

Citing Musical Compositions and Interpretations within Bibliographies

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Now

BIB_TE_X designed for written (scientific) documents.■

@AUDIO, @MUSIC, @PERFORMANCE \Leftarrow biblatex package, but processed as @MISC entries.■

You can refine these types, but nothing about standard definitions.

Viewing a score as a book?

A **book** is identified by an *author* or *editor*, a *title*, a *publisher* and a *year of publication*.■

For a musician, the year information about a musical work is either its *composition's* date, or its *first performance's* date.■

Very often, a musical work is publicly available long after the first performance.■Orchestral material available on hire.■

Multi-version.

The Rite of Spring — I. Stravinsky

Comp. d.	Other information	Pub. d.
1913	Facsimile of the autograph full score.	1922
1921	1st printing, ERM	1922
1929	Reprint with corrections	1933
1943	<i>Sacrificial Dance's</i> Revision.	1945
1947	Corrected w.r.t. 1929 score, not inc. 1943's.	1948
1965	1947 version, with some minor corrections.	
	Soviet edition with corrections w.r.t. the 1947 v.	1965
1967	Final version built out the 1947 version.	
	Rev. v. and reduced orchestration (controversial).	1974
	<i>Kalmus'</i> new edition, with minor corrections.	2000

Author *and* editor?

Numerous examples, for numerous reasons.■

Unfinished works, finalised (*Gustav Mahler's 10th Symphony*).■

New music, considered immature at that time (*Modest Musorgsky's Boris Godunov*).■

Re-authentication (*Anton Bruckner's symphonies*).■

Reconstruction of complete versions (*Handel's Messiah*).

Example: Mahler's 10th Symphony

- 1911 G. Mahler's death.
- 1924 1st and 3rd mov. by Franz Schalk, 3rd mov. orchestrated by Ernst Křenek.
- 1949 First realisation of Clinton A. Carpenter.
- 1964 Deryck Cooke's Version I premiered.
- 1965 Final version by Joseph Hume Wheeler, after four iterations.
- 1976 D. Cooke's Version II premiered in 1972, published in 1976.
- 1983 First performance of C. Carpenter's second version, ready in 1966.
- 1989 D. Cooke III: minor changes from his two collaborators.
- 1994 Remo Mazzeti goes ahead with J. Wheeler's version.
- 2001 New completion by Rudolf Barshai.
- 2007 Version of Nicola Samale et Giuseppe Mazzuca commercially released.
- 2010 Yoel H. Gamzou's version, started in 2003, premiered.

Recording

Important date \implies recording's.■

Media type:■

Krzysztof PENDERECKI (1933–): *Kosmogonia / De natura sonoris II / Anaklasis / Fluorescences*.
Andrzej Markovski, . . . Vinyl, 1973.

Several works. . .

. . . from the same composer \Leftarrow separated by '/'.

Written by *several composers* \Leftarrow successive informations about composers separated by '//':

Mikołaj GÓRECKI (1971–): *Nokturn na orkiestrę / Concerto Notturmo. . . . // Henryk Mikołaj GÓRECKI (1933-2010): Szeroka woda, op. 39 /* Kaja Danczowska, skrzypce; . . . 2012. DUX 0924, CD.

New types

```
@SCORE{chopin1830,  
  AUTHOR {Fryderyk Chopin},  
  TITLE = {Koncert f-moll op.~21 na fortepian i orkiestrę},  
  NOTE = {Wersja Koncertowa},  
  COMPLETER = {Jan Ekier},  
  COMPLETERTYPE = {editor},  
  PUBLISHER = {Wydanie narodowe, PWM},  
  SERIES = {B}, NUMBER = 34,  
  ADDRESS = {Warszawa},  
  RELEASEYEAR = 2005,  
  YEAR = 1830,  
  LANGUAGE = polish}
```

New fields

COMPLETER, rather than EDITOR.■

COMPLETER \Leftarrow person names, separated by 'and'.■

Usable in order relations.■

More information in COMPLETERTYPE.■

YEAR vs RELEASEYEAR.

New fields (con'd)

For @RECORDING \Leftarrow PERFORMER (no precise format),
MEDIATYPE.■

YEAR and RELEASEYEAR.

MI~~B~~ibT~~E~~X

Easy to implement some checking procedures, e.g., allowed values for the MEDIATYPE field.■

Already implemented \Leftarrow putting the dates after the first occurrence of an author or editor,■ by looking into a XML file.

Already designed/not yet

Adding new fields \implies easy.■

Adding new syntax \Leftarrow not obvious ('/', '//').■

Cross references \implies multiple recordings of a work.

News about MIBibT_EX

Unicode-compliant \Leftarrow done.■

Cross references \Leftarrow in revision.

Conclusion

Presently, you can find many discographies, many lists of scores, some advice for displaying them, ■

but there is no standard organisation. I plan to propose a complete one, with its implementation.