



RDA and Music: an Overview of the Differences from AACR2

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STRUCTURE OF RDA

DESCRIPTION

CHOICE OF ACCESS POINTS

UNIFORM TITLES

GLOSSARY



Attention!

- This presentation was prepared before the RDA Toolkit was launched on June 23, 2010
- Sources:
 - Final draft of RDA released in Nov. 2008
 - JSC, Minutes of March 2009 meeting
 - JSC documents
 - E-mail correspondence with LAC and Adam L. Schiff
- The emphasis of the presentation is on changes that affect music specifically.

R | D | A

RESOURCE DESCRIPTION & ACCESS

STRUCTURE OF RDA

Structure of RDA

- Introduction
- Attributes
- Relationships
- Appendices (12)
 - capitalization
 - abbreviations
 - initial articles
 - record syntaxes
 - relationships designators (controlled vocabulary)
 - etc.
- Glossary

Structure of AACR2 and RDA

AACR2	RDA
<p>Part 1: Description</p> <ul style="list-style-type: none">▪ 13 chapters, chiefly by class of material▪ By ISBD area within each chapter <p>Part 2: Headings, uniform titles and references</p>	<p>Sections 1-4: Attributes of FRBR/FRAD entities</p> <ul style="list-style-type: none">▪ Manifestations and items▪ Works and expressions▪ Person, families and corporate bodies▪ Concepts, objects, events and places <p>Sections 5-10: Relationships</p>



DESCRIPTION



Sources of information

- Instructions were generalized for 3 categories of resources:
 - Resources consisting of leaves, sheets, or cards (or images of leaves, sheets, or cards)
 - Source: title page, title sheet, or title card (or image thereof)
 - No exception for “list” title pages in the case of notated music 
 - Resources consisting of moving images
 - Other resources (including discs)
 - Source: a label bearing a title that is permanently printed on or affixed to the resource or embedded metadata in textual form that contains a title
 - No option to choose another source if it furnishes a collective title and the label or the metadata do not

GMD

- Replaced by 3 elements:
 - Content type (MARC tag 336)

Categorization reflecting the fundamental form of communication in which the content is expressed and the human sense through which it is intended to be perceived
 - Media type (MARC tag 337)

Categorization reflecting the general type of intermediation device required to view, play, run, etc., the content of a resource
 - Carrier type (MARC tag 338)

Categorization reflecting the format of the storage medium and housing of a carrier in combination with the type of intermediation device required to view, play, run, etc., the content of a resource

Examples

	AACR2	RDA		
	GMD	Content	Media (optional)	Carrier
Compact disc	sound recording	performed music	audio	audio disc
Streaming audio files	electronic resource	performed music	computer	online resource
Score (printed)	music	notated music	unmediated	volume
Score (microfiches)	microform	notated music	microform	microfiche
Hybrid disc (CD/DVD video)	sound recording or videorecording	performed music two-dimensional moving image	audio video	audio disc videodisc

MARC example

Dual disc (audio CD on one side and video DVD on the other side) with lyrics on container insert

(Source: MARC Proposal no. 2009-01/2)

AACR2

```
110 2# $a System of a Down (Musical group)
245 $c Hypnotize $h [sound recording] / $c System
of a Down.
```

RDA

```
110 2# $a System of a Down (Musical group)
245 10 $a Hypnotize / $c System of a Down.
336 ## $a performed music $2 rdacontent
336 ## $a two-dimensional moving image
      $2 rdacontent
336 ## $a text $2 rdacontent $3 liner notes
```

MARC example 2

```
337 ## $a audio $2 rdamedia
337 ## $a video $2 rdamedia
337 ## $a unmediated $2 rdamedia $3 liner notes
338 ## $a audio disc $2 rdacarrier
338 ## $a videodisc $2 rdacarrier
338 ## $a sheet $2 rdacarrier $3 liner notes
```

Edition statement

- Encompasses elements relating to the format of music which were scattered over various areas in AACR2
 - Musical presentation statements
 - E.g.: Score and parts
 - Statements of responsibility relating to the format of music
 - E.g.: vocal score by Michael Tillett
- Voice range statements are explicitly mentioned
 - Previously only mentioned in LCRIs
 - E.g.: High voice

MARC examples

AACR2

245 \$c Michael Tippett ;
words written and
compiled by the
composer ; vocal score
by Michael Tillett ;
deutsche Übersetzung,
Ken Bartlett.

RDA

245 \$c Michael Tippett ;
words written and
compiled by the
composer ; deutsche
Übersetzung, Ken
Bartlett.

250 \$a Vocal score /
\$b by Michael Tillett.

MARC examples 2

AACR2

254 \$a Score and parts.

250 \$a High voice.

[Per LCRIS]

RDA

250 \$a Score and parts.

250 \$a High voice.

Physical description of notated music

- Definition of score modified
 - **Graphical, symbolic, or word-based** musical notation representing the sounds of all the parts of an ensemble or **a work for solo performer or electronic media**. Do not confuse with Part.
- Some terms are no longer used
 - v. of music, p. of music, leaves of music
 - Replaced with: Score
 - Close score
 - Replaced with: Condensed score? 
 - Miniature score
 - Replaced with: Study score

Physical description of notated music 2

- Extent of the reproduction and of the original are combined when the format of the reproduction parallels a print, manuscript, or graphic counterpart (microforms and electronic resources)
 - E.g.: 3 microfiches (1 score (118 pages))
- New elements:
 - Base material (e.g.: parchment)
 - Layout of tactile musical notation (e.g.: bar by bar)



MARC examples

AACR2

300 \$a 205 p. of music

300 \$a xii p., 55 p. of music

300 \$a 1 miniature score (11 p.)

300 \$a 3 microfiches

300 \$a 1 score (iv, 46 p.)

RDA

300 \$a **1 score** (205 pages)

300 \$a **1 score** (xii, 55 pages)

300 \$a 1 **study score** (11 pages)

300 \$a 3 microfiches (**1 score (118 pages)**)

300 \$a **1 online resource** (1 score ((iv, 46 pages)))



Physical description of sound recordings

- Most terms for types of carriers used in the extent are modified
 - audio cartridge (instead of: sound cartridge)
 - audio disc (instead of: sound disc)
 - audio roll (instead of: [name of instrument] roll)
 - audiocassette (instead of: sound cassette)
 - audiotape reel (instead of: sound tape reel)
 - sound-track reel (instead of: sound track film reel [or cassette, etc.])
- New term
 - audio cylinder

Physical description of sound recordings 2

- Some details are given even if they are standard for the type of resource 
 - Playing speed of digital discs and analog tape cassettes (i.e. 1.4 m/s and 4.75 cm)
 - Groove characteristic of analog discs (e.g.: microgroove)
 - Tape configuration (i.e. the number of tracks on an audiotape)
 - Dimensions of cartridges and cassettes (including the width of the tape)
- Playing speed of analog tapes is recorded in centimetres per second
 - RDA gives the option to use inches per second

Physical description of sound recordings 3

- Configuration of playback channels
 - terms mono and stereo are not treated as abbreviations (no periods)
 - new term: surround 
- “Recording and reproduction characteristics” becomes “Special playback characteristics”
 - List of terms is expanded (e.g.: Dolby, NAB standard)
- Metric units are used for dimensions
 - RDA gives the option to use another system of measure
- No prescribed format for duration. E.g.:
 - 17 min.
 - 16:00

Physical description of sound recordings 4

- New elements:
 - Base material (e.g.: paper, vinyl)
 - Generation of audio recording (e.g.: master tape)
 - File type (e.g.: audio file)
 - Encoding format (e.g.: CD audio, DVD audio, MP3, SACD)



MARC examples

AACR2

Compact disc:

300 \$a 1 sound disc :
\$b digital ; \$c 4 3/4
in.

