

Kallisto Compendium

Guidelines and technical documents



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1. Guidelines / RISM

1.1. Work template

Holding institution / Siglum

Obligatory field

This table serves to record details of the library or institution holding the item. Please enter the siglum in the first column and the name in the second column.

The field is linked to the corporate name authority file.

With the F2 key, you can search for an existing record which you can carry over into your record.

Holding institution / Name

If no institution/corporate body has been recorded so far, you can use this field to enter the name of the institution.

Holding institution / ISN

This field contains the eight-digit aDIS database number of the linked record.

The field can also be filled in to establish a direct link with an institution already listed in the corporate name authority file.

Inventory/Collection name

This field can be used to record the name of a special collection, such as a bequest, of which the source is a part.

The field is linked to the "inventory management" database.

You can use the F2 key to search there for existing entries or if necessary you can create a new entry.

Inventory/Collection / ISN

The eight-digit aDIS database number of the linked data appears here.

You can also fill out the field to establish a direct link to an inventory name already included in the database.

RISM number

Obligatory field

A quotable nine-digit number of the RISM series A/II. The first three digits indicate the country group and thus also determine access regulations.

Signatur Shelfmark

Obligatory field.

The shelfmark is entered in this field. Superscript figures are indicated by the sign '|'.

Shelfmarks should be uniformly written within any given library collection. Put a space between the last letter of the "text" and the subsequent number.

If no shelfmark is present, the phrase "[without shelfmark]" is used.

Additional shelfmarks are entered in the "further shelfmark" field and marked with the indicator 'w'.

Examples:
Ms Mus 165/6
Mus.ms. 743
Th.mus.A 5
P 7 G 359

Vm|1 805
[without shelfmark]

Further shelfmark

**a Old shelfmark
**b RISM B number
**n Alternative shelfmark
**r RISM A/I number
**w Additional shelfmark

Please enter further shelfmarks with the appropriate indicator here.

Please enter shelfmarks in the manner indicated in the "shelfmark" field.

Further shelfmark / Drop-down menu

Available indicators are ,a' for ,old shelfmark' (olim), ,n' for ,alternative shelfmark' and ,w' for ,additional shelfmark'.

Box

Main Entry

This field links the record to a 'parent' record, for example to the main entry for a ,Collection'.

When a sub-entry of this kind is set up, the field is automatically occupied by the title of the main entry.

With the F2 key you can search for existing entries and if necessary make a new entry.

Main Entry ISN

The eight-digit aDIS database number of the main entry appears in this field.

You can also fill out the field to create a direct link with a main entry which already exists.

Related print

In this field you can make reference to printed editions related to the source in question.

Related printed editions are stored in the 'Catalogues' database.

With the F2 key you can search there for existing entries or if necessary make a new entry.

Related print / Ind.

**ab Manuscript copied from this print

**dv Manuscript is source for this print

**ex Exemplar of

Please select one of the codes from the drop-down menu.

Short title

The short title of the linked data from the "catalogues" database appears in this field.

Druckschrift / ISN

When a link is made to entries from the "catalogues" database, the corresponding aDIS database number appears automatically in this field.

The field can also be filled out to create a direct link to an existing entry in the "catalogues" database.

Author / Name

All persons involved in the broadest sense as authors of a work are recorded here.

Each person is assigned an exact function.

The functions are: composer [y], co-composer [m], text author [v], arranger [b], or cross-reference to a composer [q]. Unclear functions are marked by the indicator [u].

A person can be recorded several times with various functions.

In the case of a "collection", the field is used only if the name applies to all the works in the collection. A "collection" is indicated by the record type used.

The field is linked to the name authority file.

You can use the F2 key to search there for existing entries or make a new entry if necessary.

Author /Art.

**e ascertained

**l alleged

**m conjectural

**f misattributed

If no name, or only part of the name, is given in the source, the person is designated as "ascertained".

Doubtful attributions based on secondary evidence (eg secondary literature) or attributions based on personal assumptions are listed as "conjectural".

Doubtful attributions in the source itself are marked with the indicator "alleged".

Incorrect attributions are marked with the indicator "misattributed".

Author / Ind.

**a authorised

**b not yet authorised

The indicator in this field shows the status of the entry for the person in the name authority file and is derived from there.

If there is no indicator for the name in the name authority file, the name is regarded automatically as not yet authorised.

Author / Fkt.

See the Help text for “Author”.

Author / ISN

If there is a link to entries from the name authority file, the corresponding aDIS database number appears automatically in this field.

The field can also be filled out to link directly to an existing entry for a person.

Other persons / Name

Other people connected with the source are recorded here. Each person must be assigned a specific function.

A person can be recorded several times with different functions.

This table is used to record data on the performer [in], copyist [sc], previous owner [vb], or dedicatee [wt].

If persons are not identified clearly or if functions are not specified, you can assign the indicator 'so' – (other) here.

See also the guidelines on “Author”

Other persons /Art. (see also: Other persons)

**e ascertained

**l alleged

**m conjectural

**f misattributed

If no name, or only part of the name, is given in the source, the person is designated as “ascertained”.

If attributions are doubtful because they are based on secondary evidence (e.g secondary literature) or personal assumptions, they are listed as “conjectural”.

Doubtful attributions in the source itself are marked with the indicator “alleged”.

The indicator “misattributed” is used for incorrect attributions.

Other persons / Ind.

**a authorised

**b not yet authorised

The indicator in this field shows the status of the entry for the person in the name authority file and is derived from there.

If there is no indicator for the name in the name authority file, the name is regarded automatically as not yet authorised.

Other persons / Fkt.

**in Performer

**sc Copyist

**so Other

**vb Previous owner

**wt Dedicatee

See guidelines for “other persons” 'Sonstige Person'

Other persons / ISN

When a link is made to entries from the name authority file, the corresponding aDIS database number appears automatically in this field.

The field can also be filled out to make a direct link to an existing entry for a person.

Institution / Name

Corporate bodies/Institutions are entered in this table. All corporate bodies/Institutions are assigned a particular function.

These functions are:

Performer groups (eg orchestras) [in],
Copyists' workshops [sc], Previous institutional owners [vb],
Dedicatees [wt]

If attributions are unclear or if functions are not listed here, you can assign the function 'so' (other) here.

The field is linked to the corporate name authority file.

You can use the F2 key to search there for existing entries or to make a new entry if necessary.

Institution / Art.

- **e ascertained
- **l alleged
- **m conjectural
- **f misattributed

If the name of the corporate body/institution in question is not given in the source, or only part of the name is given, it is

designated as “ascertained”.

If attributions are doubtful because they are based on secondary evidence (e.g. secondary literature) or personal assumptions, they are noted as “conjectural”.

Doubtful attributions in the source itself are marked with the indicator “alleged”.

The indicator “misattributed” is used with incorrect attributions.

Institution / Ind.

- **a authorised
- **b not yet authorised

The indicator in this field shows the status of the entry for the institution in the corporate name authority file and derives from there.

If there is no indicator for the name in the corporate name authority file, the name is regarded automatically as not yet authorised.

Institution / Fkt.

- **in Performer group
- **sc Copyists' workshop
- **so Other
- **vb Previous institutional owner
- **wt Dedicatee

Choose functions which correspond to the respective corporate body/institution from this drop-down menu. You can find more detailed information about this in the help text for the institutions/corporate bodies field.

Institution / ISN

A link to entries from the corporate name authority file causes the corresponding aDIS database number to appear automatically in this field.

The field can also be filled out to establish a direct link to an existing entry in the corporate name authority file.

Created

This line contains administrative data about the record and, with the exception of the 'record status' option, is compiled by the computer system. The date cannot be altered.

Changed

After data has been modified and the modifications saved, the computer system automatically records the date of the alteration.

Editor

The personal user identification which you entered during the registration process appears abbreviated in the editor field after a record has been stored. The editor abbreviation is not searchable.

Creator

The personal user identification of the creator of the record appears automatically in the Creator field after a record has been saved. The field is not searchable and cannot be altered.

Status

In the "status" field you can indicate how far advanced the processing of a record is. Among the common indicators are: [i] for an interim record

[k] for a completed record and
[y] for a record which is still being processed.

1.2. Title template**Filing title**

**ra RAK-Musik rules

**ri RISM rules

The default indicator from this drop-down menu is [ri] "RISM filing title", because the title to be entered in the following field is constructed according to RISM rules.

Please confer with the central editorial office about changing this entry.

Filing title

Obligatory field

The filing title (FT) brings together under a uniform title compositions which, despite having a variety of names, are the same or similar.

A question mark at the end of an entry indicates questionable information (eg 'Die Zauberflöte?'). Both square and round brackets are inadmissible. Alternative versions of the title go in the 'Weitere Titel' (other titles) field.

Possibilities for filing titles:

1. Individual title as FT

The individual title is given in standard spelling as in (1) New Grove (2) MGG (3) Catalogues of Works and/or (4) other reference books.

Works which are usually filed by their individual title include all kinds of stage works, oratorios, cantatas and songs, and

also certain kinds of instrumental music (eg character pieces from the 18th century with an unambiguous individual title).

If an individual title starts with an article, the box 'Sort[ierung] ohne erstes Wort' (sort without first word) must be clicked to eliminate the article from the alphabetic sorting system.

2. Text incipit as FT

The text incipit can function as a FT for vocal pieces if there is no individual title.

If a source consists of recitative and aria or scena and aria, the text incipit of the aria is always used as the FT. The same principles are applied to recitative and cavatina, scena and rondo or similar combinations.

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

Masses, requiems, obsequies, litanies and divine office compositions, however, are always filed using the designation for the genre.

Complete operas and oratorios without a known individual title are filed not according to the text incipit, but by the genre designation.

Single operatic arias from an opera whose title is unknown are filed by the text incipit of the aria.

Spelling with upper or lower case letters follows the rules of the respective language, with the exception of designations for God (Herr, Dio, Dieu, Signore, Lord etc.), which are always written with a capital letter.

Latin text incipits must follow the Latin text from the Thesaurus. They are however only given as far as the break sign of Latin texts, an asterisk.

Punctuation marks and repetitions within the incipit are omitted.

The filing title for translations is the text incipit in the original language.

3. The genre as FT

In the absence of both an individual title and a text incipit, or if their application for filing purposes is excluded by the considerations above, the genre of the work is used as the FT.

In most cases the genre as FT appears in English and in the plural (eg 'Operas').

4. Tempo indications et al as FT

If the genre cannot be determined, but a tempo indication exists, this can be used as FT.

If and only if none of these possibilities is available, recourse can be had to 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)

The filing title can be extended by the addition of the word 'Excerpts' if only one or several parts of the complete work are present. (More exact details can be given in the field 'Bemerkungen'/Remarks)

The filing title can be extended by the addition of the word 'Sketches' if only sketches of the work are present.

The filing title can be extended by the addition of the word 'Arr' if the respective work is an arrangement of another work.

In the case of Collections, special regulations apply to the filing title.

The genre term for collections should be as comprehensive as possible, and can be preceded by an Arabic numeral indicating how many works belong to the collection.

As with an article, this numeral is then omitted for filing purposes.

To make the necessary omission, click the box 'Sort[ierung] ohne erstes Wort' (sort without the first word) to exclude the numeral from the alphabetic sorting system.

With the F2 key you can view an alphabetical index, which may be of help in standardising the entry.

Examples:

Die Forelle (sort without first word: yes)
 Die Zauberflöte. Excerpts. Arr (sort without first word: yes)
 Der Mond ist aufgegangen (sort without first word: no)
 25 Arias (sort without first word: yes)
 3 Instrumental pieces (sort without first word: yes)

Checkbox „Sort without first word“

If the first word of the title should not be considered for sorting purposes, make a cross in this field by mouse click.

Remarks

General information about the work or parts of it can be given

in this field.

The information should be given in English.

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

Keywords

Enter your own search terms/keywords for the item in this field.

Other title / Indicator

Ind.

**at Alternative title
 **ra RAK-Musik rules
 **ri RISM rules
 **up Translation of remark of the filing title
 **wt Other title

The default code from this drop-down menu is [ri] 'Individual title RISM', (RISM uniform title) because the title to be entered in the following field has to be constructed according to RISM rules.

