu Christi, Commemorationis Passionis | Commemoration of the Passion of Christ | Tuesday after Sexagesima Sunday |
| Jesu Christi, Fugae in Aegyptum | Flight into Egypt | 17 February |
| Jesu Christi, Lanceae et Clavorum | Holy Lance and Nails | Friday after the first Sunday in Lent |

RISM Guidelines for Muscat

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| Jesu Christi, Pretiosissimi Sanguinis | Most Precious Blood | 1 July |
| Jesu Christi, Sindonis Sacrat | Holy Shroud | Friday after the second Sunday in Lent |
| Jesu Christi, Spineae Coronae | Crown of Thorns | Friday after Ash Wednesday |
| Jesu Christi, Transfigurationis | Transfiguration of the Lord | 6 August |
| Jesu Christi, Vulnerum Quinque | Five Wounds of Jesus | Friday after the third Sunday in Lent |
| Jesu, Sacratissimi Cordis | Sacred Heart | Friday after octave of Corpus Christi |
| Joachim Patris Mariae (B.V.) | Joachim, father of Mary | 16 August |
| Joannae Franciscae Fremiot de Chantal Viduae | Jane Frances (Jeanne-Françoise) de Chantal, widow | 21 August |
| Joannis a Capistrano Confessoris | John (Giovanni) of Capistrano, confessor | 28 March |
| Joannis a Cruce Confessoris Ecclesiae Doctoris | John of the Cross (Juan de la Cruz), confessor and doctor of the church | 24 November |
| Joannis a S. Facundo Confessoris | John of Sahagún, confessor | 12 June |
| Joannis ante Portam Latinam | John before the Latin Gate | 6 May |
| | (Dedication of the church of San Giovanni a porta latina in Rome) | |
| Joannis Apostoli Evangelistae | John, apostle and evangelist | 27 December |
| Joannis Apostoli Evangelistae, Octava | Octave of John, apostle and evangelist | 3 January |
| Joannis Baptistae de la Salle Confessoris | Jean-Baptiste de La Salle, confessor | 15 May |
| Joannis Baptistae, Decollatio | Beheading of St. John the Baptist | 28 August |
| Joannis Baptistae, Nativitas | Nativity of St. John the Baptist | 24 June |
| Joannis Baptistae, Nativitas, Octava | Octave of the nativity of St. John the Baptist | 1 July |
| Joannis Baptistae, Nativitas, Vigilia | Vigil of the nativity of St. John the Baptist | 23 June |
| Joannis Bosco Confessoris | John (Giovanni) Bosco, confessor | 31 January |
| Joannis Cantii Confessoris | John Cantius (Kenty), confessor | 20 October |
| Joannis Chrysostomi Episcopi Ecclesiae Doctoris | John Chrysostom, bishop and doctor of the church | 27 January |
| Joannis Damasceni Confessoris Ecclesiae Doctoris | John of Damascus, confessor and doctor of the church | 27 March |
| Joannis de Deo Confessoris | John of God, confessor | 8 March |
| Joannis de Matha Confessoris | John of Matha, confessor | 8 February |
| Joannis et Pauli Martyrum | John and Paul, martyrs | 26 June |

RISM Guidelines for Muscat

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| Joannis Eudes Confessoris | John (Jean) Eudes, confessor | 19 August |
| Joannis Gualberti Abbatis | John Gualbert, abbot | 12 July |
| Joannis I Papae Martyris | John I, pope and martyr | 27 May |
| Joannis Mariae Vianney Confessoris | John (Jean-Marie) Vianney, confessor | 9 August |
| Joannis Nepomuceni Martyris | John of Nepomuk, martyr | 16 May |
| Josaphat Episcopi Martyris | Josaphat, bishop and martyr | 16 May |
| Joseph Sponsi Mariae (B. V.) Catholicae Ecclesiae Patroni | Joseph, husband of Mary | 19 March |
| Josephi a Cupertino Confessoris | Joseph of Cupertino, confessor | 18 September |
| Josephi Calasancii Confessoris | Joseph Calasanz, confessor | 27 August |
| Judae et Simonis Apostolorum | Judas and Simon, apostles | 28 October |
| Judae et Simonis Apostolorum, Vigilia | Vigil of apostles Judas and Simon | 27 October |
| Julianae de Falconeriis Virginis | Juliana Falconieri, virgin | 19 June |
| Justini Martyris | Justin, martyr | 14 April |
| Juvenalis Episcopi Confessoris | Juvenal, bishop and confessor | 3 May |