Hybrid SACD:

*[AACR2 doesn't address
SACDs specifically]*

RDA

300 \$a 1 **audio** disc :
\$b digital, **1.4 m/s, CD
audio** ; \$c **12 cm**

300 \$a 1 **audio** disc :
\$b digital, **1.4 m/s,
stereo, surround,
SACD** ; \$c **12 cm**

MARC examples 2

AACR2

LP record:

300 \$a 1 sound disc :
\$b analog, 33 1/3 rpm ;
\$c 12 in.

Audiocassette:

300 \$a 1 sound cassette :
\$b analog.

RDA

300 \$a 1 **audio** disc :
\$b analog, 33 1/3 rpm,
microgroove ; \$c **30 cm.**

300 \$a 1 **audiocassette** :
\$b analog, **4.75 cm/s**,
4 track ; \$c **10 × 7 cm**,
4 mm tape.

Notes

- Notes on content become elements. E.g.:
 - Nature of the content
 - Place and date of capture
 - Language of the content
 - Form of musical notation
 - Format of notated music
 - Medium of performance of musical content
 - Duration
 - Performer, narrator, and/or presenter
- All elements relating to content are not recorded as notes
 - Element Format of notated music (part, score, vocal score, etc.) is recorded as a code in field 008/20

Note on medium of performance

- The limit of 11 instruments for chamber music in AACR2 has been lifted in RDA.



Place and date of capture

- Element is divided in two sub-elements:
 - Place of capture (518 \$p)
 - Date of capture (518 \$d)
- A specific format is prescribed for the date, i.e. "year, month, day, hour". E.g.:
 - 2002 September 13

MARC example

AACR2

518 \$a Recorded 25th-28th
and 31st May and 25th
Sept., 1954 in Kingsway
Hall, London.

RDA

518 \$d 1954 May 25-28, 31
\$d 1954 September 25
\$p Kingsway Hall,
London. 

Publishers' numbers

- Recording only the first number and the last number when there are more than 3 numbers for individual parts is optional
- When the alternative to record only the first number and the last number is applied to publishers' numbers and plate numbers for notated music, letters preceding or following numbers are no longer omitted
 - E.g.:
UE 19541-UE 19543
not
UE 19541-19543

MARC examples

AACR2

028 20 \$a UE 19541
 \$b Universal Edition
028 20 \$a UE 19542
 \$b Universal Edition
028 20 \$a UE 19543
 \$b Universal Edition

500 ## \$a Pl. no.: UE
 19541-19543.

RDA

028 2**2** \$a UE 19541
 \$b Universal Edition
028 2**2** \$a UE 19542
 \$b Universal Edition
028 2**2** \$a UE 19543
 \$b Universal Edition

MARC examples 2

AACR2

028 20 \$a UE 19541
 \$b Universal Edition
028 20 \$a UE 19542
 \$b Universal Edition
028 20 \$a UE 19543
 \$b Universal Edition

500 ## \$a Pl. no.: UE
 19541-19543.

RDA (Alternative)

028 20 \$a UE 19541
 \$b Universal Edition
028 20 \$a UE 19542
 \$b Universal Edition
028 20 \$a UE 19543
 \$b Universal Edition

500 ## \$a UE 19541-**UE**
 19543. 



CHOICE OF ACCESS POINTS



New terminology

RDA

- Authorized access point
- Compilation
- Variant access point

AACR2

- Heading
- Collection
- Reference



Adaptations

- 4 of the 5 categories of works are not new compared to AACR2
 - Arrangements described as freely transcribed, based on, etc., and other arrangements incorporating new material
 - Works merely based on other music are covered by this category and are not specifically mentioned
 - Paraphrases of various works or of the general style of another composer
 - Arrangements in which the harmony or musical style of the original has been changed
 - Any other distinct alteration of another musical work

Adaptations 2

- New category
 - Performances of musical works involving substantial creative responsibility for adaptation, improvisation, etc., on the part of the performer or performers
 - E.g.: Jazz performances of pop standards
 - Applies to individual works as well as to compilations
 - In these cases, the composer of the original work is no longer considered as the creator, but the performer is, as adapter 

Librettos

- The option to treat librettos as musical works (i.e. to enter them under the heading for the composer) was deleted; only the authors can be considered as the creators
- It will be possible to use the access points authorized by the alternative rule at 21.28B1 and by 25.35E1 as variant access points

Librettos and cadenzas

- New instructions on variant access points
 - For librettos, using the access point for the musical work. E.g.:
 - Verdi, Giuseppe, 1813-1901. Ernani. Libretto. English
Authorized access point for the work: Piave, Francesco Maria, 1810-1876. Ernani. English
 - For cadenzas, using the access point for the musical work for which the cadenza was written. E.g.:
 - Beethoven, Ludwig van, 1770-1827. Concertos, piano, orchestra, no. 3-4. Cadenzas (Schumann)
Authorized access point for the work: Schumann, Clara, 1819-1896. Cadenzen zu Beethoven's Clavier-Concerten



UNIFORM TITLES



New terminology

RDA

- Authorized access point representing a work
- Preferred title
- Conventional collective title
- Non-distinctive title
- Distinctive title
- No term for the title portion of an authorized access point for a work

AACR2

- Main entry, Name-title added entry or Uniform title
- Uniform title (minus additions)
- Collective uniform title
- No formal equivalent
- No formal equivalent

Identifying elements for works and expressions : examples

Work

- Title of a musical work
- Form of work
- Date of work
- Place of origin of the work
- Other distinguishing characteristic of the work
- Medium of performance
- Numeric designation of a musical work
- Key

Expression

- Content type
- Date of expression
- Language of expression
- Other distinguishing characteristic of the expression of a musical work

Identifying elements for works and expressions 2

- Additional elements recorded to distinguish works and expressions may be recorded as elements, as additions to access points or as both

Identifying elements for works and expressions 3

- Examples:

100 1# \$a Beethoven, Ludwig van, \$d 1770-1827. \$t Sonatas,
\$m piano, \$n no. 14, op. 27, no. 2, \$r C# minor

100 1# \$a Beethoven, Ludwig van, \$d 1770-1827. \$t Sonatas
382 ## \$a piano
383 ## \$a no. 14, \$b op. 27, no. 2
384 ## \$a C# minor

100 1# \$a Beethoven, Ludwig van, \$d 1770-1827. \$t Sonatas,
\$m piano, \$n no. 14, op. 27, no. 2, \$r C# minor
382 ## \$a piano
383 ## \$a no. 14, \$b op. 27, no. 2
384 ## \$a C# minor

Identifying elements for works and expressions 4

- Examples:

100 1# \$a Mahler, Gustav, \$d 1860-1911. \$t Symphonies,
\$n no. 2, \$r C minor

382 ## \$a soprano \$a alto \$a mixed voices \$a orchestra

383 ## \$a no. 2

384 ## \$a C minor

046 ## \$k 1971

100 1# \$a Hovhaness, Alan, \$d 1911-2000. \$t Island of
Mysterious Bells

382 ## \$a harps (4)

383 ## \$b op. 244

Fewer abbreviations

AACR2

acc.

arr.

unacc.