Please do not alter this entry without conferring with the central editorial office.

Other title

This field is for alternatives to the filing title.

Examples of possible alternatives are:

- other titles of an opera (so-called ossia titles)
- translations of a title
- if there is uncertainty about the classification, alternative genres
- the title of parody and proper masses, whereby saints' names should be standardised according to the Liber Usualis
- popular names of a composition (eg Nelson Mass, Jupiter Symphony)
- works with no explicit individual title (Festival Cantata, Prince's Song)

With F2 you can consult an alphabetical list, which might help to standardise the entry.

Examples:

Filing: Don Giovanni
altern. FT: Der Steinerne Gast

Filing: Masses
altern. FT: Missa S Ursulae

Filing: Variations
altern. FT: Ein Mädchen oder Weibchen. Var

Filing: Consola amato bene
altern. FT: Una Cosa rara. Inserts

Filing: Masses
altern. FT: Deutsche Messe (= translation of the Latin text of the mass)

Filing: Masses
altern. FT: Deutsches Hochamt (=paraphrased German church service)

Subject keyword

Obligatory field for individual works

A work is systematically classified in a particular genre using subject keywords. Except in the case of collections, this field must be filled out.

The field is linked to the "Thesaurus" database.

You can use the F2 key to carry out a search there for existing entries. However, new entries should be made only in consultation with the central editorial office.

The keyword applies 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, the genre of the excerpt in question (eg Arias, Marches) as well as that of the entire work can be recorded.

Subject keyword / ISN

When a link is made to the "thesaurus" database, the corresponding aDIS database number appears automatically in this field.

This field can also be filled out to establish a direct link to an existing entry in the thesaurus.

Diplomatic title transcription

Obligatory field

The title of the source must be transcribed exactly and is never abbreviated.

Line breaks are indicated by “|” (with a single space before and after), superscripts by “^” (without a space) before each superscript sign.

Information about where the title appears can be given in square brackets (eg “[caption title:]”) at the beginning of the field. English expressions are always used for this purpose. A colon is written at the end of the indication.

Square brackets are also used to enclose supplementary data, eg “[by later hand]” etc.

The sign “[!]” indicates an unusual or incorrect spelling.

If the source bears several titles which differ in the amount of information they contain, and/or supplement each other, all the available titles can be entered, separated respectively by “
” .

If no title is available, the appropriate indication is “[without title]”.

Examples:

[cover title, vol.1:]
 [caption title, p.3:]
 [heading, S:]
 [crossed out:]
 [without title]

Work Catalogue / Short form

In this field you can enter the abbreviation for the Catalogue of Works (eg “BWV”).

The field is linked to the “catalogues” database.

With the F2 key you can search there for existing entries.

Further catalogues can also be entered here by arrangement with the central editorial office.

Work Catalogue / Number

Here you can enter the catalogue number from the composer’s Catalogue of Works, or the location of the piece in that catalogue.

The RISM central editorial office will decide on the appropriate citation style, in keeping with the style of the catalogue.

If the source contains only one movement of a work, the number of the movement is indicated after a slash.

The indication “deest” is used to show that a particular composition is not listed in the composer’s catalogue of works.

Work Catalogue / ISN

When a link to entries from the “catalogues” database is made, the corresponding aDIS database number appears automatically in this field.

The field can also be filled out to create a direct link to an existing entry in the catalogue.

Liturgical festivals

Enter references to the liturgical use of the composition in this field.

The field is linked to the “thesaurus” database.

With the F2 key you can search here for existing entries.

Liturgical festivals / ISN

When a link to entries from the “thesaurus” database is made, the corresponding aDIS database number appears automatically in this field.

The field can also be filled out to create a direct link to an existing entry in the thesaurus.

Scoring summary

A brief summary of the overall scoring of the work is entered here.

A detailed description of the scoring is given in the scoring table of the template, “scoring, comments”.

The RISM A/II abbreviations list is to be used.

Terms for scoring which are not contained in this list are to be written out fully in English.

The respective elements of the scoring summary are separated by commas. There can be four of them at most. The order is as follows:

Vocal parts
Solo instruments
Strings
Basso continuo
Woodwind instruments
Brass instruments
Keyboard instruments etc.

When several of the same voice or instrument are indicated, the number is placed in parentheses after the part designation.

Several vocal parts of differing registers are collected

together with the indication “V (number)”.

An unknown number can be shown by “(X)”.

Solo instruments are not specified unless they have a continuous solo function in relation to an orchestra (especially in a solo concerto). However, a part is not listed in the scoring if it has only occasional solo passages (eg 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 scoring of the original work is known, it is specified in the remarks on the template “Scoring, Remarks”).

In the case of a “collection”, the field is only used if the particular scoring is applicable to all the works contained in the collection.

The scoring summary can be omitted with standard scoring for the following genres:

- Complete operas and oratorios (standard: VSol, choir, orch)
- Symphonies (Norm: strings, woodwinds, brasses = orch)
- Concerti Grossi (Norm: 'iSol (X), strings/orch, bc')

The scoring summary is also omitted if the requirements are not known or are uncertain.

Examples:

A, Coro, orch
V (3), strings, bc
cl, orch (= clarinet concerto)
vl (2), vla, vlc (= string quartet)

Key

The key of the entire work as specified in the RISM A/II abbreviation list is entered here.

If, in the case of an arrangement, the key of the original work cannot be ascertained, the key of the source at hand is entered. In this case, though, a corresponding note must be made in the field template "Title" --> Remarks.

A key is never given for operas, oratorios and cantatas.

There is also no key given for recitatives (without an ensuing aria) or for works whose key cannot be clearly established.

Modes are not adapted into modern key names.

Opus number

The opus number is entered here. If there are several, they are separated by semi-colons.

Individual movements are separated by a slash.
Indications which have been ascertained appear in square brackets.

Examples:

54,1; 54,3

Language of Text

You can enter the language of composition of a vocal piece in the "Text language" field.

An entry is mandatory for vocal pieces.
Please select an appropriate code from the drop-down menu.

An entry is also necessary for texts which have been ascertained by the cataloguer, regardless of what kind they are (eg original text of translations, vocal original of an instrumental arrangement etc). See also the help text for text incipits.

Country of origin

The country of origin of the source, as in the given standardised list of abbreviations, is entered here.
The field remains blank if the country of origin cannot be established.

The country of origin is only recorded under "material type" if it is different from the country of origin of the main part of the material.

Date of manuscript

The date of the source (where a single date is to be recorded), or the beginning of the period during which the source was created are entered as the date of origin.

Years (1746) or months and years (12.1746) can also be entered.

The prescribed format for the entry is: "dd.mm.yyyy".

Non-specific periods of origin, e.g. 18.sc or 1740c, should be converted to yyyy form.

If only a day, a month, or day and month are known, this information should be entered in the "text" field after the date field.

Examples:

06.06.1700

11.1802
1769

Date of manuscript / To

The date of the source (where a single date is to be recorded), or the beginning of the period during which the source was created are entered as the date of origin.

Years (1746) or months and years (12.1746) can also be entered.

The prescribed format for the entry is: “dd.mm.yyyy”.

Non-specific periods of origin, e.g. 18.sc or 1740c, should be converted to yyyy form.

If only a day, a month, or day and month are known, this information should be entered in the “text” field after the date field.

Examples:
06.06.1700
11.1802
1769

Date of manuscript Text

In this field you can enter any details that do not fit into the “dd.mm.yyyy” entry format of the fields “Date of origin from” and “Date of origin to”.

Similarly, you can enter details of dates which are not expressed numerically (eg “Easter”), comments on dates, doubtful details or further dates of origin in the text field.

Non-specific periods of origin, e.g. 18.sc or 1810c, should be written in yyyy form in the date fields “date of origin from” and “date of origin to”.

The abbreviations in the RISM-A/II abbreviation list are binding for dating.

Examples:
Ostern 1805
Easter 1805
?1745?

Autograph

**m? Questionable autograph
**ma Copy
**md Print
**mh Autograph
**mk Libretto, printed
**ml Libretto, handwritten
**mp Partly autograph
**mt Theoretikum, handwritten
**mu Theoretikum, printed
**mz Musical journal
Obligatory field

This field describes the nature the source.

Please use the preset signs from the list, as follows:

'mh' = autograph
'm?' = doubtful autograph
'mp' = partial autograph, autograph note

A manuscript is regarded as an autograph only when it was written either completely or for the most part by the composer himself.

Autograph corrections or small additions are indicated by the sign “mp”.

Such cases must, however, be noted in the category “externe Bemerkung” = external comment.

If the arranger of a composition was also the scribe, the manuscript is not regarded as an autograph.

With collected manuscripts, an indication of an autograph is made only in the individual entry.

With autographs and possible autographs, the composer is not named as the copyist.

Exception: If the identity of the copyist is certain but it is uncertain if he is also the composer, the correct procedure is as follows: the copyist is listed in the appropriate category (other persons), and the same name is shown as composer in “Authors” with the sign “m” (mutmaßlich=presumably) or “m?” for doubtful.

Further codes are:

'ma' = Abschrift/copy

'md' = Druck/printed

'mk' = Libretto, gedruckt/printed libretto

,ml' = Libretto, handschriftlich/hand-written libretto

,mu' = Musiktheoretisches Werk, gedruckt/printed work of music theory

,mt' = Musiktheoretisches Werk, handschriftlich/hand-written work of music theory

,mz' = Musikzeitschrift'/music magazine/journal/periodical

Location/ Standardized form

The place of origin of the present source is entered in this field if it is specified in the source itself.

A place can furthermore be indicated if a definite region can be determined because of the copyist or the school of the

copyist (eg with Venetian or Dresden copyists).

The field is linked to the “thesaurus” database.

You can search there for existing entries using the F2 key.

Ort / Original Form

Please record in this field the name of the place of origin, transcribing it exactly as it appears in the source on hand.

Ort / Ind.

**e ascertained

**l alleged

**m conjectural

**f misattributed

If only part of the place name appears in the source, the information is marked as “ascertained”.

If there is doubt about the identification, the place name is given as “conjectural”.

Any doubtful attributions derived from the source itself or the secondary literature are marked with the indicator “angeblich=alleged”.

Incorrect attributions are marked with the indicator “fälschlich” =.(misattributed)

- Remarks

Please enter any additional comments on the place of origin in this field.

Example:

On the cover is the additional note: „[18]67. Paris.“

1.3. Physical description template

Sort number

This field serves to sort correctly links to the corresponding “Work in Collection” in the main “Collection” record or to “material type” in the main “Work” or “Collection” record.

By default, the field is already occupied with “0010”. If a new “work in collection” -subset or “material type” -subset is set up based on “Collection” or “Work”, the correct sorting number (in steps of ten) is entered automatically.

If however the “work in collection” – set or the “kind of material” – set is set up by copying an existing set or by new cataloguing with a manual link to the main data set, the sorting number has to be corrected manually.

Subsets which have been inadvertently overlooked can be put in the right place by interposing the appropriate numbers.

Physical description format

Obligatory field

The format source should be indicated in this field. Please use a term from the selection list.

Available possibilities are:

1. part/s

“part” indicates the notation of a work for an instrument or voice regardless of the number of staves per system – also for organ or piano, 4 hands.

2. score/s

A score contains all the parts of a composition, as long as more than one part is involved. So “V and pf” among other things counts as a score.

3. short score/s

Any kind of reduced score (eg piano reduction) is called a short score.

4. choir book/s

5. text document

6. others

The number of items held is stated immediately before the format. The indication “X” means an unknown number of items.

Examples:

12 parts
score

Additions

Additional information about the format can be included in this field.

Here too you are requested to use only terms from the selection list.

You can give a more detailed description in the field “Comments on the physical description”.

Examples:

3vol.
defect
2x
incpl

Extent

The number of pages, leaves or gatherings in the source is indicated here.

At the end of the enumeration you can use various signs: “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”.

It is also possible to indicate single pages or folios within a manuscript collection.

The enumeration should basically be given in only one of the units.

Parallel indications in other units (such as the conversion from folios to pages) can be made in “comments on the physical description.”

Parts with number

A more detailed description of the parts held should be entered here, using the RISM abbreviation list.

Please select the corresponding abbreviations from the selection list.