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| Largi Martyris | Largus, martyr | 8 August |
| Laurentii Justiniani Episcopi Confessoris | Lorenzo Giustiniani, bishop and confessor | 5 September |
| Laurentii Martyris | Laurence, martyr | 10 August |
| Laurentii Martyris, Octava | Octave of Laurence, martyr | 17 August |
| Laurentii Martyris, Vigilia | Vigil of Laurence, martyr | 9 August |
| Leonardi Abbatis | Leonard, abbot | 6 November |
| Leonis I. Papae Ecclesiae Doctoris | Leo I, pope and doctor of the church | 11 April |
| Leonis II. Papae Confessoris | Leo II, pope and confessor | 3 July |
| Liborii Episcopi Confessoris | Liborius, bishop and confessor | 23 July |
| Lini Papae Martyris | Linus, pope and martyr | 23 September |
| Lucae Evangelistae | Luke, evangelist | 18 October |
| Luciae Viduae Martyris | Lucy, widow and martyr | 16 September |
| Luciae Virginis et Martyris | Lucy, virgin and martyr | 13 December |
| Lucii I. Papae Martyris | Lucius I, pope and martyr | 4 March |
| Ludovici Beltrán Confessoris | Louis Bertrand, confessor | 9 October |
| Ludovici Regis Confessoris | Louis, king and confessor | 25 August |

M

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|--------------------------------------|--|---|
| Machabaeorum Martyrum | Holy Maccabean Martyrs | 1 August |
| Marcelli I. Papae Martyris | Marcellus I, pope and martyr | 16 January |
| Marcelli Martyris | Marcellus, martyr | 7 October |
| Marcellini et Sociorum Martyrum | Marcellinus and companions, martyrs | 2 June |
| Marci et Marcelliani Martyrum | Mark and Marcellianus, martyrs | 18 June |
| Marci Evangelistae | Mark, evangelist | 25 April |
| Marci I. Papae Confessoris | Mark I, pope and confessor | 7 October |
| Margaritae Mariae Alacoque Virginis | Marguerite Marie Alacoque, virgin | 17 October |
| Margaritae Reginae Scotiae Viduae | Margaret, queen of Scotland, widow | 10 June |
| Margaritae Virginis Martyris | Margaret, virgin and martyr | 20 July |
| Mariae (B.V.) | Mary, Blessed Virgin | |
| Mariae (B.V.) Annuntiatio | Annunciation of the Blessed Virgin Mary | 25 March |
| Mariae (B.V.) Assumptio | Assumption of the Blessed Virgin Mary | 15 August |
| Mariae (B.V.) Auxiliatrix | Mary, helper of christians | 24 May |
| Mariae (B.V.) Compassio | Compassion of Mary | 1 April |
| Mariae (B.V.) Conceptio Immacolata | Immaculate conception of the Blessed Virgin Mary | 8 December |
| Mariae (B.V.) de Monte Carmelo | Our lady of Mount Carmel | 16 July |
| Mariae (B.V.) Maternitas | Motherhood of Mary | 11 October |
| Mariae (B.V.) Nativitas | Nativity of Mary | 8 September |
| Mariae (B.V.) Nomen | Name of Mary | 12 September |
| Mariae (B.V.) Praesentatio | Presentation of Mary | 21 November |
| Mariae (B.V.) Purificatio | Purification of Mary | 2 February |
| Mariae (B.V.) Purissimum cor | Immaculate heart of Mary | Saturday after the octave of Corpus Christi |
| Mariae (B.V.) Rosarii solemnitas | Rosary | 7 October |
| Mariae (B.V.) Septem Dolorum | Seven sorrows of Mary | 15 September |
| Mariae (B.V.) Septem Fundatorum | Seven holy founders of the Servite order | 12 February |
| Mariae (B.V.) Translatio almae Domus | Translation of the holy house of Loreto | 10 December |
| Mariae (B.V.) Visitatio | Visitation of Mary | 2 July |
| Mariae ad Nives Dedicatione | Dedication of Our Lady of the Snows | 5 August |