But:

op.

n., no, no., Nr., etc.

BWV, D., K., RV, etc.

RDA

accompaniment

arranged

unaccompanied

op.

n., no, no., Nr., etc.

BWV, D., K., RV, etc.



Modifications to the title

- When a preferred title consists solely of the name of one type of composition, RDA instructs to record the accepted form of name in the language preferred by the agency, if there is one
 - RDA doesn't require that the form be the same or a cognate in English, French, German and Italian
- The exception for trio sonatas has been eliminated
 - The term “Trio sonata(s)” is no longer substituted to the original title given by the composer, which is now chosen as the preferred title (e.g.: Sonatas, Trios)

MARC examples

AACR2

100 \$t Gesänge, \$n op. 9.

100 \$t Pezzi, \$m string
quartet; \$o arr.

100 \$t Mouvement,
\$m organ.

100 \$t Trio sonatas,
\$m oboe, violin,
continuo, \$r D major.

RDA

100 \$t **Songs**, \$n op. 9.

100 \$t **Pieces**, \$m string
quartet; \$o **arranged**.

100 \$t **Movement**,
\$m organ.

100 \$t **Sonatas**, \$m oboe,
violin, continuo, \$r D
major. 

Medium of performance

- No longer limited to 3 elements
- Terms for groups of instruments or solo voices are used only for:
 - Standard combinations in chamber music (e.g.: piano, strings; string quartet)
 - Accompanying ensembles
 - Cases where specific instruments or voices are not indicated by the composer
- Terms “unaccompanied” and “[name of instrument] accompaniment” for songs, lieder, etc., are used with conventional collective titles only (error?)

MARC examples

AACR2

100 \$t Sextet, \$m piano,
winds, strings.

100 \$t Quartets, \$m mixed
solo voices, piano,
\$n op. 31.

100 \$t Concertos,
\$m woodwinds, harp,
orchestra.

RDA

100 \$t Sextet, \$m **piano,**
flute, clarinet, horn,
violin, violoncello.

100 \$t Quartets,
\$m **soprano, alto, tenor,**
bass, piano, \$n op. 31.

100 \$t Concertos,
\$m **flute, oboe,**
clarinet, bassoon, harp,
orchestra.

Medium of performance 2

- Instructions on indeterminate medium have been developed
 - One family of instruments, collective term, etc.
 - E.g.: plucked instrument, chordal instrument
 - Range or general type of instrument or voice
 - E.g.: low instrument, male voice
 - Some instruments, etc., unspecified
 - E.g.: unspecified instrument
 - Number of parts or voices
 - E.g.: voices (3)
 - Medium unspecified
 - E.g.: unspecified

Numeric designation

- New instruction for works in a consecutively numbered series that have different forms of numeric designation, or different words introducing the number. E.g.:
 - “First set of songs” and “Second book of songs”
- RDA allows recording any numeric designation as an element, even for distinctive titles, although priority is given to thematic index numbers in authorized access points

Key

- Distinction between pre-twentieth century and post-nineteenth century works was removed
- Recorded if :
 - it is commonly identified in reference sources
 - it appears in the composer's original title or the title proper of the first manifestation
 - it is apparent from the resource described (unless it is known to be transposed in the resource)

Access points for expressions

- RDA provides for formulating unique access points in order to distinguish various expressions of a work. 

E.g.:

Nacht in Venedig (Korngold and Marischka).

\$h Notated music

Nacht in Venedig (Korngold and Marischka).

\$h Performed music. \$f 1954

version conducted by Otto Ackermann

Nacht in Venedig (Korngold and Marischka).

\$h Performed music. \$f 1967

version conducted by Franz Allers

Nacht in Venedig (Märzendorfer). \$h Notated music

Compilations by a single composer

- Categories remain the same, i.e.
 - Complete works
 - Works of various types for one broad medium
 - Works of various types for one specific medium
 - Works of one type for one specific medium or various media
- Conventional collective titles may be used if the compilation consists of 2 or more works (rather than 3 or more)
- For incomplete compilations
 - Access point for each of the works
 - Alternative: conventional collective title followed by “Selections” instead of (or in addition to) access points for the works
 - “Selections” replaced with “Works. Selections”

MARC examples

AACR2

100 1# \$a Schubert,
Franz, \$d 1797-1828.
240 10 \$a Symphonies,
\$n D. 200, \$r D major
245 10 \$a Two symphonies
\$h [sound recording] /
\$c Franz Schubert.
700 12 \$a Schubert,
Franz, \$d 1797-1828.
\$t Symphonies, \$n D.
485, \$r B \flat major.

RDA

100 1# \$a Schubert,
Franz, \$d 1797-1828.
245 10 \$a Two symphonies
/ \$c Franz Schubert.
**700 12 \$a Schubert,
Franz, \$d 1797-1828.
\$t Symphonies, \$n D.
200, \$r D major.**
700 12 \$a Schubert,
Franz, \$d 1797-1828.
\$t Symphonies, \$n D.
485, \$r B \flat major.

MARC examples 2

AACR2

100 1# \$a Schubert,
Franz, \$d 1797-1828.
240 10 \$a Symphonies,
\$n D. 200, \$r D major
245 10 \$a Two symphonies
\$h [sound recording] /
\$c Franz Schubert.
700 12 \$a Schubert,
Franz, \$d 1797-1828.
\$t Symphonies, \$n D.
485, \$r B \flat major.

RDA (Alternative)

100 1# \$a Schubert,
Franz, \$d 1797-1828.
**240 10 \$a Symphonies.
\$k Selections**
245 10 \$a Two symphonies
/ \$c Franz Schubert.

MARC examples 3

AACR2

100 1# \$a Schubert,
Franz, \$d 1797-1828.
240 10 \$a Symphonies,
\$n D. 200, \$r D major
245 10 \$a Two symphonies
\$h [sound recording] /
\$c Franz Schubert.
700 12 \$a Schubert,
Franz, \$d 1797-1828.
\$t Symphonies, \$n D.
485, \$r B \flat major.

RDA (Alternative)

100 1# \$a Schubert, Franz,
\$d 1797-1828.
**240 10 \$a Symphonies.
\$k Selections**
245 10 \$a Two symphonies /
\$c Franz Schubert.
**700 12 \$a Schubert, Franz,
\$d 1797-1828.
\$t Symphonies, \$n D. 200,
\$r D major.**
700 12 \$a Schubert, Franz,
\$d 1797-1828.
\$t Symphonies, \$n D. 485,
\$r B \flat major.