If a particular part designation is not included in the list, it must be written out in full.

When doing this, please observe that the first letter of instrumental parts is lower case, and that of vocal parts upper case.

If no further details of the part designations are available, please show this by using “no further indication”.

The order for naming parts is:

- vocal parts - solo
- vocal parts – chorus
- solo instruments
- strings
- basso continuo/thoroughbass
- woodwinds

- brass
- other instruments.

Respective parts are named from the highest to the lowest range and are always separated by a comma.

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

Examples:

S 1, 2, A, T, B

Coro T

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

Extent

The number of pages, leaves or gatherings of the respective part should be indicated here.

At the end of the enumeration you can use various signs: “f” for folio, “p” for pages, “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”.

It is also possible to indicate single pages or folios within a manuscript collection.

The enumeration should basically be given in only one of the units.

Parallel indications in other units (such as the conversion from folios to pages) can be made in “comments on the physical description.”

Dimensions (Size)

Please give here the dimensions of the source (height x width in cm).

A second set of dimensions can be given in parentheses. If there are more than two differing sets of dimensions, the appropriate indication is "different sizes".

Further elaborations can be made in the field "comments on the physical description."

Formats such as "octavo", "quarto" or "small quarto" etc. should be measured if possible.

Examples:

25,5 x 30,5 cm

25,5 (21,5) x 32 (28,5) cm

Different sizes

Watermark

This is the field in which to record the existence of watermarks in the source. Please standardize your information with the help of catalogues.

Small capitals, ciphers/initials, and years must be exactly reproduced.

Line breaks are shown by „|“.

The English term "countermark" is used in German as well.

Watermarks are to be described uniformly in English. The description should be in square brackets to distinguish it from the watermarks cited.

You can enter references to illustrations portrayed in the secondary literature and to other literature on the subject of

watermarks in the field "Literature" (template, description) if you select the indicator "wz" there.

Examples:

C & G HONIG

GFA | VB [GFA über VB]

IV [countermark:] VI

[coat of arms]

[3 crescents] / MA

[EinederH 1960 260]

Binding

Here you can briefly describe bindings which are original, old and/or especially splendid.

If a source exists unbound in fascicles, it can also be mentioned here.

Comments

This field is for a more detailed description of the material, in particular for documenting damage or incompleteness.

If the source is obviously incomplete, the circumstances should be described in more detail here.

Details about the original foliation etc. can also be given here, particularly when these differ from the description of the extent of the item.

Information about the type, size and position of autograph inscriptions in partial autographs can be given here.

Examples:

other parts missing

fl 1 with autograph dynamic signs

original paginated from 1-12

1.4. Scoring template

Scoring (Coded instrumentation)

The scoring details of a work, which were given in brief in the Scoring Summary, are given here in full.

For this reason, the “Scoring Summary” must always correlate with the details in the full description of the scoring.

If the full scoring requirements are not given, these should be ascertained from the title or the material.

If the complete scoring is not known, this is shown by the general statement “no indication”.

Doubtful cases can be discussed in more detail in the “comment” field.

Please select corresponding abbreviations from the selection list.

If a part designation is not included in the list, it must be written out in full.

When doing this, please remember that the first letter of instrumental parts is lower case, and that of vocal parts upper case.

Personnel designations occur in the following order:

- Vocal parts - solo
- Vocal parts - chorus
- Solo instruments
- strings
- basso continuo/thoroughbass
- woodwinds
- brass

other instruments.

Parts are named respectively from the highest to the lowest range, and if possible there is only one part name on each line.

Alternative scoring possibilities are added to the original

requirements in brackets.

Examples:

S 1

S 2

A

T

B

Coro 1 T

Coro 1 A

Coro 2 S

vl 1

vl 2

vla

vlc

b

ob 1 (fl 1)

ob 2 (fl 2)

cl 1 in B|b

cl 2 in B|b

tr in B|b

org

Quantity

The quantity of the respective parts is indicated here. This information supplements the part designation, and must be given whenever a part designation is recorded.

Examples:

scoring	number
---------	--------

iSol: pf	1
----------	---

vl 1	1
------	---

vl 2	1
------	---

vla	1
-----	---

fl	2
cor	2

Roles

The names of all the roles in a composition can be listed in this field, regardless of whether these are named in the source or derived from the (secondary) literature.

Articles are not placed after the main name in this case.

The pitch of the voice can follow the name of the role in parentheses.

Where possible, the roles should be listed from highest to lowest pitch range.

A supplement to the source is indicated by square brackets. A question mark indicates that information is questionable. Commas are not admissible.

Examples:

Donna Flavia (S)
Theodor (T)
Zerbinetta (Mezzo-S)
Ein Polizeikommissar (Bariton)
Der Schornsteinfeger (Bariton)
Doktor Zwingli (B)
Drei Knaben

Performances / Date of performance

The dates of performances noted on the source are recorded here.

This information consists of a date, place (perhaps in standard form and the local language) and the institution.

Please make such entries in chronological order.

Years and months with years can be entered.
The preset entry format is "dd.mm.yyyy"

If only a day, month, or day and month is known, this can be entered in the "text" field after the date field.

Examples:

10.06.1767
10.1669
1700
Text

Performances / Text

Any data which does not fit the preset date format scheme "dd.mm.yyyy" can be entered in this field.

In the same way, you can enter dates which are not expressed numerically (eg Easter), comments on dates, questionable information or further performance dates.

The abbreviations of the RISM-A/II abbreviation list are mandatory for the recording of dates.

Examples:

Ostern 1805
1730c (ca. 1730)
?1745?

Performances / Location (standardised.)

Enter the place of performance(s) in this field, if this

information is contained in the source itself.

The field is linked with the “thesaurus” database.

You can search there for existing place names with the F2 key.

Performances / Location (standardised.)

In this field, please record the name of a place of performance exactly as given in present source.

Performances / Institution

This field is to record institutions (such as opera houses, concert halls etc) where a composition was performed. Please use the standard designations from “work guidelines 6 (Opera houses)”.

Literature / Title

References in the literature to the work or the source are given here, as long as these are not details from a catalogue. These latter details should be entered in the appropriate catalogue field of the template “title, origin”.

A bibliography is only given for literature used during the cataloguing process itself, or for literature which refers directly to the source in question.

Editions connected with the source can also be cited here.

A reference to a picture of a watermark can also be entered here. In these cases the corresponding codes in the Ind[icator] column should be selected.

The field is linked to the “catalogues” database.

With the F2 key you can search for existing entries there, or make a new catalogue entry.

Literature / Short form

The abbreviation for the cited literature is entered in this field. You can also refer directly to the cited literature by entering the abbreviation.

The field is linked with the “catalogues” database.

With the F2 key you can search for existing entries there, or make a new catalogue entry.

Literature / Page numbers etc

Volume (vol.), fascicule (fasc.), supplement (suppl.), part (pt.), page (p.), number (no.) and column (clm.) of the particular citation are given here.

Examples:

vol.2, pt.2, p.430

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

Suppl.1: 1779-1780, clm.695 (Breitkopf-Katalog)(Breitkopf catalogue)

Literature / Ind.

The nature of the reference to the literature is shown by means of an indicator.

Possible codes are “ed” for a reference to an edition, 'lh' for other references to the literature and “wz” for references to the literature on watermarks.

Literature / ISN

When a link is made to entries in the “catalogues” database, the corresponding aDIS database number appears automatically in this field.

The field can also be filled out to make a direct link to an entry which has already been recorded in the “catalogues” database.

Internal comments

This field is intended for communications from and to the central editorial office, as well for general use. Please select the appropriate indicator from the next column to use this function.

Internal comments / Type

- **005 from RISM-Central
- **006 to RISM-Central
- **007 other
- **090 amount of pieces
- **791 New Nr.
- **792 Card-ID
- **942 date of composition

The indicator signifies the nature of the comment. See also the help-text on “internal comments” for more information on this subject.

Internal comments / Editor

You can enter your own editor’s abbreviation in this field. (See earlier help-text)

External comments / Comment

Any information on a source which could not be entered in other fields can be given here.

In this category of information are, for example, quotations from the manuscript, marked as quotations and provided with details of origin. When providing such information, use "|" 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.

When cataloguing the holdings of one library, please 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 the languages.

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

The end of data input on one subject is indicated by a full stop.

Examples:

Title of the b-part: "Cantata / dominica pentec. / [...] per Soprano, Alto / Tenore e Basso / del Sig:|r|e Jommelli"
 another copyist was also involved
 note written on the cello part, f.8: "We are striking for new bows"
 The material consists of arias with paraphrased text from Jommeli's opera
 Further parts in D-KPk 282
 According to FlotzingerL 1965: composer Mozart
 Compare the score in I-Rc Mus.ms. 4: the personnel requirements/scoring there differ.
 The second Agnus Dei is scored for: S, A, T, T, B

External comments / Spr.

Language

- **CZ czech
- **DE german
- **EN english
- **FR french
- **IT italian
- **SP spanish

Please select here the language in which you wrote the respective external comment.

1.5. Multimedia template**1.6. Musical Incipit template****Title**

The title or heading of an individual movement is given here. When doing this, use "|" 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.

Scoring

Special information about the scoring of a movement (for example within large-scale vocal works) is entered here. The terms used for part designations are specified in the RISM A/II abbreviations list.

The usual order is used for this:

- Vocal parts - solo
- Vocal parts - chorus
- Solo instruments
- String parts
- Basso continuo
- Woodwind parts
- Brass parts
- Further instruments.

The parts are named, respectively, from the highest to the lowest, separated by commas. The respective instrumental and vocal sections are separated by semicolons. Supplements/additional information are/is indicated by square brackets.

Examples:

S (Enrico), T (Vanoldo); vl 1, 2, b; [winds]
 S 2 solo; Coro; ob obl; strings, bc

Incipit-number

Obligatory field

The incipit number consists of three numerals separated by full stops.

They stand for Work, Movement and Incipit.

Incipits whose number ends with “1” and “2” (eg 1.1.1. and 1.1.2) are used if the music within them is sounded simultaneously..

Examples:

1.1.1 = 1st Work, 1st Movement, 1st Incipit

1.1.2 = 2nd Incipit from the 1st Movement of the 1st Work

1.2.1 = 2nd Movement of the 1st Work, 1st Incipit

Tempo

Tempo or similar indications for the music incipit are given here in the original spelling.

If the same directions refer to a movement, they are entered only for the first music incipit.

The tempo indication “Without tempo” should only be used if a movement has several tempo directions, of which one or several are not known.

Multiple instructions are written adjacently, and separated by semicolons.

Clef

The clef belonging to the music incipit is noted here.

Please select a clef from the drop-down menu.

The first digit indicates the kind of clef, the third the staff line around which the clef is centered. A hyphen in the second position means modern notation, a plus sign means mensural notation.

If no music incipit is entered, and the text and scoring only

are recorded, for example, it is not necessary to give the clef.

Key

The key of the music incipit is given here.

Please select a key from the drop-down menu for this purpose.

Time signature

The metre of the music incipit is entered here.

Please select a time signature from the given drop-down menu for this.

This system of equivalentents is used:

c = 4/4

c/ = 2/2

o = 3/1

o/ = 3/2

If there is only a “3” in the source, this can be extended into the “time signature” “3/4” etc.

Actual metre

The actual metre of the music incipit is given here, if it differs from the original metre indication or the mensural sign.

The actual metre option can be switched off by entering “0” if this is desirable, eg for metre-less or uncorrectable music incipits.

Scoring

The scoring of the music incipit is entered here using the RISM A/II abbreviations list.

For an unknown vocal part, the symbol is “V”; for an

unknown instrumental part it is “i”.

Transposing instruments are notated at sounding pitch.
The tuning of an instrument is given in the “comments” field.

Role

Indicate here the role name belonging to the music incipit.
Articles are not moved to the end for alphabetic reasons, and commas are not permitted.

Any addition to the source is indicated by square brackets.
If any information is questionable, this is shown by use of a question mark.

Text

The incipit text is entered here.
Latin texts are entered in the following field, (“Latin Text”).

Additionally, ascertained/derived texts, which do not appear in the source, can be given here in square brackets.

Among these are:

- texts which are completed 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.

Partial bracketing is not permitted.