RISM Guidelines for Muscat

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| Mariae Magdalенаe de Pazzis Virginis | Maria Maddalena de Pazzi, virgin | 29 May |
| Mariae Magdalенаe, Poenitentis | Mary Magdalene, penitent | 22 July |
| Mariae Virginis de Mercede | Our lady of mercy | 24 September |
| Marii Martyris | Marius, martyr | 19 January |
| Marthae Martyris | Martha, martyr | 19 January |
| Marthae Virginis | Martha, virgin | 29 July |
| Martinae Virginis Martyris | Martina, virgin and martyr | 30 January |
| Martini Episcopi Confessoris | Martin, bishop and confessor | 11 November |
| Martini I. Papae Martyris | Martin I, pope and martyr | 12 November |
| Martiniani et Processi Martyrium | Martianus and Processus, martyr | 2 July |
| Matthaei Apostoli Evangelistae | Matthew, apostle and evangelist | 21 September |
| Matthaei Apostoli Evangelistae, Vigilia | Vigil of Matthew, apostle and evangelist | 20 September |
| Matthiae Apostoli | Matthias, apostle | 23 or 24 February |
| Matthiae Apostol, Vigilia | Vigil of apostle Matthias | 22 or 23 February |
| Mauri Abbatis | Maurus, abbot | 15 January |
| Mauritii et Sociorum Martyrum | Maurice and companions, martyrs | 22 September |
| Maximi Martyris | Maximus, martyr | 14 April |
| Maximiliani Episcopi | Maximillian of Lorch, bishop | 12 October |
| Meingosi Episcopi | Meingosus, bishop | 26 September |
| Meinradi Eremiti | Meinrad, hermit | 21 January |
| Melchiadis Papae Martyris | Melchiades, pope and martyr | 10 December |
| Mennae Martyris | Menas, martyr | 11 November |
| Michaelis Archangeli, Apparitio | Apparition of St. Michael | 8 May |
| Michaelis Arcangeli, Dedicatio | Dedication of St. Michael Archangel | 29 September |
| Modesti Martyris | Modestus, martyr | 15 June |
| Monachorum | Monks | |
| Monicae Viduae | Monica, widow | 4 May |
| N | | |
| Naboris Martyris | Nabor, martyr | 12 June |
| Nativitas Domini | Christmas, Nativity of the Lord | 25 December |
| Nativitas Domini, Dominica infra octavam | Sunday in the octave of Christmas | |
| Nativitas Domini, Vigilia | Vigil of Christmas | 24 December |
| Nazarii Martyris | Nazarius, martyr | 28 July |
| Nazarii et Sociorum Martyrum | Nazarius and companions, martyrs | 12 June |

RISM Guidelines for Muscat

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| Nerei, Achillei et Domitillae Virginis atque Pancratii Martyrum | Nereus, Achilles, virgin Domitilla and Pancras, martyrs | 12 May |
| Nicolai a Tolentino Confessoris | Nicholas of Tolentino, confessor | 10 September |
| Nicolai de Flüe | Niklaus of Flüe | 22 March |
| Nicolai Episcopi Confessoris | Nicholas, bishop and confessor | 6 December |
| Nicomedis Martyris | Nicomedes, martyr | 15 September |
| Nominis Jesu | Holy name of Jesus | 2 January |
| Norberti Episcopi Confessoris | Norbert, bishop and confessor | 6 June |
| Notkeri | Notker the Stammerer | 6 April |
| Nymphae Virginis | Nympha, virgin | 10 November |

O

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|-------------------|----------------------------------|-------------|
| Oculi, Dominica | Sunday Oculi, 3rd Sunday in Lent | |
| Omnium Monachorum | All monks | |
| Omnium Sanctorum | All saints | 1 November |
| Onuphrii Eremiti | Onuphrius, hermit | 12 June |
| Othmari Abbatis | Othmar, abbot | 16 November |