Compilations by various composers

- RDA doesn't include instructions equivalent to AACR2 21.23C1 and 21.23D1 a) which allow compilations to be entered under a principal performer, even if his/her responsibility doesn't go beyond that of mere performance, execution, etc.
- Performers can be part of the authorized access point for a compilation only if they are the creators, i.e.
 - if the compilation results from the collective activity of a performing group as a whole where the responsibility of the group goes beyond that of mere performance, execution, etc.
 - if the performer is the adapter of the work

MARC examples

AACR2

110 2# \$a Quintet Cuesta.
245 10 \$a Wind quintets
\$h [sound recording] /
\$c Arnold Schoenberg,
Robert Gerhard.

RDA

245 00 \$a Wind quintets /
\$c Arnold Schoenberg,
Robert Gerhard.
710 2# \$a Quintet Cuesta.

MARC examples 2

AACR2

100 1# \$a Lang, K. D.,
\$d 1961-
245 10 \$a Hymns of the
49th parallel \$h [sound
recording] / \$c K.D.
Lang.

*Songs by various
composers sung by K.D.
Lang.*

RDA

245 00 \$a Hymns of the
49th parallel / \$c K.D.
Lang.
700 1# \$a Lang, K. D.,
\$d 1961-

Glossary: modified definitions

- Chorus score
 - A score of a work **for solo voices and chorus** showing only the parts for chorus, **at least in those portions of the work in which the chorus sings**, with the **instrumental** accompaniment either arranged for one **or two** keyboard instruments or omitted.
- Score
 - **Graphical, symbolic, or word-based** musical notation representing the sounds of all the parts of an ensemble or **a work for solo performer or electronic media**. Do not confuse with Part.

Glossary: modified definitions 2

- Vocal score
 - A score showing all vocal parts, with accompaniment arranged for one **or two** keyboard instruments. **[no mention that the accompaniment might be omitted]**

Glossary: new definitions

- Format of notated music
 - The musical or physical layout of the content of a resource that is presented in the form of musical notation.
- Distinctive title 
 - In the context of musical works, a title that is not just a form or musical genre, tempo indication, a number of performers, or a type of liturgical text.

Glossary: new definitions 2

- Type of composition
 - A form, a genre, or a generic term used frequently by different composers (e.g., capriccio, concerto, intermezzo, Magnificat, mass, movement, muziek, nocturne, requiem, Stück, symphony, suite, Te Deum, trio sonata). **[excerpted from AACR2 rule 25.27A, footnote 10]**

Thanks

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QUESTIONS?



RDA AND MUSIC: AN OVERVIEW OF THE DIFFERENCES FROM AACR2

EXAMPLES OF AACR2 AND RDA RECORDS FOR A SCORE AND A MUSIC SOUND RECORDING

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June 29, 2010

Remarks:

- Library of Congress rule interpretations and practices were followed when creating the AACR2 records.
- The RDA records were created based on the assumption that, when RDA would be first implemented:
 - the implementation scenario would be either scenario 2 or 3, i.e. with multiple Group 1 entities (work, expression, manifestation and item) being described in a single record;
 - ISBD would be used as the display format;
 - MARC 21 would be used as the encoding format.
- The Full draft of RDA, made available in November 2008, was used to create the RDA records.
- Only elements that would be stored in bibliographic records in a scenario 2 or 3 implementation of RDA have been included in the RDA records. For demonstration purposes, all relevant elements have been included whenever MARC 21 provided a way to encode them, either as character strings or as codes. Not all elements are core elements in RDA, though. One must therefore keep in mind that the national libraries might decide, when implementing RDA, to not always include those elements that are not core in their records.

W. A. MOZART

Sinfonie in G

»Nr. 27«

Symphony in G major

»No. 27«

KV 199 (161^b)

Herausgegeben von / Edited by
Hermann Beck

Urtext der Neuen Mozart-Ausgabe
Urtext of the New Mozart Edition

Partitur / Score



Bärenreiter Kassel · Basel · London · New York · Prag
BA 4745

MOZART

B Ä R E N R E I T E R U R T E X T

Sinfonie in G

»Nr. 27«

Symphony in G major

»No. 27«

KV 199 (161^b)

Partitur / Score



Bärenreiter

ZUR EDITION

Berichtigungen und Ergänzungen des Herausgebers sind im Notentext typographisch gekennzeichnet, und zwar: Buchstaben (Worte, dynamische Zeichen, tr-Zeichen) und Ziffern durch kursive Typen; Hauptnoten, Akzidenzen vor Hauptnoten, Striche, Punkte, Fermatas, Ornamente und kleinere Pausenwerte (Halbe, Viertel etc.) durch Kleinstich; Bogen durch Strichelung; Vorschlags- und Ziernoten, Schlüssel sowie Akzidenzen vor Vorschlags- und Ziernoten durch eckige Klammern. Ziffern zur Zusammenfassung von Triolen, Sextolen etc. sind stets kursiv gestochen, die ergänzten in kleinerer Type. In der Vorlage irrtümlich oder aus Schreibbequemlichkeit ausgelassene Ganztaktpausen werden stillschweigend ergänzt. Mozart notiert einzeln stehende Ictel, 32tel etc. stets durchstrichen (das heißt $\frac{3}{2}$ statt $\frac{3}{4}$), bei Vorschlägen ist somit eine Unterscheidung hinsichtlich kurzer oder langer Ausführung nicht möglich. Die vorliegende Ausgabe verwendet in all diesen Fällen grundsätzlich die moderne Umschrift $\frac{3}{4}$, $\frac{3}{8}$ etc., soll ein derart wiedergebener Vorschlag als „kurz“ gelten, wird dies durch den Zusatz „ $\frac{3}{4}$ “ über dem betreffenden Vorschlag angedeutet. Fehlende Bogen von Vorschlagsnote bzw. -notengruppen zur Hauptnote sowie zu Nachschlagsnoten, ebenso Artikulationszeichen bei Ziernoten werden grundsätzlich ohne Kennzeichnung ergänzt.

ORCHESTRA

Flauto I, II; Corno I, II; Archi

Aufführungsdauer / Duration: ca. 20 min.

Zu vorliegender Ausgabe sind eine Studienpartitur (TP 73) sowie das Aufführungsmaterial (BA 4745) erhältlich.
A study score (TP 73) is available for this work as well as the complete performance material (BA 4745).

Die in Anführungszeichen gesetzte Nummernangabe nach dem Titel bezieht sich auf die erste kritische Gesamtausgabe der Werke Mozarts. Obwohl diese Nummerierung überholt ist und in der Neuen Mozart-Ausgabe keine Verwendung findet, ist sie dennoch in Katalogen, Konzertprogrammen und bei Publikationen der CD-Industrie in Gebrauch.

Urtextausgabe aus: *Wolfgang Amadeus Mozart, Neue Ausgabe sämtlicher Werke*, in Verbindung mit den Mozartschülern Augsburg, Salzburg und Wien herausgegeben von der Internationalen Stiftung Mozarteum Salzburg, Serie IV, Werkgruppe II: *Sinfonien*, Band 4 (BA 4522), vorgelegt von Hermann Beck.