Please standardise your entry with the help of the Catalogue.
Accents for emphasis (eg with exclamations) are dropped.
Accents should be used only as they appear in the dictionary or if they are grammatically correct.
Punctuation marks and repetitions in the text are dropped.

Numbers are written out as words if they are found at the beginning.

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.

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

If the text incipit is used as the “filing title”, care must be taken that the length and spelling agree exactly.

Latin

Latin texts, both sacred and secular, are entered in this field.

The field is linked to the “thesaurus” database.

With the F2 key, you can search there for existing entries or if necessary make a new entry.

Within the thesaurus (indicator “t”), you can get information about the exact liturgical context, variant versions and other matters.

If the text incipit is used as the “filing title”, care must be taken that the spelling is identical. The Latin text is of course only given up to the separation mark, an asterisk, in the filing title.

Latin texts which are not named in the source but have been derived by research are entered in square brackets in the field “text in the incipit”.

Latin / ISN

Eight-digit aDIS database number of the linked record.

You can also make a direct link by means of a manual entry in this field.

Incipit (Code)

The music incipit should be entered here in encoded form. The incipit should be at least two bars/measures or six notes long.

Encoding:

In this context, the key signature of the music incipit should be entered first. It is identified by the control character '\$' immediately before it. If there is no generally applicable key signature, the control character is also superfluous.

The second digit position is for "x" in the case of sharp keys or "b" for flat keys. After that come the pitches to be globally sharpened or flattened in keeping with the key signature.

Eg:

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

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

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

The actual beginning of the music incipit is always shown by the control character '_' (AltGr + 3).

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. The rhythmic values:

0 = Long

9 = Breve

1 = Semibreve / Whole note

2 = Minim / Half-note

4 = Crotchet / Quarter-note

8 = Quaver / Eighth-note

6 = Semiquaver / 16th-note

3 = demisemiquaver / 32nd-note

5 = hemidemisemiquaver / 64th-note

7 = semihemidemisemiquaver / 128th-note

4. = dotted crotchet / dotted quarter-note

8.. = double dotted quaver / double dotted eighth-note

7. = neume

3. Accidentals

x = sharp

xx = double sharp,

b = flat

bb = double flat

n = natural

4. Letter names of notes:

C, D, E, F, G, A, B [!]

5. Ornaments:

g = acciaccatura (without rhythmic value)

q = appoggiatura (with rhythmic value)

qq...r = several appoggiature which belong together (with rhythmic value)

6. Rests:

8- = quaver/eighth-note rest,

2- = minim/half-note rest, etc.

= or =1 = one bar/measure rest

=35 = 35 bars/measures rest (don't forget the barlines!)

7. Barlines:

/ = barline,

// = double bar

//: = double bar with repeat

:// = double bar with repeat

://: = double bar with repeat

8. Other signs:

t = trill (goes directly after a note letter name)

+ = tie (goes directly after a note letter name; not to be confused with a slur)

() = pause/hold (only a single note letter name or a single rest can be bracketed; accidentals, pitch indications etc. must be outside the parentheses; see also "special rhythms")

9. Beaming:

{ = Beginning of a beam

& = Conventional beaming (placed before '_'; the music text must be checked for accuracy)

10. Special rhythms:

(= beginning of a special rhythm

) = special rhythm ends

The total value of the special rhythm must be written before '(';

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 unit of counting of the special rhythm must be indicated before ')'. It is separated from the last note by ';':

Eg:

8(3ABCDE;5) = quintuplet, 5 demisemiquavers/32nd-notes,

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total value one quaver/8th-note.

8({3ABCDE};5) = quintuplet, 5 demisemiquavers/32nd-notes, total value one quaver/8th-note, beamed

The triplet is regarded as a special case of exceptional rhythm. Strictly speaking it should be encoded as: 8(6ABC;3) or 8({6ABC};3). Instead though, the following abbreviation is permitted:

(6ABC)

({6ABC})

NB: please do not forget the rhythmic value within the bracket!

11. Short cuts

11.1. A repeated figure:

! = at beginning and end of the passage to be repeated

f = repeat indication

The figure should be repeated as often as 'f' is repeated after the second '!' (only possible within a bar/measure).

eg !{'8ABAG'}!ff repeat twice

11.2. Bar/Measure repeat

i = indication to repeat a bar/measure

Repeat the immediately preceding bar/measure.

'i' always goes between two barlines.

eg '4ABAG/i/i/ the bar/measure should be repeated twice

11.3. Rhythmic pattern

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

eg: instead of '8.A6B8C8.D6E8F' would appear

'8.68ABCDEF'

The rhythmic sequence ends as soon a different rhythmic

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55

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56

value occurs.

12. Changes of clef, key or time signature:

These three elements can be changed, either individually or simultaneously if required (using, respectively, the control characters %, \$, @). Immediately after the control character comes the new general indication (time, key, or clef), followed by a space.

NB: Do not forget the control character!

Eg,

%C-1 '2A

%C-1 \$xFC '8B

@3/2 '1C

\$nBE \$xFC

13. Abbreviations

Abbreviated forms of notation found within the music text, such as a tremolo sign on a minim or simile signs for repeats, must be written out in full in actual notation:

eg: minim tremolo on D = {'8DDDD}

14. Chords

Chords of the same note value are given from the highest to the lowest note.

eg: 4'C^G^E^C

Remarks

Remarks on the music incipit can be entered here:

'?' = Error in the incipit could not be corrected.

'+' = Error in the incipit has been corrected.

't' = The incipit has been transcribed into modern notation.

This information can be elaborated in English.

Created

This line contains administrative data about the record and, with the exception of the 'record status' option, is generated by the computer system. The date cannot be altered.

changed

After data has been modified and the modifications saved, the computer system automatically records the date of the alteration.

Editor

The personal user identification which you entered when registering appears abbreviated in the 'editor' field after a record has been saved. The editor abbreviation is not searchable.

Creator

The user identification of the creator of the record appears automatically in the 'Creator' field after a record has been saved. The field is not searchable and cannot be altered.

Status

In the "status" field, you can indicate how far advanced the processing of a record is. Among the common indicators are [i] for an interim record, [k] for a completed record, and [y] for a record which is still being processed.

1.7. Additional material template

Almost identical with the normal template there is one remarkable difference: the template starts with a short form. If you want to give some additional informations (e.g. writer, other signatures etc.) you should change the template with

the menu „Options – No short form“. Then you will get the normal template.

1.8. Pasticcios etc.

Pasticcios and Compilations are recorded like normal collections. The form will be indicated with the type „Compilation“ or „Pasticcio“.

1.9. Collections

The most important guideline for the editing of collections is: prevent redundancy. Therefore are these rules:

1. All informations concerning the whole collection are in the main entry.
2. Informations concerning only some individual entries of the collection are listed there, and not in the main entry.

Some Exceptions:

Author

Not obligatory.

Only necessary if concerning all entries.

Other persons

Only necessary if concerning all entries.

2. Technical Documentation

2.1. Ways to Conduct a Search using Kallisto

You can carry out many different types of search with Kallisto. The most common way though is to use a combination of various search criteria and truncations.

An example of this method:

Suppose you are looking for all the masses written by Michael Haydn. You would enter the name under “*composer*” and the title under “title”. The list of results would then show all the titles corresponding to this particular combination. If you were to enter only “Haydn” in the “composer” box, the list of results would of course also include all the masses by Joseph Haydn.

The search is even more exact if you switch on “search beginning of box” in the corresponding boxes. This retrieves only those records where the term you indicate is really at the beginning of the box.

In contrast to this procedure, you can refine the search by using truncations. This can be useful for example even if you do not know any exact search terms, The asterisk sign “*” is used to truncate a search term.

For example:

If you search for “Zauberflöte” in the title box, you will get all the many titles that contain the word “Zauberflöte”. If you switch on search beginning of box, only those records are retrieved which really consist of nothing else except this word.

On the other hand, if you enter “Zauber*” without also

specifying “search beginning of box”, you will retrieve all those records which include the word “Zauber”.

You can construct very many search combinations in this way. The combined search terms must however always be joined using the operator “AND”.

A search using the operator AND NOT or a combination using OR is carried out by means of “search logic”.

For example:

If you want to find all masses which are not held in Austrian libraries.

Enter the term “A-*” in the siglum box and the title “masses” in the title box. When you now click on “logic” on the toolbar, a new window opens where the search is broken down.

Here you will find the standardised form of the link with the AND operator “1u3”. If you now replace the operator “u” with “n”, standing for AND NOT, you will get all those masses which do not come from Austria. A link with the operator OR would retrieve all those titles which are both held in Austria and are also masses (*search form “1o3”*).

2.2. Export Functions

In Kallisto you can choose between two ways of printing: either printing directly or printing using the server. With the latter method, you can also first export several records and then print them in a chosen format.

2.2.1. Direct Printing

By clicking on the print symbol on the toolbar, you can first

print a copy of the complete information about a record. The local print manager is then called up, and you can print the document with it.

2.2.2. Server Printing

By means of the “server printing” method, you can make a printed copy of a number of selected records. This method is slightly more complicated than the direct printing method because several additional steps are needed:

First you need to select from the list of results all those records which you want to print.

Then go to “Server Print” on the “file” menu.

A new window containing various buttons opens, and you can set the format. If you want a result analogous to the direct printing method, choose “complete information”. The message “Complete information on 000X is being printed” appears at the bottom on the left side of the screen.

The process which now begins takes place out of sight, as the server produces the files in the desired format. This may take up to several minutes.

And how do you obtain the file so you can print it? By means of the “news” function.

You will find this in the “window” menu. When you call this up, a new window opens with a message from the server entitled “Complete Information Manuscripts”.

When you double-click on this, the message from the server is shown in the lower section of the screen. Under “enclosed files” you will now find a link referring directly to the document

to be printed.

After you click on this link, a new window appears where you are offered a choice between two options:

You can either:

print the file immediately using your standard printer,

or:

you can save it locally in the working directory of your Kallisto installation, edit it, open it by means of an Editor or Web Browser and then print it.

2.3. User-Management

One big advantage of Kallisto is that for the first time all records are available to everyone involved in Project A/II.

This however in turn makes it necessary to ensure that participants cannot make changes to the records of another team without authorisation.

These are the regulations about the rights of users:

Participants gain access by means of their user name and password.

Each participant is part of a particular project or team. This affiliation is arranged by allocating each participant to a corresponding institution. The library sigla of records must be a function of the respective project body. The Zentralredaktion looks after this connection.

All records related to a project may be viewed, but changes can only be made to records which are connected with one's own project.

Already existing names and designations of institutions can be altered only by the Zentralredaktion.

New names and designations of institutions may be created. These may only be edited however, until such time as the Zentralredaktion has looked through the records.

2.4. Keyboard shortcuts

Search mask

New Search: Alt-s

New title: Alt-n

Result list

Head for a Checkbox: Tab

Pick Checkbox: Space
 New Search: Alt-s
 New title: Alt-n
 Scroll to first/last page: F7/F8
 Scroll to previous/next page: F11/F12

Full Record

Head for a Checkbox: Tab
 Pick Checkbox: Space
 Pick Library etc.: Alt-g
 New Search: Alt-s
 New Title: Alt-n
 Scroll to first/last record: F7/F8
 Scroll to previous/next record: F11/F12

Update-Mode

Change to next template: Ctrl-Page□ oder Ctrl-Page□
 Retrieve a table: Ctrl-t
 Retrieve the editor: Ctrl-e

Table

Retrieve a field of a table,: Pos 1/End
 Save table as: Ctrl-s
 Open table: Ctrl-o
 Find: Ctrl-f
 Print table: Ctrl-p
 Replace: Ctrl-h
 Insert empty row: Ctrl-i
 Cut/delete row: Ctrl-d or Ctrl-Del
 Close and Return: Ctrl-F4

Another tip: before logging in with Kallisto, adjust the setting on the Keyboard Options menu so that the return key can be used as usual.

2.5. Character Set

Internally, Kallisto uses the Adisibnt character set. You can call up the Windows allocation for the character set table by clicking on “execute” in the Start menu and then entering “charmap” in the box. All the special symbols for the font Adisibnt can then be produced with the appropriate key combination.