P

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|------------------------------|---|---------|
| Palmis, Dominica in | Palm Sunday | |
| Pancratii Martyris | Pancras, martyr | 12 May |
| Pantaleonis Martyris | Pantaleon, martyr | 27 July |
| Parasceve, Feria 6. in | Holy Friday, Good Friday | |
| Pascha | Easter | |
| Pascha, Dominica 2. post | 2nd Sunday after Easter | |
| Pascha, Dominica 3. post | 3rd Sunday after Easter | |
| Pascha, Dominica 4. post | 4th Sunday after Easter | |
| Pascha, Dominica 5. post | 5th Sunday after Easter | |
| Pascha, Dominicae post | Sundays after Easter | |
| Pascha, Feria 2. | Monday after Easter, Easter Monday | |
| Pascha, Feria 3. | Tuesday after Easter, Easter Tuesday | |
| Pascha, Feria 4. | Wednesday after Easter | |
| Pascha, Feria 5. | Thursday after Easter | |
| Pascha, Feria 6. | Friday after Easter | |
| Paschalis Baylon Confessoris | Paschal Baylon, confessor | 17 May |
| Passio Domini | Passion of the Lord | |
| Passionis Dominica | Passion Sunday, 5th Sunday in Lent | |
| Passionis Domenica, Feria 2. | Monday after Passion Sunday | |

RISM Guidelines for Muscat

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|--------------------------------|-----------------------------------|------------|
| Patricii Episcopi Confessoris | Patrick, bishop and confessor | 17 March |
| Pauli a Cruce Confessoris | Paul of the Cross, confessor | 28 April |
| Pauli Apostoli | Paul, apostle | 29 June |
| Pauli Apostoli Commemoratio | Commemoration of the apostle Paul | 30 June |
| Pauli Apostoli, Conversio | Conversion of the apostle Paul | 25 January |
| Pauli et Joannis Martyrum | Paul and John, martyrs | 26 June |
| Pauli primi Eremitae | Paul of Thebes, first hermit | 15 January |
| Paulini Episcopi Confessoris | Paulinus, bishop and confessor | 22 June |
| Pentecostes | Pentecost, Whitsunday | |
| Pentecostes, Dominica 1. post | 1st Sunday after Pentecost | |
| Pentecostes, Dominica 2. post | 2nd Sunday after Pentecost | |
| Pentecostes, Dominica 3. post | 3rd Sunday after Pentecost | |
| Pentecostes, Dominica 4. post | 4th Sunday after Pentecost | |
| Pentecostes, Dominica 5. post | 5th Sunday after Pentecost | |
| Pentecostes, Dominica 6. post | 6th Sunday after Pentecost | |
| Pentecostes, Dominica 7. post | 7th Sunday after Pentecost | |
| Pentecostes, Dominica 8. post | 8th Sunday after Pentecost | |
| Pentecostes, Dominica 9. post | 9th Sunday after Pentecost | |
| Pentecostes, Dominica 10. post | 10th Sunday after Pentecost | |
| Pentecostes, Dominica 11. post | 11th Sunday after Pentecost | |
| Pentecostes, Dominica 12. post | 12th Sunday after Pentecost | |
| Pentecostes, Dominica 13. post | 13th Sunday after Pentecost | |
| Pentecostes, Dominica 14. post | 14th Sunday after Pentecost | |
| Pentecostes, Dominica 15. post | 15th Sunday after Pentecost | |
| Pentecostes, Dominica 16. post | 16th Sunday after Pentecost | |
| Pentecostes, Dominica 17. post | 17th Sunday after Pentecost | |
| Pentecostes, Dominica 18. post | 18th Sunday after Pentecost | |
| Pentecostes, Dominica 19. post | 19th Sunday after Pentecost | |
| Pentecostes, Dominica 20. post | 20th Sunday after Pentecost | |
| Pentecostes, Dominica 21. post | 21th Sunday after Pentecost | |

