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 scenario 2, i.e. with multiple Group 1 entities (work, expression, manifestation and item) being described in a single record and with bibliographic records linked to authority records;
  - 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.
- For demonstration purposes, all relevant elements have been included in the RDA records 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 (161b)

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
ZUR EDITION


EDITORIAL NOTE

Editorial corrections and additions are identified typographically in the musical text as follows: letters (words, dynamics, trill signs) and slurs 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 sixteenth, thirty-seconds and so forth with a stroke through the stem, i.e. 3, instead of 3. 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 3, 3 etc. Where an appoggiatura represented in this manner is meant to be short, “[P]“ 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.

ORCHESTRA

Flauto I, II, Coro 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).


The numbering given in quotation marks after the title stems from the first critical edition of Mozart’s works. Although this numbering is old and is not used in the New Mozart Edition, it has none the less found its way into catalogs, concert programs and publications of the recording industry.


© 1964 by Bärenreiter-Verlag Karl Vötterle GmbH & Co. KG, Kassel

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ISMN M-0004-05135-7

3A 4745

© 1960, 1988 by Bärenreiter-Verlag, Kassel
AACR2 RECORD

Rec stat c                    Entered 20080522             Replaced 0090520164222.6
Type c         ELvl M         Srce d         Audn          Ctrl           Lang zxx
Blvl m         Form           Comp sy        AccM z        MRec           Ctry gw
Part           TrAr
Desc a         FMus a         LTxt n         DtSt s        Dates 1988     ,

040    MUQ ‡c MUQ ‡d MUQ
024 2  M006455157 ‡c (score)
024 2  M006455171 ‡c (violin I)
024 2  M006455195 ‡c (viola)
024 2  M006455201 ‡c (violincello 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 (violincello and double bass)
024 3  9790006455164 ‡c (winds)
028 22 BA 4745 ‡b Bařenreiter
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 Bařenreiter, ‡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    "Bařenreiter Urtext"--Cover.
500    "Urtext of the New Mozart Edition."
500    "Urtext edition taken from: Wolfgang Amadeus Mozart, Neue Ausgabe
       sämtlicher Werke ... series IV, category 11: Sinfonien, volume 4 (BA 4522),
500    Duration: ca. 20:00.
650 0 Symphonies ‡v Scores and parts.
700 1  Beck, Hermann, ‡d 1929-
RDA RECORD

Rec stat c                    Entered 20080522             Replaced 0090520164222.6
Type c         ELvl M         Srce d         Audn          Ctrl           Lang zxx
BLvl m         Form           Comp sy        AccM z        MRec           Ctry gw
Part           TrAr
Desc i         FMus a         LTxt n         DtSt s        Dates 1988     ,

040  MUQ ‡c MUQ ‡d MUQ ‡e rda
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 Ba"renreiter
041 0 ‡g eng ‡g ger
100 1  Mozart, Wolfgang Amadeus, ‡d 1756-1791. ‡4 cmp
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 = Score.
260    Kassel ; ‡a Basel ; ‡a London ; ‡a New York ; ‡a Prag : ‡b Ba"renreiter,
    ‡c copyright 1988 ‡g (2005 printing)
300    1 score (22 pages) + 8 parts ; ‡c 30 cm.
306    002000
3362    notated music ‡2 rdacontent
3372    unmediated ‡2 rdamedia
3382    volume ‡2 rdacarrier
500    Editorial note in English and German.
500    "Ba"renreiter Urtext"--Cover.
500    "Urtext of the New Mozart Edition."
500    "Urtext edition taken from: Wolfgang Amadeus Mozart, Neue Ausgabe
    s"amtlicher 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- ‡4 edt

---

1 The term in $e is taken from MARC Discussion Paper No. 2008-DP05/4 and is for demonstration only. The final term is to be determined by LC.
2 This field has not been authorized for use yet.
3 The term in $2 is taken from MARC Proposal No. 2009-01/2 and is for demonstration only. The final term is to be determined by LC.
### COMMENTS

General comment: Use of abbreviations has been considerably reduced, e.g., *copyright* in 260, *pages* in 300, *title page verso* and *approximately* in 500.