2.6. FAQ – Frequently Asked Questions

2.6.1.1. How can I copy music incipits?

Music incipits are linked to records as subsets. By copying a music incipit, you would also copy this link.

The upshot is: music incipits can unfortunately not be taken over for other records.

2.6.1.2. How can I delete a record?

Because of the need to administer rights carefully, only the Zentralredaktion can delete records from the catalogue. The quickest way for you is to tell the Zentralredaktion the dataset number of the record in question.

2.6.1.3. How can I prevent records from being published?

This is done by means of the box “OPAC” on the mask “physical description”. If this box is empty, the record is exempt from publication.

2.6.1.4. How can I add multi-media files, especially picture files, to a record?

You can add pictures and other objects to your record in the multimedia mask. The details of how to do this are explained in a separate online tutorial.

2.6.1.5. Can I copy a whole collection?

No. You can copy only one dataset at a time.

2.6.1.6. Some symbols are not available in Kallisto; what can I do about this?

In the future, you will be able to enter certain unusual symbols as unicode signs in the boxes “diplomatic title”, “external comments” etc. This function has not yet been set up in Kallisto though, so for the time being, you should find describe these symbols.

2.6.1.7. I keep getting the message “Mistake in writing into object file!(8015)”. Does that really matter, and how can I turn it off?

This message indicates that file “v2obj.dat” in your Kallisto directory is flawed. This can happen sometimes if a connection is broken off or even after a download, and it doesn’t matter much. You can either simply delete this file or, before you log in, activate “*Edit – Options – local objects – create a new file*” and then create it again.

2.6.1.8. I want to alter a record, but I keep getting the message “record is being edited”.

The dataset you would like to call up is being blocked by another operation, either because it is just being processed by another Kallisto user or because the record was not properly completed because the connection was broken off. In this case please contact the Zentralredaktion.

2.6.1.9. How secure are the data?

All the data in Kallisto are currently hosted by the State Library in Berlin, and the State Library is accordingly also responsible for the security of your data. At the moment the whole stock of the Library is secured on a daily basis.

2.6.1.10. I’ve forgotten my password.

Please contact the Zentralredaktion and you will be given a new password straight away.

2.6.1.11. What should I do if I encounter other problems?

The Zentralredaktion will be happy to help with any questions about Kallisto.

3. Additional Help

3.1. Abbreviation list RISM A/II

A	Alt	alto
a-trb	Alt-Posaune	alto trombone
a-vla	Alto-Viola	alto viola
arp	Harfe	harp
B	Baß (vokal)	bass (vocal)
b	Baß (instrumental)	bass (instrumental)
b-trb	Baß-Posaune	bass trombone
b.fig (nur als Stimmenbezeichn ung)	Baß, beziffert	bass, figured
Bariton	Bariton	baritone
bass:	Generalbaß aufgeführt	thorough-bass mentioned
bc	Generalbaß (beziffert)	thorough-bass (figured)
bombarde	Pommer	bombardon
brasses	Blechbläser	brass players
cb	Kontrabaß	double-bass
cemb	Clavicembalo, Cembalo, Virginal, Spinett	clavicembalo, cembalo, virginal, spinet
cemb 4hands	Clavicembalo, Cembalo etc. vierhändig	clavicembalo, cembalo, etc. fourhanded
chalumeau	Schalmei (shawm)	shawm
choir book	Chorbuch	choir book
cl	Klarinette	clarinet
clav	Clavecin nur in 'Stimmenbezeichnung'	clavecin
clno	Klarine	clarino
cnto	Zinke (Holzblasinstrument)	cornetto
Contra-A	Contralto	contralto
contra-fag	Kontrafagott	double bassoon
cor	Horn, Waldhorn, Jagdhorn	horn
cor di bassetto	Bassetthorn	basset horn
cor inglese	Englischhorn (cor anglais)	cor anglais
Coro	Chorstimmen	choir parts
Datierung/date		
1691	genau 1691	in 1691
1782a	vor 1782	before 1782
1782c	um 1782	about (ca.) 1782
1782p	nach 1782	after 1782
18.in	Anfang 18. Jahrhundert	beginning of the 18 th century
18.me	Mitte 18. Jahrhundert	middle of the 18th century

18.ex	Ende 18. Jahrhundert	end of the 18th century
18.1t	1. Drittel 18. Jahrhundert	18th century, first third
18.3q	3. Quartal 18. Jahrhundert	18th century, 3rd quarter
18.2d	2. Hälfte 18. Jahrhundert	18th century, 2nd half
18.sc	18. Jahrhundert	18th century
18./19	18./19. Jahrhundert	18th/19th century
1691*	1691 geboren	born 1691
1797a+	vor 1797 gestorben	died before 1782
1782p+	nach 1782 gestorben	died after 1782
Dessus	vokale Oberstimme	soprano (vocal)
dessus	instrumentale Oberstimme	soprano (instrumental)
fag	Fagott	bassoon
fl	Flöte	flute
fl.picc	Piccoloflöte, Ottavino	piccoloflute
guit	Gitarre	guitar
hautecontre	Altinstrument	alto instrument
hpcd	Harpsichord (nur als Stimmenbezeichnung)	harpsichord
i	Instrumentalstimme	instrumental part
+ (Incipit corrected)	Fehler im Incipit korrigiert	mistakes within incipit corrected
? (Incipit incorrect)	Fehler im Incipit nicht korrigiert	mistakes within incipit not corrected
t (Incipit transposed)	Incipit ist übertragen	incipit is transposed
iSol	Soloinstrument	solo instrument
Kirchentonarten	ecclesiastical modes:	
1t	1.Ton (dorisch)	1st tone (Dorian)
2t	2.Ton (hypodorisch)	2nd tone (hypodorian)
3t	3.Ton (phrygisch)	3rd tone (Phrygian)
4t	4.Ton (hypophrygisch)	4th tone (hypophrygian)
5t	5.Ton (lydisch)	5th tone (Lydian)
6t	6.Ton (hypolydisch)	6th tone (hypolydian)
7t	7.Ton (mixolydisch)	7th tone (Mixolydian)
8t	8.Ton (hypomixolydisch)	8th tone (hypomixolydian)
9t	9.Ton (aeolisch)	9th tone (Aeolian)
10t	10.Ton (hypoeolisch)	10th tone (hypoeolian)
11t	11.Ton (ionisch)	11th tone (Ionian)
12t	12.Ton (hypoionisch)	12th tone (hypoionian)
korretto	Korretto (nicht cnto)	cornet (not cnto)
lute	Laute	lute
Mezzo-S	Mezzosopran	mezzo-soprano
No title indicated	keine Titelangabe	no title indicated
ob	Oboe	oboe
ob d'amore*	Oboe d'amore	oboe de amor
orch	Orchester (Instrumentalensemble)	orchestra (instrumental ensemble)
org	Orgel	organ
org 4hands	Orgel vierhändig	organ (four-handed)

part	Stimme	part
pf	Klavier	pianoforte
pf 4hands	Klavier vierhändig	pianoforte (four-handed)
Pl.no:	Plattennummer	record number
plck	Zupfinstrumente und Institution unterschieden)	plucked instrument(s) (distinction between person and institution)
recorder	Blockflöte	block flute
Role	Rolle	role
S	Sopran, Cantus, Discantus	soprano, cantus, discantus
score	Partitur	score
short score	Klavierauszug oder Particell	piano reduction or compressed score
Sprechstimme	Sprechstimme	speech voice
stck	Schlagzeug	percussion
strings	Streicher	string players
T	Tenor	tenor
t-trb	Tenor-Posaune	tenor trombone
taille	Tenorinstrument	tenor part
theorbe	Theorbe (Tiorba)	theorbo
timp	Pauken	timpano(s)
Tonarten/keys:	Dur/major (mode): C, G, D, A, E, B, F [#] , C [#] , F, B ^b , E ^b , A ^b , D ^b Moll/minor (mode): a, e, b, f [#] , g [#] , d [#] , a [#] , d ^b , g, c, f, b ^b	
z.B./for example:		
A	A-dur	A major
B	H-dur	B major
b	h-moll	B minor
f [#]	fis-moll	F-sharp minor
B ^b	B-dur	B-flat major
tr	Trompete	trumpet
trb	Posaune	trombone
Treble	höchste Vokalstimme im Satz	highest voice within sentence
treble	höchste Instrumentalstimme im Satz	treble-highest instrumental voice
V	Vokalstimme	(vocal) voice
V 5	Quinta Vox	5th voice
Vag	Vagans	additional voice
violetta	Violetta	violetta
vl	Violine	violin
vla	Viola	viol(a)
vla d'amore*	Viola d'amore	viola d'amore
vla da gamba	Viola da Gamba	viola da gamba
vlc	Violoncello	violoncello

vln	Violone	violone
VSol	vokale Solostimmen	vocal solo parts
winds	Bläser	wind players
without shelfmark	ohne Signatur	without shelfmark
without title	ohne Titel	without title
wm:	Wasserzeichen	watermark
woodwinds	Holzbläser	woodwinds

3.2. Standard Terms

cover title	Umschlagtitel / Umschlagdeckeltitel
dust cover title	Titel auf Schutzumschlag
binding title / cover title	Einbandtitel
cover title by Poelchau	Umschlagtitel von Poelchau Hand
cover title, vl 1	Umschlagtitel der vl 1-Stimme
cover title, score 1	Umschlagtitel der 1. Partitur
cover title, parts	Umschlagtitel der Stimmen
caption title	Kopftitel
caption title on several parts	Kopftitel einiger Stimmen
caption title, instrumenatl parts	Kopftitel der Instrumentalstimmen
spine title	Rückentitel
heading	Überschrift
title page	Titelseite
title in margin	Titel am Blattrand
title on paste-down	Titel auf Vorsatzblatt
at bottom of each part	jeweils Fußtitel
at bottom left/right/center of title page	links/rechts/in der Mitte unten auf dem Titelblatt
at tail of title page	am Fuß des Titelblatts
at head of title page	oben auf dem Titelblatt
at previous page	auf der vorhergehenden Seite
role book	Rollenbuch
label on cover	Umschlagtitel auf Etikett / Umschlagtitel

	aufgeklebt
spine title, printed	Rückentitel gedruckt
printed title on ...	Titelaufdruck auf ...
stuck title, S	Aufgeklebter Titel einer S-Stimme
left before accolade	links von der Akkolade
by later hand	von späterer Hand
by later hand, pencil / ink	späterer Bleivermerk / Vermerk mit Tinte
by other hand	von anderer Hand
by Santini	von Santinis Hand
incipit	Incipit
unreadable	unlesbar
indication of parts	Stimmbezeichnung/en
space	Spatium, Zwischenraum
printed	gedruckt
engraved	gestochen
monogram	Monogramm
erased	ausradiert
cancelled	getilgt
crossed out / struck through	durchstrichen
changed into	geändert in
added	hinzugefügt
corrected	korrigiert, verbessert
red chalk	Rötel
cut	beschnitten
guard sheet	Deckblatt
note values:	Notenwerte:
whole note	ganze Note
half-note	halbe Note
quarter-note	Viertelnote
eighth-note	Achtelnote
sixteenth-note	Sechzehntelnote
thirty-second note	Zweiunddreißigstelnote

sixty-fourty note	Vierundsechzigstelnote
duplet	Duole
triplet	Triole
quadruplet	Quartole
quintuplet	Quintole
sextuplet	Sextole
septuplet	Septole
octuplet	Oktole
rest values:	Pausenwerte:
whole-note rest	ganze Pause
half-note rest	halbe Pause
quarter-note rest	Viertelpause
eighth-note rest	Achtelpause
sixteenth-note rest	Sechzehntelpause
thirty-second-note rest	Zweiunddreißigstelpause
sixty-fourth-note rest	Vierundsechzigstelpause
accidental	Akkzidenz, Vorzeichen
sharp / flat sign	Erhöhungs- / Erniedrigungszeichen
natural sign	Auflösungszeichen
double sharp	Doppelkreuz
double-flat	Doppel-B
to sharpen	erhöhen
to flatten	erniedrigen
key signature	Tonartvorzeichnung
time signature	Taktvorzeichen
C	c
C sharp	cis
C double-sharp	cisis
C flat	ces
C double-flat	ceses
clef	Notenschlüssel
G-clef	G-Schlüssel
treble clef	Violinschlüssel

soprano clef	Sopranschlüssel
alto clef	Altschlüssel
tenor clef	Tenorschlüssel
bass clef	Baßschlüssel
upbeat	Auftakt
bar line	Taktstrich
cross-bar	Balkung
beat	Schlag
tie	Haltebogen
cap	Vorschlag
(double) dot	(doppelte) Punktierung
dotted	punktiert
double-dotted	doppelt punktiert
to blacken	schwärzen
great octave	große Oktave
small octave	kleine Oktave
one-line C	eingestrichenes c
transposed up / down a major third	um eine große Terz aufwärts / abwärts transponiert
unreadable	unleserlich
to halve	halbieren
halvened	halbiert
to double	verdoppeln
doubled	verdoppelt
to augment	vergrößern
augmented	vergrößert
to diminish	verkleinern
diminished	verkleinert
note head	Notenkopf
note stem	Notenhals
metre	Taktart
bar-line	Taktstrich