RISM Guidelines for Muscat

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| Pentecostes, Dominica 22. post | 22. Sunday after Pentecost | |
| Pentecostes, Dominica 23. post | 23th Sunday after Pentecost | |
| Pentecostes, Dominica 24. post | 24th Sunday after Pentecost | |
| Pentecostes, Dominica infra octavam | Sunday in the octave of Pentecost (1st Sunday after Pentecost) | |
| Pentecostes, Feria 2. | Pentecost Monday, Whit Monday | |
| Pentecostes, Feria 3. | Tuesday after Pentecost | |
| Pentecostes, Feria 4. | Wednesday after Pentecost | |
| Pentecostes, Octava | Octave of Pentecost | |
| Pentecostes, Sabbato | Saturday after Pentecost | |
| Pentecostes, Sabbato 2. post | 2nd Saturday after Pentecost | |
| Pentecostes, Vigilia | Vigil of Pentecost | |
| Pentecostes, Quatuor temporum. Feria 4 | Ember days between Pentecost and Trinity, Wednesday | |
| Pentecostes, Quatuor temporum. Sabbato | Ember days between Pentecost and Trinity, Saturday | |
| Perpetuae et Felicitatis Martyrum | Perpetua and Felicity, martyrs | 6 March |
| Petri ad Vincula | Peter in Chains | 1 August |
| Petri Alexandriae Episcopi Martyris | Peter of Alexandria, bishop and martyr | 26 November |
| Petri Canisii Confessoris Ecclesiae Doctoris | Peter Canisius, confessor and doctor of the church | 27 April |
| Petri Chrysologi Episcopi Ecclesiae Doctoris | Petrus Chrysologus, bishop and doctor of the church | 4 December |
| Petri Claveri Confessoris | Peter Claver, confessor | 9 September |
| Petri Coelestini Papae Confessoris | Celestine V, pope and confessor | 19 May |
| Petri Damiani Episcopi Ecclesiae Doctoris | Petrus Damiani, bishop and doctor of the church | 23 February |
| Petri de Alcantara Confessoris | Peter of Alcantara, confessor | 19 October |
| Petri et Pauli Apostolorum | Peter and Paul, apostles | 29 June |
| Petri et Pauli Apostolorum, Octava | Octave of Peter and Paul | 6 July |
| Petri et Pauli Apostolorum, Vigilia | Vigil of apostles Peter and Paul | 28 June |
| Petri Martyris | Peter, martyr | 2 June |
| Petri Martyris | Peter, martyr | 29 April |
| Petri Nolasco Confessoris | Petrus Nolasco, confessor | 28 Januar |
| | Chair of St. Peter at Antioch | 22 February |

RISM Guidelines for Muscat

Petri Apostoli, Cathedrae
Antiochiae

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| Petri Apostoli, Cathedrae Romae | Chair of St. Peter at Rome | 18 January |
| Petronillae Virginis | Petronilla, virgin | 31 May |
| Philippi Benitii Confessoris | Philip Benizi, confessor | 23 August |
| Philippi et Jacobi Apostolorum | Philip and James, apostles | 1 May |
| Philippi Nerii Confessoris | Philip Neri, confessor | 26 May |
| Pii I. Papae Martyris | Pius I, pope and martyr | 11 July |
| Pii V. Papae Confessoris | Pius V, pope and confessor | 5 May |
| Placidi et Sigisberti, Abbatum | Placid and Sigisbert, abbots | 11 July |
| Placidi et Sociorum Martyrum | Placidus and companions, martyr | 5 October |
| Polycarpi Episcopi Martyris | Polycarp, bishop and martyr | 26 January |
| Pontiani I. Papae Martyris | Pontianus I, pope and martyr | 19 November |
| Praxedis Virginis | Praxedes, virgin | 21 July |
| Primi et Feliciani Martyrum | Primus and Felician, martyrs | 9 June |
| Principum Apostolorum | Peter and Paul, apostles | 29 June |
| Priscae Virginis Martyris | Prisca, virgin and martyr | 18 January |
| Pro defunctis | For the dead | |
| Pro omni festo | For any feast | |
| Pro omni tempore | For any time | |
| Processi et Martiniani Martyrum | Processus and Martinian, martyrs | 2 July |
| Proti et Hyacinthi Martyrum | Protus and Hyacinth, martyrs | 11 September |
| Pudentianae Virginis | Pudentiana, virgin | 19 May |

Q

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| Quadragesima | Lent |
| Quadragesima, Dominica 1. | 1st Sunday in Lent |
| Quadragesima, Dominica 2. | 2nd Sunday in Lent |
| Quadragesima, Dominica 3. | 3rd Sunday in Lent |
| Quadragesima, Dominica 4. | 4th Sunday in Lent |
| Quadragesima, Dominica 5. | 5th Sunday in Lent |
| Quadragesima, Dominica 4., Feria 6. | Friday after the 4th Sunday in Lent |
| Quadragesima, Feria 6. | Friday in Lent |
| Quinquagesima | Sunday Quinquagesima |