Urtext Edition taken from: *Wolfgang Amadeus Mozart, Neue Ausgabe sämtlicher Werke*, issued by the International Stiftung Mozarteum Salzburg in association with the Mozart cities of Augsburg, Salzburg and Vienna, Series IV, Category II: *Symphonies*, Volume 4 (BA 4522), edited by Hermann Beck.

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ISMN M-006-45315-7

EDITORIAL NOTE

Editorial corrections and additions are identified typographically in the musical text as follows: letters (words, dynamics, trill signs) and digits by italics; main notes, accidentals before main notes, dashes, dots, fermatas, ornaments and rests of lesser duration (half-note, quarter-note etc.) by small print; slurs by broken lines; appoggiaturas and grace-notes by square brackets. All digits used to indicate triplets and sextuplets appear in italics, with those added by the editor set in a smaller type. Whole-note rests lacking in the source have been added without comment. Mozart always notated isolated sixteenths, thirty-seconds and so forth with a stroke through the stem, i. e. $\frac{1}{16}$ instead of $\frac{1}{32}$. In the case of appoggiaturas, it is thus impossible to determine whether they should be executed short or long. In such cases, the present edition prefers in principle to use the modern equivalents $\frac{1}{16}$, $\frac{1}{32}$, etc. Where an appoggiatura represented in this manner is meant to be short, „ $\frac{1}{16}$ “ has been added above the note concerned. Slurs missing between the note (or group of notes) of the appoggiatura and the main note have been added without special indication, as have articulation marks on grace notes.

Sinfonie in G

KV 199 (162^a)

Vollendet Salzburg, 10.(!) April 1773

Allegro

Flauti
Corni in Sol G
Violino I
Violino II
Viola
Violoncello e Basso
tr
7
10

AACR2 RECORD

Leader :

Record status (05): c (Corrected or revised)
Type of record (06) : c (Notated music)
Bibliographic level (07) : m (Monograph/Item)
Encoding level (17) : # (Full level)
Descriptive cataloging form (18) : a (RCAA 2)

008 080522s1988 gw sya z n zxx d
024 2 M006455157 †c (score)
024 2 M006455171 †c (violin I)
024 2 M006455195 †c (viola)
024 2 M006455201 †c (violoncello and double bass)
024 2 M006455164 †c (winds)
024 3 9790006455157 †c (score)
024 3 9790006455171 †c (violin I)
024 3 9790006455195 †c (viola)
024 3 9790006455201 †c (violoncello and double bass)
024 3 9790006455164 †c (winds)
028 22 BA 4745 †b Bärenreiter
040 MUQ †c MUQ †d MUQ
041 0 †g eng †g ger
100 1 Mozart, Wolfgang Amadeus, †d 1756-1791.
240 10 Symphonies, †n K. 199, †r G major
245 10 Sinfonie in G, Nr. 27, KV 199 (161b) = †b Symphony in G major, no. 27 /
†c W.A. Mozart ; herausgegeben von Hermann Beck.
254 Partitur.
260 Kassel : †b Bärenreiter, †c c1988 †g (2005 printing)
300 1 score (22 p.) + 8 parts ; †c 30 cm.
306 002000
500 Editorial note in English and German.
500 "Bärenreiter Urtext"--Cover.
500 "Urtext of the New Mozart Edition."
500 "Urtext edition taken from: Wolfgang Amadeus Mozart, Neue Ausgabe
samtlicher Werke ... series IV, category 11: Sinfonien, volume 4 (BA 4522),
edited by Hermann Beck"--T.p. verso.
500 Duration: ca. 20:00.
650 0 Symphonies †v Scores and parts.
700 1 Beck, Hermann, †d 1929-

RDA RECORD

Core elements are marked with an asterisk.

RDA Ref	RDA Element	Data Recorded
2.3.2	Title proper *	Sinfonie in G "Nr. 27," KV 199 (161b)
2.3.3	Parallel title proper	Symphony in G major "no. 27"
2.4.2	Statement of responsibility relating to title proper *	W.A. Mozart
2.4.2	Statement of responsibility relating to title proper	herausgegeben von Hermann Beck
2.4.3	Parallel statement of responsibility relating to title proper	edited by Hermann Beck
2.5.2	Designation of edition *	Partitur
2.5.3	Parallel designation of edition	Score
2.8.2	Place of publication *	Kassel
2.8.2	Place of publication	Basel
2.8.2	Place of publication	London
2.8.2	Place of publication	New York
2.8.2	Place of publication	Prag
2.8.4	Publisher's name *	Bärenreiter
2.8.6	Date of publication *	[1988]
2.10.6	Date of manufacture	2005
2.11	Copyright date *	©1988
2.13	Mode of issuance	single unit
2.15	Identifier for the manifestation *	ISMN M-006-45515-7 (score)
2.15	Identifier for the manifestation *	ISMN M-006-45517-1 (violin I)
2.15	Identifier for the manifestation *	ISMN M-006-45519-5 (viola)
2.15	Identifier for the manifestation *	ISMN M-006-45520-1 (violoncello and double bass)
2.15	Identifier for the manifestation *	ISMN M-006-45516-4 (winds)
2.15	Identifier for the manifestation	EAN: 9790006455157 (score)
2.15	Identifier for the manifestation	EAN: 9790006455171 (violin I)
2.15	Identifier for the manifestation	EAN: 9790006455195 (viola)
2.15	Identifier for the manifestation	EAN: 9790006455201 (violoncello and double bass)
2.15	Identifier for the manifestation	EAN: 9790006455164 (winds)
2.15.3	Plate number for music	BA 4745
2.20.4	Note on edition statement	"Bärenreiter Urtext"--Cover.
3.2	Media type	unmediated
3.3	Carrier type *	volume
3.4	Extent of notated music *	1 score (22 pages)
3.4	Extent of notated music *	8 parts
3.5	Dimensions	30 cm
6.9	Content type *	notated music
6.12	Other distinguishing characteristic of the expression *	Beck
7.12	Language of the content	Editorial note in English and German.
7.13.3	Form of musical notation	staff notation
7.20	Format of notated music	score
7.20	Format of notated music	part

7.22	Duration	approximately 20 min.
17.8	Work manifested ¹ *	Mozart, Wolfgang Amadeus, 1756-1791. Symphonies, K. 199, G major
17.10	Expression manifested ² *	Mozart, Wolfgang Amadeus, 1756-1791. Symphonies, K. 199, G major (Beck). Notated music
19.2	Creator *	Mozart, Wolfgang Amadeus, 1756-1791
18.5	Relationship designator	composer
20.2	Contributor	Beck, Hermann, 1929-
18.5	Relationship designator	editor
27.1	Related manifestation ³	"Urtext of the New Mozart Edition."
27.1	Related manifestation ⁴	"Urtext edition taken from: Wolfgang Amadeus Mozart, Neue Ausgabe sämtlicher Werke ... series IV, category 11: Sinfonien, volume 4 (BA 4522), edited by Hermann Beck"--Title page verso. ²

¹ Primary relationship recorded using an authorized access point.

² Primary relationship recorded using an authorized access point.

³ Related manifestation recorded using an unstructured description.

⁴ Related manifestation recorded using an unstructured description.