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>040</td>
<td>In order to identify records created following RDA, a new code for use in 040 $e would be defined for RDA as the source of the description convention. Value “i” in Leader/18 (Descriptive cataloging rules or <em>Desc</em> in OCLC fixed fields) would designate that ISBD punctuation is in the record at subfield boundaries.</td>
</tr>
<tr>
<td>100 and 700</td>
<td>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.</td>
</tr>
<tr>
<td>240</td>
<td>RDA allows adding elements like Other distinguishing characteristics of the expression (<em>Beck</em>), and Content type (<em>Notated music</em>) 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.</td>
</tr>
<tr>
<td>245</td>
<td>Punctuation is transcribed as it appears. Punctuation can be added for clarification, though.</td>
</tr>
<tr>
<td>250</td>
<td>What was considered a musical presentation statement in AACR2 is considered an edition statement in RDA. It is unclear as to which MARC tag will be used (250 or 254) since this element is mapped to field 254 in Appendix D.</td>
</tr>
<tr>
<td>260</td>
<td>Limitations on the number of places of publication that are transcribed have been lifted.</td>
</tr>
<tr>
<td></td>
<td>The copyright symbol (or the word <em>copyright</em> if the symbol cannot be reproduced) is used instead of the letter <em>c</em>.</td>
</tr>
<tr>
<td></td>
<td>Since RDA is not a display standard, it doesn’t include a provision to add the word <em>printing</em> after the printing date. For this exercise, it was however deemed necessary to identify the printing date as such in an ISBD display. Decisions on how elements will be identified if they need to be will probably be made by the national libraries at the time of implementation.</td>
</tr>
<tr>
<td>336, 337 and 338</td>
<td>Content type (336), Media type (337) and Carrier type (338) replace the GMD. Note: MARC content designation is not yet authorized for use.</td>
</tr>
<tr>
<td>546</td>
<td>Form of musical notation is a specific element in RDA.</td>
</tr>
</tbody>
</table>
On label:

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

& © 2007
Naxos Rights
International Ltd.

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

Philharmonia Orchestra and Chorus
Otto Ackermann

Johann Strauss II’s Eine Nacht in Venedig, heard on this recording in a version prepared by Ernst Marischka 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. . . .
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

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.”
AARC2 RECORD

Rec stat n                    Entered 20070530                    Replaced 0090208121129.4
Type j         ELvl M          Srce d         Audn         Ctrl         Lang ger
BLvl m         Form           Comp op         AccM fiz         MRec         Ctry cc
Part n         TrAr n         FMus n         LTxt           DtSt r         Dates 2007     , 1955
Desc a         Ctry cc

007  s  b  d  f  e  u  f  n  g  h  n  i  m  k  l  n  m  e  n  e
040  CaQMU  +c CaQMU
024  1  747313325429
028  02  8.111254  +b Naxos
028  00  33CX 1224  +b Columbia
028  00  33CX 1225  +b Columbia
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 Wofgang Korngold and Ernst Marischka].
246  31  Night in Venice
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  "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

<table>
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<th>Field</th>
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<td>Srce d</td>
<td>Audn</td>
</tr>
<tr>
<td>Ctrl</td>
<td>Lang ger</td>
</tr>
<tr>
<td>BLvl m</td>
<td>Form</td>
</tr>
<tr>
<td>Comp op</td>
<td>AccM fiz</td>
</tr>
<tr>
<td>MRec</td>
<td>Ctry cc</td>
</tr>
<tr>
<td>Part n</td>
<td>TrAr n</td>
</tr>
<tr>
<td>Desc i</td>
<td>FMus n</td>
</tr>
<tr>
<td>LTxt</td>
<td>DtSt r</td>
</tr>
<tr>
<td>Dates</td>
<td>2007 1955</td>
</tr>
</tbody>
</table>

007 s b d d f e u f n g h n j m k m l n m e n e
040 CaQMU +c CaQMU +e rda1
024 1 747313325429
028 02 8.111254 +b Naxos
028 00 33CX 1224 +b Columbia
028 00 33CX 1225 +b Columbia
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
300 1 audio disc (78 min., 51 sec.) : +b digital, 1.4 m/s, CD audio ; +c 12 cm.
306 011851
336 1 performed music +2 rdacontent3
337 1 audio +2 rdamedia3
338 1 audio disc +2 rdacarrier3
490 1 Great operetta recordings
500 Title from label
500 Operetta in 3 acts.
546 Sung in German.
518 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 "Naxos Historical"--Container.
518 +p Kingsway Hall, London.4
518 +d 1954 May 25-28, 31.5
518 +d 1954 September 25.5
500 Analog recording.
650 0 Operas.
700 1 Zell, F., +d 1829-1895, +e librettist.
700 1 Genée, Richard, +d 1823-1895, +e librettist.