R

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| Raphaelis Archangeli | Raphael, archangel | 24 October |
| Raymundi de Pennafort Confessoris | Raimond of Penafort, confessor | 23 January |

RISM Guidelines for Muscat

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| Raymundi Nonnati Confessoris | Raymond Nonnatus, confessor | 31 August |
| Remigii Episcopi Confessoris | Remigius, bishop and confessor | 1 October |
| Respicii Martyris | Respicius, martyr | 10 November |
| Resurrectio Domini | Resurrection of the Lord, Easter | |
| Resurrectio Domini, Feria 2. | Easter Monday, Monday after Easter | |
| Roberti Bellarmino Episcopi Ecclesiae Doctoris | Robert Bellarmine, bishop and doctor of the church | 13 May |
| Rogationum | Rogation days | |
| Romani Martyris | Romanus, martyr | 9 August |
| Romualdi Abbatis | Romuald, abbot | 7 February |
| Rorate, Dominica | Sunday Rorate, 4th Sunday in Advent | |
| Rosae a S Maria Virginis Limae | Rose of Lima, virgin | 30 August |
| Rufinae et Secundae Virginum Martyrum | Rufina and Secunda, virgins and martyrs | 10 July |
| Rustici Martyris | Rusticus, martyr | 9 October |
| S | | |
| Sabbae Abbatis | Sabbas, abbot | 5 December |
| Sabbato Sancto | Holy Saturday | |
| Sabinae Martyris | Sabina, martyr | 29 August |
| Sacrum Triduum Paschale | Easter Triduum | |
| Saturnini Martyris | Saturninus, martyr | 29 November |
| Scholasticae Virginis | Scholastica, virgin | 10 February |
| Sebastiani Martyris | Sebastian, martyr | 20 January |
| Septuagesima | Sunday Septuagesima | |
| Sergii Martyris | Sergius, martyr | 7 October |
| Sexagesima | Sunday Sexagesima | |
| Sexagesima, Feria 5. post | Thursday after Sunday Sexagesima | |
| Sigismundi Martyris | Sigismund of Burgundy, martyr | 1 May |
| Silvestri I. Papae Confessoris | Sylvester I, pope and confessor | 31 December |
| Simeonis Episcopi Martyris | Simeon, bishop and martyr | 18 February |
| Simonis et Judae Apostolorum | Simon and Jude, apostles | 28 October |
| Simperti Episcopi | Simpert of Augsburg, bishop | 13 October |
| Simplicii Martyris | Simplicius, martyr | 29 July |
| Smaragdi Martyris | Smaragdus, martyr | 8 August |
| Stanislai Episcopi Martyris | Stanislaus, bishop and confessor | 7 May |
| Stanislai Kostkae Confessoris | Stanislaus Kostka, confessor | 13 November |
| | | 2 September |

RISM Guidelines for Muscat

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|--------------------------------------|--|-------------|
| Stephani Hungariae Regis Confessoris | Stephen, king of Hungary and confessor | |
| Stephani Protomartyris | Stephen Protomartyr | 26 December |
| Stephani Protomartyris, Octava | Octave of Stephen Protomartyr | 5 January |
| Stephani I. Papae Martyris | Stephan I, pope and martyr | 2 August |
| Susannae et Tiburtii Martyrum | Susanna and Tiburtius, martyrs | 11 August |
| Symphoriani Martyris | Symphorianus, martyr | 22 August |