3.3. Standard Terms Watermark

Abt	abbot
Adler (einköpfig / zweiköpfig)	eagle (single-headed / double-headed)
Andreaskreuz	St. Andrew's cross
Anker	anchor
Balkenwaage (mit Dreieckswaagschale)	scales (beam type) with triangular pans
Balkenwaage (mit runden Waagschalen)	scales (beam type) with circular pans
Bärenführer	bear and tamer
Baselstab	basle crosier
Becher, Kelch	beaker, chalice
Bischofsstab	Bishop's crosier, crook
Dolch	dagger
Doppeladler	double-headed eagle
Drahtlinien (gebogen, gerade) aus einem Drahtstück gebildet	wire lines (curved, straight) formed with a single piece of wire
Drei Könige	three magi
Dreispitz	three-cornered hat
Dreizack	trident
Efeu	ivy
Einhorn	unicorn
Fackel	torch
Falke	falcon
Federkiel	quill
Form (hoch / schmal / nicht näher bestimmbar)	forms (high / narrow / unidentified)

Fraktur	gothic letter
Fraktur-P mit Gabelfuß (nach außen / innen gespreizt)	gothic letter P with forked stem (turned outwards / inwards)
Freimaurersymbole	freemasonry's signs
Geweih	antler
Glocke (Rand / Schwengel)	bell (outline / clapper)
Greif	griffin
Hakenkreuz	swastika
Halbmond	crescent
Handelsmarke	merchant's mark
Handschuh	glove
Hellebarde	halberd
Henkelkreuz	Egyptian cross (Ankh)
Hirsch (Brustbild)	stag (half length portrait)
Horn mit Kordel und Beizeichen	horn with baldric and accessory sign
Igel	hedgehog
Jesus am Kreuz	Jesus crucified
Kardinalshut	cardinal's hat
Klee (breitrandig)	clover (wide-edged)
Krone (mit Bügel schmal / weit)	crown (with arches tall / wide)
Kutsche	coach
Lamm Gottes	Agnus Dei
Laubbäume	deciduous trees
Lilie	lily
Linde	lime-tree
Lorbeer	laurel

Lothringerkreuz	Lorraine cross
Meerjungfrau (einfacher / doppelter Schwanz)	mermaid (single / double tail)
Mitra	mitre
Mondsichel	crescent
Nadelbäume	conifers
Narrenkappe	foolscap
Ochsenkopf	bull's head
Quadrat	square
Rebe (Blatt / Pflanze)	grapevine (leaf / plant)
Reichsapfel	imperial orb
Reiter	horseman
Rosenkranz	chaplet
Schelle	spherical bells
Schlange an Stab	snake on a shaft
Sense	scythe
Sichel	sickle
Sonne (mit Gesicht und Strahlen)	sun (disk with face and rays)
Steinbock	ibex
Stern (sechsstrahlig)	star (six points)
Storch	stork
Strauch (unbestimmbar)	shrub (indefinite)
Szepter	sceptre
Turm (allein / mit Anbau / mit Tor)	tower (single / with annexe / with gate)
Vierbeiner	quadruped
Wappen	coat of arms

Widder	ram
Wilder Mann	savage man
Zirkel	dividers

3.4. Individual title-Subject title

3.4.1. Instrumental music

Einordnung Titel / Text	Individual title / genre title	Subject title
	Airs	Airs (dances)
	Airs	Airs (instr.)
	Album leaves	Album leaves
	Ballades	Ballades (instr.)
	Barcarolles	Barcarolles (instr.)
	Battaglias	Keyboard pieces (oder entsprechende Gattungen!)
	Battle music	Battle music (instr.)
	Brass music	Brass music
	Burlesques	Burlesques
	Canons	Canons (instr.)
	Canzonas	Canzonas (instr.)
	Capriccios	Capriccios (instr.)
	Catches	Catches
	Chaconnes	Chaconnes
	Character pieces	Character pieces
Choraltext + Arr	Chorale arrangements	Chorale arrangements
	Concerti grossi	Concerti grossi
	Concertos	Concertos
	Consorts	Consorts

Contrapuntal studies	Contrapuntal studies
Dances	Dances
Divertimentos	Divertimentos
Divisions	Divisions
Duets	Duets (instr.)
Elevations	Elevations
Etudes	Etudes (instr.)
Fanfares	Fanfares
Fantasies	Fantasies
Film music	Film music
Folias	Folias
Fugues	Fugues (instr.)
Grounds	Grounds
Humoresken	Humoresken
Impromptus	Impromptus
In Nomine	In Nomine (instr.)
Instrumental pieces	Instrumental pieces
Interludes	Interludes
Intermezzos	Intermezzos
Intonazione	Intonazione (instr.)
Intradas	Intradas
Inventions	Inventions
Janissary music	Janissary music
Keyboard pieces	Keyboard pieces
Konzertstücke	Konzertstücke
Lessons	Lessons

Marches	Marches
Mazurkas	Mazurkas
Minuets	Minuets
Movements	Movements
Murkys	Murkys
Nocturnes	Nocturnes (instr.)
Nonets	Nonets
Octets	Octets
Overtures	Overtures
Partitas	Partitas
Passacaglias	Passacaglias
Pastorales	Pastorales (instr.)
Polonaises	Polonaises
Postludes	Postludes
Operntitel + Arr	Potpourris
Potpourris	Potpourris
Preludes	Preludes
Preludes and Fugues	Preludes + Fugues
Programme music	Programme music
Quartets	Quartets (instr.)
Quintets	Quintets
Rhapsodies	Rhapsodies (instr.)
Ricercars	Ricercars (instr.)
Romances	Romances (instr.)
Rondos	Rondos
Scherzos	Scherzos (instr.)
Septets	Septets

Sextets	Sextets
Sonatas	Sonatas oder Triosonatas
Ständchen	Ständchen
Suites	Suites
Symphonic poems	Symphonic poems
Symphonies	Symphonies
Symphonies concertantes	Symphonies concertantes
Tientos	Tientos
Toccatas	Toccatas
Toys	Toys
Trios	Trios
Variations	Variations
Versets	Versets
Voluntaries	Voluntaries
Waltzes	Waltzes
Operntitel + Arr	Wind music

3.4.2. Vocal music

Individual title	Subject title
Airs	Airs (voc.)
Arias	Arias
Atti di contrizione	Atti di contrizione
Ballades	Ballades (forme fixe)
Ballads	Ballads (voc.)
Ballettos	Ballettos (voc.)

Barcarolles	Barcarolles (voc.)
Battle music	Battle music (voc.)
Bergerettes	Bergerettes (voc.)
Canons	Canons (voc.)
Cantatas	Cantatas
Canzonettas	Canzonettas
Canzoni	Canzoni (voc.)
Capriccios	Capriccios (voc.)
Catches	Catches
Cavatinas	Cavatinas
Chansons	Chansons
Children's songs	Children's songs
Chorea	Chorea
Choruses	Choruses
Contrafacta	Contrafacta
Danze	Danze
Dialogues	Dialogues
Duets	Duets (voc.)
Ensembles	Ensembles
Folk songs	Folk songs
Frottolas	Frottolas
Fugues	Fugues (voc.)
Glees	Glees
Koledy	Koledy
Lais	Lais

Lamentos	Lamentos
Lieder	Lieder
Madrigals	Madrigals
March songs	March songs
Modinhas	Modinhas
Motets	Motets
National anthems	National anthems
Notturni	Notturni (voc.)
Odes	Odes
Partsongs	Partsongs
Pastorales	Pastorales (voc.)
Quartets	Quartets (voc.)
Recitatives	Recitatives
Rhapsodies	Rhapsodies (voc.)
Ricercares	Ricercares (voc.)
Romances	Romances (voc.)
Rondeaux	Rondeaux (forme fixe)
Rondos	Rondos (voc.)
Rounds	Rounds(voc.)
Scenes	Scenes
Scherzi	Ballettos (voc.)
Songs [einstimmig]	Songs
Songs [mehrstimmig]	Songs oder Part- songs oder Tenor- lieder (Sonderfall!)

Sprüche	Sprüche
Ständchen	Ständchen
Tenorlieder	Tenorlieder
Terzets	Terzets (voc.)
Tonos	Tonos
Vaudevilles	Vaudevilles
Villancicos	Villancicos
Villanelle	Ballettos (voc.)
Virelais	Virelais (forme fixe)
Vocal pieces	Vocal pieces

3.4.3. Sacred vocal music

Individual title / Genre title	Subject title
Anthems	Anthems
Antiphonies	Antiphonies
Calendas	Calendas
Canticles	Canticles
Chorales	Chorales
Communions	Communions
Completoia	Hours of the Office
Dialogues	Dialogues
Dicta	Dicta
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
Masses	Masses
Matutina	Hours of the Office
Offertories	Offertories
Oratorios	Oratorios
Passions	Passions
Psalmi de Vesperae	Psalms
Psalms	Psalms
Requiems	Requiems
Responsories	Responsories(voc.)
Sacred concerts	Sacred concerts
Sacred songs	Sacred songs
Sequences	Sequences
Services	Services
Tonos	Tonos

Tracts	Tracts
Versi	Versi, auch Masses oder Psalms je nach Text!
Vespers	Vespers
Villancicos	Villancicos

3.4.4. Music for stage, theatre e. al.

Individual title	Subject title
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
Intermezzi	Short comic stage music
Jeux	Jeux
Liederspiele	Liederspiele
Masques	Masques
Meditationes	Meditationes (Jesuit theater)
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

3.4.5. Exercises, Lessons

Individual title / Genre title	Subject title
Arpeggios	Arpeggios (instr.)
Cadences	Cadences (instr.)
Cadenzas	Cadenzas (voc.)
Contrapuntal studies	Contrapuntal studies
Exercises	Exercises (instr.)
	Exercises (voc.)
Lessons	Lessons
Partimentos	Partimentos
Scales	Scales
Solfeggios	Solfeggios (instr.)
	Solfeggios (voc.)
Tutors	Tutors (instr.)
	Tutors (voc.)

3.4.6. Dances

Individual title	Subject title
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
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
Langaus	Langaus
Loures	Loures
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

3.4.7. Skizzen etc.

For sketches to unknown compositions: individual title and subject title „Sketches“.

For sketches to known compositions please use the individual title of the work and „sketches“ as second subject title.