Leader :

Record status (05): c (Corrected or revised)
Type of record (06) : c (Notated music)
Bibliographic level (07) : m (Monograph/Item)
Encoding level (17) : # (Full level)
Descriptive cataloging form (18) : i (ISBD punctuation included)

008 080522s1988 gw sya z n zxx d
024 2 M006455157 †c (score)
024 2 M006455171 †c (violin I)
024 2 M006455195 †c (viola)
024 2 M006455201 †c (violoncello and double bass)
024 2 M006455164 †c (winds)
024 3 9790006455157 †c (score)
024 3 9790006455171 †c (violin I)
024 3 9790006455195 †c (viola)
024 3 9790006455201 †c (violoncello and double bass)
024 3 9790006455164 †c (winds)
028 22 BA 4745 †b Bärenreiter
040 MUQ †c MUQ †d MUQ †e rda
041 0 †g eng †g ger
100 1 Mozart, Wolfgang Amadeus, †d 1756-1791, †e composer.
240 10 Symphonies, †n K. 199, †r G major (Beck). †h Notated music
245 10 Sinfonie in G, Nr. "27," KV 199 (161b) = †b Symphony in G major, no. "27" /
†c W.A. Mozart ; herausgegeben von Hermann Beck = edited by Hermann Beck.
250 Partitur = †b Score.
260 Kassel ; †a Basel ; †a London ; †a New York ; †a Prag : †b Bärenreiter,
†c [1988], ©1988 †g (2005)
300 1 score (22 pages) + 8 parts ; †c 30 cm.
306 002000
336 notated music †2 rdacontent
337 unmediated †2 rdamedia
338 volume †2 rdacarrier
500 Editorial note in English and German.
500 "Bärenreiter Urtext"--Cover.
500 "Urtext of the New Mozart Edition."
500 "Urtext edition taken from: Wolfgang Amadeus Mozart, Neue Ausgabe
samtlicher Werke ... series IV, category 11: Sinfonen, volume 4 (BA 4522),
edited by Hermann Beck"--Title page verso.
500 Duration: approximately 20 min.
546 †b Staff notation.
650 0 Symphonies †v Scores and parts.
700 1 Beck, Hermann, †d 1929- , †e editor.

COMMENTS

	General comment: Use of abbreviations has been considerably reduced, e.g., <i>copyright</i> in 260, <i>pages</i> in 300, <i>title page verso</i> and <i>approximately</i> in 500.
040	In order to identify records created following RDA, a new code for use in 040 \$e has been defined for RDA as the source of the description convention. Value “i” in Leader/18 (Descriptive cataloging form) indicates that ISBD punctuation is in the record at subfield boundaries.
100 and 700	RDA provides a list of relationship designators in Appendix I for relationships between a resource and persons, corporate bodies, etc., that is much more comprehensive than the designations of functions available in AACR2. These designators could be encoded using MARC relator codes in subfield \$4 as substitutes for the RDA terms.
240	RDA allows adding elements like Other distinguishing characteristics of the expression (<i>Beck</i>), and Content type (<i>Notated music</i>) to make the authorized access point representing the expression unique. However, RDA prescribes no specific order for the added elements. In this exercise, I followed the order that made the most sense.
245	Punctuation is transcribed as it appears. Punctuation can be added for clarification, though.
	The GMD is no longer used, being replaced with Content type, Medium type and Carrier type in fields 336, 337 and 338.
	The AACR2 provision that allows repeating a word that appears only once in a title but that is intended to be read more than once has been generalized to all elements that are to be transcribed (e.g., statement of responsibility relating to title).
250	What was considered a musical presentation statement in AACR2 is considered an edition statement in RDA.
260	Limitations on the number of places of publication that are transcribed have been lifted. Only the first is required, though.
	When the date of publication is not identified in the resource, a date or approximate date of publication must be supplied. The phrase “[date of publication not identified]” is recorded when the resource doesn’t bear a date of publication and when a probable date cannot be supplied.
	The copyright date is required if neither a date of publication nor a date of distribution can be identified. The copyright symbol (or the word <i>copyright</i> if the symbol cannot be reproduced) is used instead of the letter <i>c</i> .
	Since RDA is not a display standard, it doesn’t include a provision to add the word <i>printing</i> after the printing date.
336, 337 and 338	Content type (336), Media type (337) and Carrier type (338) replace the GMD.
546	Form of musical notation is a specific element in RDA.

On label:

Johann
STRAUSS II
Eine Nacht in Venedig
(A Night in Venice)

• 1954 RECORDING •

© & © 2007
Naxos Rights
International Ltd.

NAXOS
8.111254

Schwarzkopf • Loose • Gedda
Klein • Kunz
Philharmonia Orchestra and Chorus
Otto Ackermann

On the internal part of the inlay card visible through the container:

GREAT OPERETTA RECORDINGS

On container spine:

NAXOS Historical

On container verso:

8.111254
ADD

Johann
STRAUSS II
(1825-1899)
Eine Nacht in Venedig
(A Night in Venice)

Playing
Time
78:51

Guido, Duke of Urbino
Caramello
Delacqua
Pappacoda
Annina
Ciboletta
Agricola
Barbara

Nicolai Gedda
Erich Kunz
Karl Dönch
Peter Klein
Elisabeth Schwarzkopf
Emmy Loose
Hanna Ludwig
Hanna Ludwig

Johann Strauss II's *Eine Nacht in Venedig*, heard on this recording in a version prepared by Ernst Marishcka and Erich Korngold for a 1923 Berlin revival, is modelled, like so many of his stage works, on Offenbach's French operettas. When this recording appeared in 1955, *The Gramophone* critic wrote. . . .

Philharmonia Orchestra and Chorus
Otto Ackermann

Recorded 25th – 28th and 31st May and 25th September,
1954 in Kingsway Hall, London

NAXOS



On p. 2 of booklet:

Great Operetta Recordings

Johann
STRAUSS II
(1825-1899)

Eine Nacht in Venedig

(A Night in Venice)

Operetta in Three Acts
Libretto by F. Zell and Richard Genée
Edited by Erich Wolfgang Korngold and Ernst Marischka

Guido, Duke of Urbino	Nicolai Gedda (tenor)
Caramello	Erich Kunz (baritone)
Delacqua	Karl Dönch (bass-baritone)
Pappacoda	Peter Klein (tenor)
Annina	Elisabeth Schwarzkopf (soprano)
Ciboletta	Emmy Loose (soprano)
Agricola	Hanna Ludwig (contralto)
Barbara	Hanna Ludwig (contralto)
 Speaking parts:	
Barbaruccio	Karel Stepanek
Barbara	Hanna Norbert
Enrico	Anton Diffring
Agricola	Lea Seidl

Philharmonia Orchestra and Chorus
Otto Ackermann

Recorded 25th – 28th and 31st May and 25th September, 1954 in Kingsway Hall, London
First issued on Columbia 33CX 1224 and 1225

On p. 5 of booklet:

“The three-act libretto for *Eine Nacht in Venedig* was written by F. Zell (Camillo Walzel) and Richard Genée, adapted from *Château Trompette* by Eugène Cormon and Michel Carré. Zell worked primarily on the dialogue and the action while Genée concerned himself with the song-texts. . . .