T

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|---|--|--------------|
| Tempore Paschali, Dominicae | Sundays in Eastertide | |
| Tempus Paschale | Eastertide | |
| Tempus Passionis | Passiontide | |
| Theclae Virginis Martyris | Thecla, virgin and martyr | 23 September |
| Theodori Martyris | Theodore, martyr | 9 November |
| Theoduli Martyris | Theodulus, martyr | 3 May |
| Theresiae a Jesu Infante Virginis | Teresa of Jesus, virgin | 3 October |
| Theresiae Virginis | Teresa of Avila, virgin | 15 October |
| Thomae Apostoli | Thomas, apostle | 21 December |
| Thomae Apostoli, Vigilia | Vigil of apostle Thomas | 20 December |
| Thomae de Aquino Confessoris Ecclesiae Doctoris | Thomas Aquinas, confessor and doctor of the church | 7 March |
| Thomae de Villanova Episcopi Confessoris | Thomas of Villanova, bishop and confessor | 22 September |
| Thomae Episcopi Martyris | Thomas, bishop and martyr | 29 December |
| Tiburtii Martyris | Tiburtius, martyr | 14 April |
| Timothei Episcopi Martyris | Timothy, bishop and martyr | 24 January |
| Timothei Martyris | Timothy, martyr | 22 August |
| Titi Episcopi Confessoris | Titus, bishop and confessor | 6 February |
| Trinitas | Trinity | |
| Trinitas, Dominica 1. post | 1st Sunday after Trinity | |
| Trinitas, Dominica 2. post | 2nd Sunday after Trinity | |
| Trinitas, Dominica 3. post | 3rd Sunday after Trinity | |
| Trinitas, Dominica 4. post | 4th Sunday after Trinity | |
| Trinitas, Dominica 5. post | 5th Sunday after Trinity | |
| Trinitas, Dominica 6. post | 6th Sunday after Trinity | |
| Trinitas, Dominica 7. post | 7th Sunday after Trinity | |
| Trinitas, Dominica 8. post | 8th Sunday after Trinity | |
| Trinitas, Dominica 9. post | 9th Sunday after Trinity | |
| Trinitas, Dominica 10. post | 10th Sunday after Trinity | |
| Trinitas, Dominica 11. post | 11th Sunday after Trinity | |

RISM Guidelines for Muscat

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|-----------------------------|---------------------------|-------------|
| Trinitas, Dominica 12. post | 12th Sunday after Trinity | |
| Trinitas, Dominica 13. post | 13th Sunday after Trinity | |
| Trinitas, Dominica 14. post | 14th Sunday after Trinity | |
| Trinitas, Dominica 15. post | 15th Sunday after Trinity | |
| Trinitas, Dominica 16. post | 16th Sunday after Trinity | |
| Trinitas, Dominica 17. post | 17th Sunday after Trinity | |
| Trinitas, Dominica 18. post | 18th Sunday after Trinity | |
| Trinitas, Dominica 19. post | 19th Sunday after Trinity | |
| Trinitas, Dominica 20. post | 20th Sunday after Trinity | |
| Trinitas, Dominica 21. post | 21th Sunday after Trinity | |
| Trinitas, Dominica 22. post | 22th Sunday after Trinity | |
| Trinitas, Dominica 23. post | 23th Sunday after Trinity | |
| Trinitas, Dominica 24. post | 24th Sunday after Trinity | |
| Tryphonis Martyris | Tryphon, martyr | 10 November |

U

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|---------------------------------------|---------------------------------------|--------------|
| Ubaldi Episcopi Confessoris | Ubald of Gubbio, bishop and confessor | 16 May |
| Uldarici Episcopi | Ulrich of Augsburg, bishop | 4 July |
| Urbani I. Papae Martyris | Urban I, pope and martyr | 25 May |
| Ursi, Victoris et Sociorum Martyrum | Urs, Victor and companions, martyrs | 30 September |
| Ursulae et Sociorum Virginum Martyrum | Ursula and companions, martyrs | 21 October |

V

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|---------------------------------|---------------------------------|--------------|
| Valentini Presbyteri Martyris | Valentine, priest and martyr | 14 February |
| Valeriani Martyris | Valerian, martyr | 14 April |
| Venantii Martyris | Venantius, martyr | 18 May |
| Veronicae de Julianis Virginis | Veronica Giuliani, virgin | 9 July |
| Via crucis | Way of the cross | |
| Victoris I. Papae Martyris | Victor I, pope and martyr | 28 July |
| Vincentii a Paulo Confessoris | Vincent de Paul, confessor | 19 July |
| Vincentii et Anastasii Martyrum | Vincent and Anastasius, martyrs | 22 January |
| Vincentii Ferrerii Confessoris | Vincent Ferrer, confessor | 5 April |
| Virgilii Episcopi | Vergilius of Salzburg, bishop | 24 September |
| Vitalis Martyris | Vitalis, martyr | 4 November |
| Viti et Sociorum Martyrum | Vitus and companions, martyrs | 15 June |