3.5. Common texts of sacred music

3.5.1. Masses

Kyrie	Et in unum Dominum
Christe eleison	Et ex patre natum
Gloria	Deum de Deo
Et in terra pax	Qui propter
Laudamus te	Descendit de caelis
Adoramus te	Et incarnatus est
Gratia agimus	Et homo factus est
Domine Deus	Crucifixus
Domine fili	Et resurrexit
Qui tollis	Et iterum venturus est
Qui tollis peccata mundi suscipe	Judicare vivos
Suscipe	Cujus regni
Qui sedes	Et in spiritum
Sedes ad dextram	Et unum sanctum
Miserere nobis	Confiteor unum baptisma
Quoniam	Et expecto
To solus Dominus	Et vitam venturi saeculi
To solus altissimus	Sanctus
Cum sancto spiritu	Pleni sunt caeli
In gloria die patris	Hosanna
Credo	Benedictus
In unum Deum	Agnus Dei
In Deum patrem	
Patrem omnipotentem	

3.5.2. Litania Lauretanae

Kyrie eleison Christe eleison	Speculum justitia
Kyrie eleison Christe audi nos	Causa nostrae laetitia
Christe eleison	Vas spirituale
Pater de caelis Deus	Rosa mystica
Fili redemptor mundi	Turris Davidica
Spiritus sancte Deus	Stella matutina
Sancta trinitas	Salus infirmorum
Sancta Maria	Regina angelorum
Sancta Dei genitrix	Regina sanctorum
Sancta virgo virginum	Agnus die qui tollis peccata mundi parce nobis Domine
Mater Christi	Christe audi nos
Mater purissima	
Mater inviolata	
Mater amabilis	Abweichungen bei Litaniae de Nomine Jesu:
Virgo	Kyrie eleison Christe eleison
Virgo veneranda	Kyrie eleison Jesu audi nos
Virgo praedicanda	Agnus die qui tollis peccata mundi parce nobis Jesu
Virgo potens	
Virgo fidelis	

3.5.3. Requiem

Requiem	Juste judex
Aeternam dona eis	Ingemisco
Absolve Domine	Qui Mariam
Dies irae	Preces meae
Quantus tremor	Inter oves
Tuba mirum	Confutatis
Mors stupedit	Maledictis
Liber scriptus	Oro supplex
Judex ego	Lacrimosa
Quid sum miser	Huic ergo
Rex tremendae	Pie Jesu
Recordare Jesu pie	Dona eis requiem
Quaerens me	Domine Jesu

Libera me	Agnus die qui tollis peccata mundi dona eis requiem
Sanctus	Lux aeterna
Benedictus	Cum sanctis tuis

3.5.4. Responsories

Feria V. in coena Domini:	Tenebrae factae sunt
1. Nocturno:	Animam meam
In monte Oliveti	3. Nocturno
Tristis est anima mea	Tradiderunt
Ecce vidimus	jesum tradidit
2. Nocturno:	Caligaverunt
Amicus meus	
Judas mercator	Sabbato sancto:
Unus ex discipulis	1. Nocturno:
3. Nocturno:	Sicut ovis
Eram quasi agnus	Jerusalem surge
Una hora	Plange quasi virgo
Seniores populi	2. Nocturno:
	Recessit pastor
Feria VI. in parasceve:	O vos omnes
1. Nocturno:	Ecce quomodo moritur
Omnes amici mei	3. Nocturno:
Velum templi	Asisterunt reges
Vinea mea electa	Aestimatus sum
2. Nocturno	Sepulto Domino
Tamquam ad latronem	

3.5.5. Vesperae

Dixit Dominus	Beatus vir
Domine ad adiuvandam	Laudate pueri
Confitebor	Laudate Dominum

In exitu Israel	Domine probasti me
Credidi	Benedictus Dominus Deus meus
Laetatus sum	Deus canticum
In convertendo	Exaltabo te
Nisi Dominus	Miserator
Beati omnes	Fidelis Dominus
Memento Domine David	Lauda Jerusalem
Confitebor ... quoniam	Magnificat

3.5.6. Magnificat

Magnificat	Deposuit potentes
Anima mea Dominum	Esurientes implevit
Et exultavit	Suscepit israel
Qui respexit humilitatem	Sicut locutus est
Quia fuit	Gloria patri
Et misericordia ejus	Sicut erat
Fecit potentiam	

3.5.7. Miserere

Miserere	Ne projicias me
Secundum magnam misericordiam tuam	Redde mihi laetitiam
Amplius lava me	Docebo iniquos vias tuas
Quoniam iniquitatem	Libera me de sanguinibus
Tibi soli peccavi	Et exultabit
Ecce enim in iniquitatibus	Domine labia mea aperies
Ecce enim	Quoniam si voluisses sacrificium
Asperges me	Sacrificium Deo
Auditui meo	Benigne fac Domine
Et exultabunt	Tunc acceptabis
Averte faciem tuam	Tunc imponent
Cor mundum crea in me	

3.5.8. Stabat Mater

Stabat mater	Cujus animam gementem
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O quam tristis et accflicta	Virgo virginum praeclara
Quae maerebat et dolebat	Fac ut portem Christi mortem
Quis est homo qui non fleret	Fac me plagis vulnerari
Quis non posset contristari	Flammis ne urar succensus
Pro peccatis suae gentis	Christe cum sit hinc exire
Vidit suum dulcem natum	Quando corpus morietur
eia mater fons amoris	Fac ut animae donetur
Fac ut ardeat cor meum	Paradisi gloria
Sancta mater istud agas	Inflammatum et accentum
Tui nati vulnerati	Amen
Fac me tecum pie flere	
Juxta crucem tecum	

3.5.9. Te Deum

Te Deum	Tu devicto
Te Deum te laudamus	Tu ad dexteram
Te Dominum confitemur	Judex crederis
Te aeternum patrem	Te ergo quaesumus
Tibi Cherubim	Aeterna fac
Sanctus Dominus Deus Sabaoth	Salvum fac populum tuum
Pleni sunt caeli et terra	Et rege eos
Te gloriosus apostolorum chorus	Per singulos dies
Te matrum candidatus	Et laudamus nomen tuum
Te per orbem	Dignare Domine
Patrem immensae majestatis	Miserere nostri Domine
Venerandum	Fiat misericordia tua
Sanctum quoque	Quemadmodum speravimus in te
Tu rex gloriae	In te Domine speravi
Tu ad liberandum	

3.6. Operas and Concert Halls

Alessandria	Teatro Civico
(Italia):	Teatro Comunale

	Teatro Lirico
Amsterdam:	Blankenburg Hoogduitse Schouwburg Kleine Komodie Schouwburg Keizersgracht Stadsschouwburg Théâtre Français
Athinai:	Dhimotikon Theatron Athinon
Barcelona:	Circo Barcelonés Gran Teatre del Liceu Gran Teatro del Liceo Liceu de Mont Sion Teatre de la Santa Creu Teatro de la Santa Cruz Teatre dels Camps Elisis Teatre Nou Teatre Principal
Bari:	Politeama Barese Politeama Petruzzelli Teatro Comunale Piccini Teatro del Sedile Teatro Margherita Teatro Petruzzelli
Bayreuth:	Festspielhaus Markgräfliches Opernhaus Stadthalle
Berlin:	Comödiensaal auf dem Schloße Deutsche Oper Deutsche Staatsoper Deutsches Opernhaus Charlottenburg Friedrich-Wilhelmstädtisches Theater Große Volksoper Hoftheater Komische Oper Königliche Oper (Königliches) Nationaltheater Königliches Theater Königstädtisches Theater Krolloper Schauspielhaus Staatsoper Unter den Linden Städtische Oper Stallplatz Theater Theater am Gendarmenmarkt Theater am Schiffbauerdamm Theater des Westens

	Viktoria-Theater Wallner-Theater
Bologna:	Teatro Comunale Teatro del Corso Teatro Contavalli Teatro Formagliari (auch Teatro Zagnoni) Teatro Malvezzi Teatro del Pubblico (auch Teatro della Sala)
Bratislava:	Grüner Stüble Nová Scéna Slovenské Narodné Divadlo Városi Színház
Braunschweig :	Hoftheater Landestheater Rathaus Staatstheater
Breslau à Wrocław	
Bruxelles/Brus sels:	Koninklijke Muntchouwburg Opéra du Quai aux Foins Théâtre des Fantaisies-Parisiennes Théâtre Molière Théâtre de la Monnaie Théâtre Royal de la Monnaie Théâtre du Parc Théâtre du Vaudeville
Bucureşti:	Opera Română Teatrul Bossel Teatrul Cişmeaua Roşie Teatrul Momulo-Slătineanu Teatrul Naţional Theatrum Vlahicum Bucharestini
Budapest:	Erkel Színház Fővárosi Operettszínház Nemzeti Színház (Pest) Népopera Magyar Állami Operaház Magyar Királyi Operaház Magyar Színház (Pest) Pesti Népszínház Rondella (Pest) Városi Színház (Pest) Városi Színház Várszínház (Buda)
Caserta	Teatro S Leucio

Dresden:	Comödienhaus Kleines Hoftheater (auch Morettisches Theater) Kleines Kurfürstliches Theater Königliches Sächsisches Hoftheater Kurfürstliches Theater Hoftheater Sächsisches Staatstheater Schauspielhaus am Schießhaus Semperoper Staatstheater Staatsoper Theater auf dem Linckeschen Bade
Dublin:	Crow Street Theatre Fishamble Street Theatre Gaiety Theatre Great Music Hall (New) Music Hall Smock Alley Theatre Theatre Royal in Hawkins Street
Edinburgh:	Canongate Theatre Corri's Concert Rooms Empire Theatre Lyceum Theatre Playhouse Theatre Tailors Hall Theatre Royal
Ferrara:	Teatro Bonacossi (auch Teatro S Stefano) Teatro Comunale Teatro degli Intrepidi (auch Teatri di S Lorenzo) Teatro della Sala Grande (auch Teatro Grande di Corte) Teatro Obizzi Teatro Scroffa
Firenze:	Palla a Corda Regio Teatro degl'Intrepidi (detto della Palla a Corda) Teatro in Borgo Ognissanti Teatro di via del Cocomero Teatro nel Corso de'Tintori Teatro della Pergola Teatro della Piazza Vecchia di S Maria Novella Teatro in via S Maria
Frankfurt am Main	Alte Oper Komödienhaus Nationaltheater

	Oper Frankfurt Schauspielhaus Stadttheater
Genova:	Teatro Carlo Felice Teatro del Falcone (auch Teatro Adorno) Teatro S Agostino
Glasgow:	Caledonian Theatre City Theatre Coliseum King's Theatre Lyceum Theatre Royal Colosseum Theatre Royal
Göteborg:	Nya Teatern Sillgatan Teatern Stora Teatern
Hamburg:	Ackermannsches Komödienhaus Deutsches Theater Hamburgische Staatsoper Hamburgisches Deutsches Stadttheater Hamburgisches Staatstheater Hamburgisches Stadttheater Neues Stadttheater Stadttheater Altona Thalia-Theater Theater am Dammtor Theater am Gänsemarkt
Hannover:	Gartentheater (Herrenhausen) Großes Schloßtheater (Leineschloß) Kleines Schloßtheater (Leineschloß) Landestheater Niedersächsisches Staatstheater Städtisches Opernhaus
Helsinki:	Aleksanterinteatteri Suomalainen Ooppera Suomen Kansallisooppera
Innsbruck:	Ballhaus Kaiserliches und Königliches Hoftheater Komödienhaus Landestheater Stadttheater
Kassel:	Fürstliches Hoftheater Hoftheater Königliches Schauspiel Kassel Ottoneum Staatstheater Kassel

	Théâtre Royal
Kyjiv:	Kyjevs'kyj Deržavnyj Akademičnyj Teatr Opery ta Baletu imeni T. H. Ševcenka Teatr Russkoj Opery
København:	Danske Skueplads (Kongens Nytorv) Hofteater Kongelige Teater Nye Teater
Leipzig:	Altes Theater Carola-Theater Gewandhaus Kleines Haus Musikalische Komödie Neues Stadttheater Neues Theater Opernhaus auf dem Brühl Stadttheater Theater am Quandts Hof Theater am Rannstädter Tor Theater vor dem Grimma'schen Tor
Lemberg à L'viv	
Lisboa:	Casa de Opera Opera do Tejo Real Coliseu de Lisboa Recreios Wyttoyne Teatro do Bairro Alto Teatro Novo da Rua dos Condes Teatro de S Carlo Teatro de S Joao
Ljubljana:	Landestheater Slovensko Deželno Gledališče Ständisches Theater
London:	Adelphi Theatre Alhambra Theatre Cambridge Theatre Cliveden House Coliseum Covent Garden Daly's Theatre Dorset Garden Theatre Drury Lane Duke's Theatre English Opera House Gaiety Theatre Goodman's Fields Theatre