When preparing for a Berlin revival in 1923 the author Ernst Marischka and composer Erich Korngold made a series of revisions to both music and dialogue in an attempt to simplify some of the problems inherent in the original work. They re-ordered Strauss's original, made cuts and re-orchestrated the music in part. They also added a couple of numbers for the part of the Duke (sung by the immortal Richard Tauber) by taking music from Strauss's *Simplicius* and adapting one of Annina's songs. It is this 1923 version by which the operetta has become best known and that is used as the basis of this recording. In Korngold's version the baritone rôle of Pappacoda is given to a tenor. Here the part of Caramello is undertaken by a baritone, thereby necessitating the transposition of his part. There are other small changes too numerous to detail here.”

AACR2 RECORD

Leader :

Record status (05): n (New)
Type of record (06) : j (Musical sound recording)
Bibliographic level (07) : m (Monograph/Item)
Encoding level (17) : # (Full level)
Descriptive cataloging form (18) : a (RCAA 2)

007 sd fungnmmnee
008 070530r20071955cc opnn fiz n ger d
024 1 747313325429
028 02 8.111254 †b Naxos
028 00 33CX 1224 †b Columbia
028 00 33CX 1225 †b Columbia
040 CaQMU †c CaQMU
041 0 †d ger †b eng †g eng
100 1 Strauss, Johann, †d 1825-1899.
245 15 Eine Nacht in Venedig †h [sound recording] = †b A night in Venice /
†c Johann Strauss II ; [libretto by F. Zell and Richard Genée ; edited by
Erich Wolfgang Korngold and Ernst Marischka].
246 31 Night in Venice
260 [Hong Kong] : †b Naxos, †c p2007.
300 1 sound disc (78 min., 51 sec.) : †b digital ; †c 4 3/4 in.
306 011851
490 1 Great operetta recordings
500 Operetta in 3 acts.
546 Sung in German.
500 Based on: Le Château-Trompette / Eugène Cormon and Michel Carré.
511 0 Elisabeth Schwarzkopf, Emmy Loose, sopranos ; Nicolai Gedda, Peter Klein,
tenors ; Erich Kunz, baritone ; other soloists ; Philharmonia Orchestra and
Chorus ; Otto Ackermann, conductor.
500 "First issued [in 1955] on Columbia 33CX 1224 and 1225"--Booklet, p. 2.
518 Recorded 25th-28th and 31st May and 25th Sept., 1954 in Kingsway Hall,
London.
500 "Naxos Historical"--Container.
500 Compact disc.
500 Analog recording.
500 Program notes and biographical notes on the performers by Malcolm Walker
and synopsis by Keith Anderson in English (8 p.) inserted in container.
650 0 Operas.
700 1 Zell, F., †d 1829-1895. †4 lbt
700 1 Genée, Richard, †d 1823-1895. †4 lbt
700 1 Korngold, Erich Wolfgang, †d 1897-1957. †4 arr
700 1 Marischka, Ernst. †4 edt
700 1 Schwarzkopf, Elisabeth. †4 voc
700 1 Loose, Emmy. †4 voc
700 1 Gedda, Nicolai. †4 voc
700 1 Klein, Peter, †d 1907-1992. †4 voc
700 1 Kunz, Erich, †d 1909-1995. †4 voc
700 1 Ackermann, Otto, †d 1909-1960. †4 cnd
700 1 Cormon, Eugène, †d 1810-1903. †t Château-Trompette.
710 2 Philharmonia Orchestra (London, England) †4 prf
710 2 Philharmonia Chorus (London, England) †4 prf
830 0 Great operetta recordings.

RDA RECORD

Core elements are marked with an asterisk.

RDA Ref	RDA Element	Data Recorded
2.3.2	Title proper *	Eine Nacht in Venedig
2.3.3	Parallel title proper	A night in Venice
2.4.2	Statement of responsibility relating to title proper *	Johann Strauss II
2.4.2	Statement of responsibility relating to title proper	libretto by F. Zell and Richard Genée
2.4.2	Statement of responsibility relating to title proper	edited by Erich Wolfgang Korngold and Ernst Marischka
2.4.2	Statement of responsibility relating to title proper	adapted from Château Trompette by Eugène Cormon and Michel Carré
2.8.2	Place of publication *	[Hong Kong]
2.8.4	Publisher's name *	Naxos
2.8.6	Date of publication *	[2007]
2.11	Copyright date *	©2007
2.12.2	Title proper of series *	Great operetta recordings
2.13	Mode of issuance	single unit
2.15	Identifier for the manifestation	Naxos: 8.111254
2.15	Identifier for the manifestation *	UPC: 747313325429
2.20.2	Note on title	Title from label
2.20.7	Note on publication statement	"Naxos Historical"--Container.
3.2	Media type	audio
3.3	Carrier type *	audio disc
3.4	Extent *	1 audio disc
3.5	Dimensions	12 cm
3.16.2	Type of recording	digital
3.16.2	Type of recording	Analog recording
3.16.4	Playing speed	1.4 m/s
3.19.3	Encoding format	CD audio
6.9	Content type *	performed music
7.2	Nature of the content	Operetta in 3 acts.
7.11.2	Place of capture	Kingsway Hall, London
7.11.3	Date of capture	1954 May 25-28, 31
7.11.3	Date of capture	1954 September 25
7.12	Language of the content	Sung in German
7.22	Duration	78 min., 51 sec.
7.23	Performer, narrator and/or presenter	Elisabeth Schwarzkopf, Emmy Loose, sopranos ; Nicolai Gedda, Peter Klein, tenors ; Erich Kunz, baritone ; other soloists ; Philharmonia Orchestra and Chorus ; Otto Ackermann, conductor.
17.8	Work manifested ¹ *	Strauss, Johann, 1825-1899. Nacht in Venedig
17.10	Expression manifested ² *	Strauss, Johann, 1825-1899. Nacht in Venedig (Korngold and Marischka). Performed music. 1954
19.2	Creator *	Strauss, Johann, 1825-1899
18.5	Relationship designator	composer
19.2	Creator	Zell, F., 1829-1895

¹ Primary relationship recorded using an authorized access point.

² Primary relationship recorded using an authorized access point.

18.5	Relationship designator	librettist
19.2	Creator	Genée, Richard, 1823-1895
18.5	Relationship designator	librettist
20.2	Contributor	Korngold, Erich Wolfgang, 1897-1957
18.5	Relationship designator	arranger of music
20.2	Contributor	Marischka, Ernst
18.5	Relationship designator	editor
20.2	Contributor	Schwarzkopf, Elisabeth
18.5	Relationship designator	singer
20.2	Contributor	Loose, Emmy
18.5	Relationship designator	singer
20.2	Contributor	Gedda, Nicolai
18.5	Relationship designator	singer
20.2	Contributor	Klein, Peter, 1907-1992
18.5	Relationship designator	singer
20.2	Contributor	Kunz, Erich, 1909-1995
18.5	Relationship designator	singer
20.2	Contributor	Philharmonia Chorus (London, England)
18.5	Relationship designator	performer
20.2	Contributor	Philharmonia Orchestra (London, England)
18.5	Relationship designator	performer
20.2	Contributor	Ackermann, Otto, 1909-1960
18.5	Relationship designator	conductor
25.1	Related work ³	Cormon, Eugène, 1810-1903. Château-Trompette
18.5	Relationship designator	libretto based on (work)
25.1	Related work ⁴	Great operetta recordings
18.5	Relationship designator	in series (work)
27.1	Related manifestation ⁵	Program notes and biographical notes on the performers by Malcolm Walker and synopsis by Keith Anderson in English (8 pages) inserted in container.
27.1	Related manifestation ⁶	"First issued [in 1955] on Columbia 33CX 1224 and 1225"--Booklet, page 2.
27.1	Related manifestation ⁷	33CX 1224
27.1	Related manifestation ⁸	33CX 1225