W

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|--------------------------|-----------------------------|--------------|
| Walburgae Abbatissae | Walburga, abbess | 25 February |
| Wenceslai Ducis Martyris | Wenceslaus, martyr | 28 September |
| Wicterpi Episcopi | Wicterp of Augsburg, bishop | 18 April |
| Wilibaldi Episcopi | Willibald, bishop | 7 July |

X-Z

| | | |
|-------------------------------|-----------------------------------|-----------|
| Xysti II et Sociorum Martyrum | Xystus II and companions, martyrs | 6 August |
| Zephyrini Papae Martyris | Zephyrinus, pope and martyr | 26 August |

7.5 – Help for transposing instruments

| Tuning (highest to lowest) | Instruments | Transposition with respect to a) notation b) sounding pitch | c' sounds | c' is notated |
|-----------------------------------|--|--|------------------|----------------------|
| in C (high) | piccolo, glockenspiel, celesta | a) sounds a perfect octave higher b) notated a perfect octave lower | c | c'' |
| in E-flat (high) | E-flat clarinet (soprano, sopranino, piccolo) | a) sounds a minor third higher b) notated a minor third lower | a | e-flat' |
| in D (high) | trumpet in D | a) sounds a major second higher b) notated a major second lower | b-flat | d' |
| in C | all non-transposing instruments (violin, piano, flute, trombone, etc.) | a) sounds as notated b) notated as sounds | c' | c' |
| in B-flat | trumpet, flugelhorn, clarinet, soprano saxophone | a) sounds a major second lower b) notated a major second higher | d' | b-flat |
| in A | clarinet in A | a) sounds a minor third lower b) notated a minor third | e-flat' | a |

RISM Guidelines for Muscat

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|-----------------|---|--|-----|---------|
| | | higher | | |
| in G | alto flute | a) sounds a perfect fourth lower b) notated a perfect fourth higher | f' | g |
| in F | French horn (horn), English horn (cor anglais) | a) sounds a perfect fifth lower b) notated a perfect fifth higher | g' | f |
| in E-flat | alto saxophone, French horn, alto horn (tenor horn), E-flat trumpet | a) sounds a major sixth lower b) notated a major sixth higher | a' | e-flat |
| in C (low) | guitar, lute, bass guitar, double bass, contrabassoon (double bassoon) | a) sounds a perfect octave lower b) notated a perfect octave higher | c'' | c |
| in B-flat (low) | baritone, tenor saxophone, bass clarinet, bass trumpet | a) sounds a major ninth lower b) notated a major ninth higher | d'' | b-flat, |
| in E-flat (low) | baritone saxophone | a) sounds a major tenth lower b) notated a major tenth higher | a'' | e-flat, |

8 – MARC tag index

001 - RISM ID No.
028 - Publisher Number
028 - Publisher Number
031 - Musical Incipit
033 - Date
035 - Local Number
040 - Cataloguing agency
041 - Language code
100 - Composer/Author
100 - Composer/Author
240 - Standardized title
245 - Title on source
246 - Variant title on source
260 - Copy of masthead
300 - Material
340 - Physical medium
383 - Opus number
500 - General note
500 - General note
505 - Contents note
506 - Access restrictions
511 - Note on performance
518 - Note on a date
520 - Description summary
525 - Supplementary material
541 - Source of acquisition
546 - Language note
561 - Provenance note
563 - Binding note
590 - Parts held
591 - Other shelfmark
592 - Watermark note
593 - Source type
594 - Scoring
595 - Named dramatic roles
596 - RISM Series A/I and B references
598 - Coded instrumentation
599 - Local notes field
650 - Subject heading

651 - Location of performance
657 - Liturgical festival
690 - Catalogue name
691 - Bibliographical reference
700 - Additional personal names
700 - Additional personal names
710 - Additional institution
710 - Additional institution
730 - Additional title
740 - Text
773 - Parent record
787 - Insertions
852 - Library siglum
856 - External resource
856 - External resource