	King's Theatre in the Haymarket Lincoln's Inn Fields Theatre Little Theatre in the Haymarket London Hippodrome London Opera House Lyceum Lyric Theatre Mermaid Theatre Old Vic Olympic Theatre Opera Comique Palace Theatre Pantheon Prince's Theatre Princess's Theatre Queen's Theatre Regent Theatre Royalty Theatre Sadler's Wells Theatre Savoy Theatre Scala Theatre Stoll Theatre
L'viv:	Bol'shoj Teatr L'vivs'kyj Deržavnyj Teatr Opery ta Baletu L'vivs'kyj Opernyj Teatr Städtisches Theater Teatr Wielki Velykyj Teatr Opery ta Baletu
Madrid:	Alcázar Palacio Coliseo del Buen Retiro Palacio Real Sitio de Aranjuez Teatro del Buen Retiro Teatro de los Caños del Peral Teatro del Príncipe Teatro Lírico Teatro Pardiñas Teatro Real
Malta/Valletta	Manoel Theatre Royal Opera House Teatro Pubblico Teatro Real
Mannheim:	Hoftheater Nationaltheater
Milano:	Politeama Ceniselli Regio Ducale Salone Margherita Teatrino della Commedia

Teatro alla Scala (La Scala)
 Teatro della Cannobiana
 Teatro Carcano
 Teatro Dal Verme
 Teatro di Corte
 Teatro di S Radegonda
 Teatro Ducale
 Teatro Interinale
 Teatro Lentasio
 Teatro Lirico
 Teatro Manzoni
 Teatro Regio Ducale

Moskva:
 Bol'soj Teatr
 Kamernyj Opernyj Teatr
 Kreml'
 Moskovskaja Konservatorija
 Moskovskij Imperatorskij Teatr
 Opernaja Studija Bol'sogo Teatra
 Opernyj Teatr S. Mamontova
 Opernyj Teatr-Studija Stanislavskogo
 Teatr Forum
 Teatr Maddoksa (auch „Petrovsky“)
 Teatr Šeremet'ev
 Teatr Solodovnikov

München:
 Bayerische Hofoper
 Bayerische Staatsoper
 Cuvilliestheater
 Isartortheater
 Königliches Hof- und Nationaltheater
 Opernhaus am Salvatorplatz
 Prinzregententheater
 Residenztheater
 Staatstheater am Gärtnerplatz

Napoli:
 Nobile Accademia di Dame e Cavalieri
 Casino del vicere a Posillipo
 Convento S Chiara
 La Fenice
 Goldoni
 Monastero S Agnello Maggiore
 Palazzo Reale
 Politeama Napolitano
 Poveri di Gesu Cristo
 Real Teatro Mercadante
 Rossini
 Teatro dei Fiorentini
 Teatro S Bartolomeo
 Teatro S Carlo
 Teatro S Maria di Loreto

Teatro S Maria della Pieta dei Turchini
 Teatro S Onofrio a Capuana
 Teatro Nuovo
 Teatro della Pace
 Teatro del Real Fondo di Separazione
 Teatro di Corte
 Teatro di Foggia

New York:
 Academy of Music
 Astor Place Opera House
 Castle Garden Theatre
 City Center Theatre
 Italian Opera House
 John Street Theatre
 Manhattan Opera House
 Metropolitan Opera House
 Nassau Street Theatre
 New York City Opera
 Opera House
 Park Theatre

Nürnberg:
 Fechthaus
 Komödienhaus
 Opernhaus
 Stadttheater am Ring

Oslo:
 Christiana Teater
 Dramatiske Selskab
 Opéra Comique

Padova:
 Teatrino del Prato della Valle
 Teatro degli Obizzi
 Teatro dello Stallone
 Teatro Nuovo
 Teatro Verdi

Palermo:
 Anfiteatro Mangano
 Politeama Garibaldi
 Teatro Bellini
 Teatro Carolino
 Teatro della Corte del Pretore
 Teatro della Misericordia
 Teatro Marittimo
 Teatro Massimo
 Teatro S Cecilia
 Teatro S Ferdinando
 Teatro S Lucia
 Teatro Valguarnera

Paris:
 Académie d'Opéra
 Académie Royale de Musique (auch Opéra)
 Comédie-Italienne
 Foire Saint-Germain

Grande Ecurie Versailles
 Hôtel de Bourgogne
 Jeu de Paume du Bel Air
 Jeu de Paume de Béquet
 Louvre
 Opéra
 Opéra Bastille
 Opéra-Comique
 Palais Garnier
 Palais Royal
 Salle de la Belle Cheminée Fontainebleau
 Salle de l'Odéon
 Salle des Machines Palais des Tuileries
 Salle des Menus-Plaisirs
 Salle du Théâtre Historique
 Salle du Théâtre Lyrique
 Salle Favart
 Salle Feydeau
 Salle Le Peletier
 Salle Louvois
 Salle Olympique
 Salle Ventadour
 Théâtre Favart
 Théâtre Feydeau
 Théâtre de la Gaîté
 Théâtre des Italiens
 Théâtre de la Porte Saint-Martin
 Théâtre de la Porte Saint-Denis
 Théâtre de la Société Olympique
 Théâtre du Châtelet
 Théâtre-Lyrique
 Théâtre National
 Théâtre Royal de l'Opéra-Comique
 Varietés

Parma:
 Gran Teatro dei Farnese
 Nuovo Teatro Ducale
 Teatro del Collegio dei Nobili
 Teatro della (di) Corte
 Teatro Ducale
 Teatro Ponte d'Altaro
 Teatro inferiore
 Teatro della Racchetta
 Teatro Reggio
 Teatro Reinach
 Teatro di S Caterina
 Villa Douglas-Scotti

Philadelphia:
 American Academy of Music
 Chestnut Street Theatre

Grand Opera House
 Italian Opera House
 Metropolitan Opera House
 New Theatre
 Philadelphia Opera House
 Southwark Theatre

Piacenza:
 Nuovo Teatro Ducale
 Palazzo Gotico
 Palazzo Comunale
 Teatro del Collegio de' Nobili
 Teatro delle Saline
 Teatro di Piazza
 Teatro Ducale Piccolo

Pisa
 Arena Federighi
 Arena Garibaldi
 Palazzo dei Consoli del Mare
 Regio Teatro Nuovo
 Stanzone delle Commedie
 Teatro dei Nobili Fratelli Prini
 Teatro Diurno
 Teatro Nuovo
 Teatro Pubblico

Praha:
 Clam-Gallas Palast
 Comoedia-Haus
 Eggenberg-Schwarzenberg Palast
 Kleine Bühne
 Kolovrat palác
 Kotzen Opera
 Královské Zemské České Divadlo
 Národní Divadlo
 Neues Deutsches Theater
 Nová Scéna
 Nové České Divadlo
 Novoměstské Divadlo
 Nostitzsches Nationaltheater
 Nuovo Teatro
 Prozatímní Divadlo
 Regnard Haus
 Smetanovo Divadlo
 Sporck Residenz
 Ständetheater
 Thun Palast
 Tylovo Divadlo
 U Hybernů Klášter
 Wallenstein Palast

Reggio Emilia:
 Ariosto
 Politeama

Teatro Comunitativo
 Teatro Croppi
 Teatro delle Commedie
 Teatro 'dell'Illustrissimo Pubblico'
 Teatro Filodrammatico
 Teatro Municipale Valli
 Teatro Pubblico

Roma: Augusteo
 Clementino
 Palazzo Barberini
 Palazzo Colonna
 Palazzo Lancellotti
 Palazzo della Cancelleria
 Politeama Adriano
 Politeama Romano
 S Maria Maggiore
 Teatro Adriano
 Teatro alle Dame
 Teatro Alibert
 Teatro Apollo
 Teatro Argentina
 Teatro Cancelleria
 Teatro Capranica
 Teatro Costanzi
 Teatro delle Dame
 Teatro dell'Opera
 Teatro di Macerata
 Teatro Drammatico Nazionale
 Teatro Eretenio
 Teatro Granari
 Teatro Manzoni
 Teatro Ornani
 Teatro Pace
 Teatro Pallacorda di Firenze
 Teatro Pioli
 Teatro Reale dell'Opera
 Teatro Sant'Angelo
 Teatro Saponari
 Teatro SS Apostoli
 Teatro Tordinona
 Teatro Valle

Salzburg: Benediktiner Gymnasium
 Festspielhaus
 Fürstbischöfliches Hoftheater
 Heckentheater
 Kaiserlich Königliches Nationaltheater
 Landestheater
 Marionetten-Theater

Mozarteum
 Stadttheater
 Steintheater Hellbrunn

Sankt
 Peterburg: Aleksandrinskij Teatr
 Bol'soj Kamennyj Teatr (auch Bol'soj Teatr)
 Derevjannyj Teatr
 Gostinnyj dvor
 Malyj Derevjannyj Teatr
 Malyj Opernyj Teatr
 Malyj Teatr
 Mariinskij Teatr
 Narodnyj Dom
 Opernaja Studija Konservatorii
 Peterburgskaja Konservatorija
 Teatr Ėrmitaž
 Teatr imeni S. M. Kirova
 Teatr Kamennyj Ostrov
 Teatr Muzykal'noj Dramy
 Vol'nyj Teatr

Seville: Anfiteatro
 Teatro Cómico
 Teatro de S Eloy
 Teatro de S Fernando

Spoletto: Teatro Cajo Melisso
 Teatro Lirico Sperimentale
 Teatro Nobile
 Teatro Nuovo

Stockholm: Bollhuset
 Mindre Teatern
 Nya Svenska Teatern
 Oscarsteatern

Stuttgart: Hoftheater
 Großes Haus
 Kleines Haus
 Kleines Schauspielhaus auf der Planie
 Komödienhaus
 Lusthaus
 Schloßtheater Ludwigsburg
 Württembergisches Staatstheater

Torino: Palazzo di S Giovanni - Salone delle Feste
 Politeama Chiarella
 Teatro Carignano
 Teatro Nazionale
 Teatro Regio
 Teatro Scribe
 Teatro di Torino
 Teatro Trincotto

	Teatro Vittorio Emanuele
Treviso:	Teatro Nuovo
Trieste:	Politeama Rossetti Teatro Comunale Teatro Comunale Giuseppe Verdi Teatro Grande Teatro Nuovo Teatro S Lorenzo Teatro di S Pietro
Valencia:	Botiga de la Balda Casa de la Cofradía de Zapateros Teatro Cómico Teatro de l'Olivera Teatro Principal Teatro Público
Valletta ® Malta	
Venezia:	La Fenice Palazzo del Doge Palazzo Mocenigo Teatro ai Soloni Teatro Filarmonico Teatro Giustiniani Teatro S Angelo Teatro S Benedetto Teatro S Cassiano Teatro S Fantino Teatro S Giovanni Grisostomo Teatro S Girolamo Teatro S Luca Teatro S Moisè Teatro S Salvador Teatro S Samuele Teatro S Stefano Teatro S Zanipolo Teatro SS Giovanni e Paolo Teatro di Apollo Teatro Goldoni Teatro Grimani Teatro Novissimo Teatro Sant'Apollinare Teatro Vendramin
Vicenza:	Politeama Comunale Teatro Castelli Teatro Diurno in Campo Marzio

	Teatro Eretenio Teatro delle Garzerie Teatro delle Grazie Teatro Nuovo Teatro Olimpico Teatro di Piazza Teatro Verdi
Warszawa:	Komedia Muzyczna Państwowa Operetka Teatr Królewski Teatr Letni Teatr Narodowy Teatr Nowości Teatr Nowy Teatr Wielki Teatr Rozmaitości Warszawska Opera Kameralna
Wien:	Burgtheater Carltheater Favorita Großer und Kleiner Redoutensaal (Hofburg) Hofgarten Hofkapelle Hofoper Hoftheater Kärntnertheater Landstraßer Theater Komische Oper am Schottentor Laxenburg Musikvereinssaal Nationaltheater Palais Schwarzenburg Raimundtheater Ring-Theater am Schottentor Schloß Schönbrunn Staatsoper Städtische Volksoper Theater an der Wien Theater auf der Wieden Theater in der Josefstadt Theater in der Leopoldstadt Wiener Kammeroper Wiener Volkstheater
Wrocław:	Opera Dolnośląska Operetka Dolnośląska

Städtisches Theater
Zwinger

Zagreb: Hrvatsko Narodno Kazalište

(Version: 1.00e)