³ Related work recorded using an authorized access point

⁴ Related work recorded using an authorized access point

⁵ Related manifestation recorded using an unstructured description

⁶ Related manifestation recorded using an unstructured description

⁷ Related manifestation recorded using an identifier

⁸ Related manifestation recorded using an identifier

Leader :

Record status (05): n (New)
Type of record (06) : j (Musical sound recording)
Bibliographic level (07) : m (Monograph/Item)
Encoding level (17) : # (Full level)
Descriptive cataloging form (18) : i (ISBD punctuation included)

007 sd fungnmmnee
008 070530r20071955cc opnn fiz n ger d
024 1 747313325429
028 02 8.111254 †b Naxos
028 00 33CX 1224 †b Columbia
028 00 33CX 1225 †b Columbia
040 CaQMU †c CaQMU †e rda
041 0 †d ger †b eng †g eng
100 1 Strauss, Johann, †d 1825-1899, †e composer.
240 10 Nacht in Venedig (Korngold and Marischka). †h Performed music. †f 1954
245 15 Eine Nacht in Venedig = †b A night in Venice / †c Johann Strauss II ; libretto by F. Zell and Richard Genée ; edited by Erich Wolfgang Korngold and Ernst Marischka ; adapted from Château Trompette by Eugène Cormon and Michel Carré.
246 31 Night in Venice
260 [Hong Kong] : †b Naxos, †c [2007], © 2007.
300 1 audio disc (78 min., 51 sec.) : †b digital, 1.4 m/s, CD audio ; †c 12 cm.
306 011851
336 performed music †2 rdacontent
337 audio †2 rdamedia
338 audio disc †2 rdacarrier
490 1 Great operetta recordings
500 Title from label
500 Operetta in 3 acts.
518 \$d 1954 May 25-28, 31 \$d 1954 September 25 \$p Kingsway Hall, London.
546 Sung in German.
511 0 Elisabeth Schwarzkopf, Emmy Loose, sopranos ; Nicolai Gedda, Peter Klein, tenors ; Erich Kunz, baritone ; other soloists ; Philharmonia Orchestra and Chorus ; Otto Ackermann, conductor.
500 Program notes and biographical notes on the performers by Malcolm Walker and synopsis by Keith Anderson in English (8 pages) inserted in container.
500 "First issued [in 1955] on Columbia 33CX 1224 and 1225"--Booklet, page 2.
500 "Naxos Historical"--Container.
500 Analog recording.
650 0 Operas.
700 1 Zell, F., †d 1829-1895, †e librettist.
700 1 Genée, Richard, †d 1823-1895, †e librettist.
700 1 Korngold, Erich Wolfgang, †d 1897-1957, †e arranger of music.
700 1 Marischka, Ernst, †e editor.
700 1 Schwarzkopf, Elisabeth, †e singer.
700 1 Loose, Emmy, †e singer.
700 1 Gedda, Nicolai, †e singer.
700 1 Klein, Peter, †d 1907-1992, †e singer.
700 1 Kunz, Erich, †d 1909-1995, †e singer.
700 1 Ackermann, Otto, †d 1909-1960, †e conductor.
700 1 \$i libretto based on (work) \$a Cormon, Eugène, †d 1810-1903. †t Château-Trompette.
710 2 Philharmonia Orchestra (London, England), †e performer.
710 2 Philharmonia Chorus (London, England), †e performer.
830 0 Great operetta recordings.
710 2 Philharmonia Orchestra (London, England), †e performer.
710 2 Philharmonia Chorus (London, England), †e performer.
830 0 Great operetta recordings.

COMMENTS

	General comment: Use of abbreviations has been considerably reduced, e.g., <i>page</i> and <i>pages</i> in 500, <i>September</i> in 518.
040	In order to identify records created following RDA, a new code for use in 040 \$e has been defined for RDA as the source of the description convention. Value “i” in Leader/18 (Descriptive cataloging form) indicates that ISBD punctuation is in the record at subfield boundaries.
100 and 7XX	RDA provides a list of relationship designators in Appendix I for relationships between a resource and persons, corporate bodies, etc., that is much more comprehensive than the designations of functions available in AACR2. These designators could be used in lieu of MARC relator codes.
240	RDA allows adding elements like Other distinguishing characteristics of the expression (<i>Korngold and Marischka</i>), Content type (<i>Performed music</i>) and Date of expression (<i>1954</i>) to make the authorized access point representing the expression unique. However, RDA prescribes no specific order for the added elements. In this exercise, I followed the order that made the most sense.
245	The GMD is no longer used, being replaced with Content type, Medium type and Carrier type in fields 336, 337 and 338.
	Statements of responsibility taken in accompanying material are not enclosed in brackets since accompanying material is considered as part of the resource in a comprehensive description.
	RDA contains no instruction to transcribe only statements that are formally presented, i.e. not embedded in text, hence the last statement of responsibility taken from the text of the program notes.
260	When the date of publication is not identified in the resource, a date or approximate date of publication must be supplied. The phrase “[date of publication not identified]” is recorded when the resource doesn’t bear a date of publication and when a probable date cannot be supplied.
	The copyright date is required if neither a date of publication nor a date of distribution can be identified. The phonogram symbol (or the word <i>phonogram</i> if the symbol cannot be reproduced) is used instead of the letter <i>p</i> .
300	Playing speed is indicated for CDs, even if it is standard for that format.
	Encoding format (<i>CD audio</i>) is a new element which makes the <i>Compact disc</i> note unnecessary. This element could be omitted if a term in common usage conveying the same information such as <i>compact disc</i> was used to give the extent.
	Dimensions are given in centimetres unless the agency exercises the option to use another system of measurement.
336, 337 and 338	Content type (336), Media type (337) and Carrier type (338) replace the GMD. One can record as many terms as are applicable to the resource being described or record only the terms that apply to the predominant part of the resource or to its most substantial parts. In this exercise, only the terms applying to the predominant part of the resource have been included.
5XX	Order of notes is governed by ISBD, which prescribes a slightly different order than AACR2.
500	Note on title even if the title is taken from the label; it might be omitted, though, “if the resource bears only a single title and the title appears on the resource itself” (2.20.2.3).
518	Place of capture and Date of capture have been established as two different sub-elements for which specific subfields have been defined.
	The prescribed format for Date of capture is <i>year, month, day</i> .

700 RDA provides a list of relationship designators in Appendix J for relationships between works,
(Cormon) expressions, manifestations and items. Using \$i in fields X00, X10, X11 and X30 is one way that could
be used in MARC 21 to encode these designators.