1 The term in $e is taken from MARC Discussion Paper No. 2008-DP05/4 and is for demonstration only. The final term is to be determined by LC.
2 This field has not been authorized for use yet.
3 The term in $2 is taken from MARC Proposal No. 2009-01/2 and is for demonstration only. The final term is to be determined by LC.
4 Subfield $p is taken from MARC Discussion Paper No. 2009-DP06/2 and has not been authorized for use yet.
5 Subfield $d is taken from MARC Discussion Paper No. 2009-DP06/2 and has not been authorized for use yet.
Korngold, Erich Wolfgang, ‡d 1897-1957, ‡e arranger of music.
Marischka, Ernst, ‡e editor.
Schwarzkopf, Elisabeth, ‡e singer.
Loose, Emmy, ‡e singer.
Gedda, Nicolai, ‡e singer.
Klein, Peter, ‡d 1907-1992, ‡e singer.
Kunz, Erich, ‡d 1909-1995, ‡e singer.
Ackermann, Otto, ‡d 1909-1960, ‡e conductor.
+i libretto based on (work) $a Cormon, Eugène, ‡d 1810-1903. ‡t Château-Trompette.⁶
Philharmonia Orchestra (London, England), ‡e performer.
Philharmonia Chorus (London, England), ‡e performer.
Great operetta recordings.⁶

⁶ Subfield $i is taken from MARC Proposal No. 2009-06/1 and has not been authorized for use yet.
## COMMENTS

General comment: Use of abbreviations has been considerably reduced, e.g., *page* and *pages* in 500, *September* in 518.

<table>
<thead>
<tr>
<th>040</th>
<th>In order to identify records created following RDA, a new code for use in 040 $e would be defined for RDA as the source of the description convention. Value “i” in 008/10 (Descriptive cataloging rules or <em>Desc</em> in OCLC fixed fields) would designate that ISBD punctuation is in the record at subfield boundaries.</th>
</tr>
</thead>
<tbody>
<tr>
<td>100 and 7XX</td>
<td>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.</td>
</tr>
<tr>
<td>240</td>
<td>RDA allows adding elements like Other distinguishing characteristics of the expression (<em>Korngold and Marischka</em>), Content type (<em>Performed music</em>) and Date of expression (1954) 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.</td>
</tr>
<tr>
<td>245</td>
<td>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.</td>
</tr>
<tr>
<td>260</td>
<td>Instruction 2.11.1.3 says: “If the resource has multiple copyright dates that apply to various aspects (e.g., text, sound, graphics), record only the latest copyright date.” What to do when these copyright dates are identical is unclear. Based on an example in Appendix M, both dates were recorded (in the Appendix M example, the phonogram symbol has been mistakenly replaced by the copyright symbol, leading the reader to believe that the same copyright date had been recorded twice by mistake).</td>
</tr>
<tr>
<td>300</td>
<td>Playing speed is indicated for CDs, even if it is standard for that format. Encoding format (<em>CD audio</em>) is a new element which makes the <em>Compact disc</em> note unnecessary. This element could be omitted if a term in common usage conveying the same information such as <em>compact disc</em> was used to give the extent.</td>
</tr>
<tr>
<td>336, 337 and 338</td>
<td>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. Note: MARC content designation is not yet authorized for use.</td>
</tr>
<tr>
<td>5XX</td>
<td>Order of notes is governed by ISBD, which prescribes a slightly different order than AACR2.</td>
</tr>
<tr>
<td>500</td>
<td>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).</td>
</tr>
<tr>
<td>518</td>
<td>Place of capture and Date of capture have been established as two different sub-elements.</td>
</tr>
</tbody>
</table>
The prescribed format for Date of capture is year, month, day.

It is unclear how the information is supposed to be recorded since RDA includes inconsistent examples. In this exercise, the format from an example at 17.10.1.3 was followed. In Appendix M, the information is given as a note, as in AACR2, although RDA does not allow notes on place and date of capture.

MARC 21 does not provide the same granularity as RDA since place and date of capture are recorded in a single subfield. MARBI issued a discussion paper on this issue (No. 2009-DP06/2) and decided to move the discussion forward as a proposal in early 2010. Note: Subfield $d$ and $p$ have not been authorized for use yet.

RDA provides a list of relationship designators in Appendix J for relationships between works, 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. Note: Subfield $i$ has not been authorized for use yet.