

From FRBR to IFLA LRM, from Uniform title to Title of the music *work*.

Application of the conceptual model in the new Italian cataloguing rules

Sara Taglietti

Ufficio Ricerca Fondi Musicali (URFM)

Biblioteca Nazionale Braidense, Milano



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Faculty of Music, University of Cambridge
United Kingdom



With the publication of the new IFLA 'Library Reference Model', a conceptual model explaining how bibliographic information should be logically structured and connected, the year 2017 enters by right as a watershed for the functioning of libraries and catalogues. The model consolidates the three conceptual models FRBR-FRAD-FRSAD but differs from the previous FR family because it redefines the logical structure of information, linking bibliographic, authority, and subject data into a single map based on the entities *work*, *expression*, *manifestation*, *item*, and others and their relationships. IFLA LRM takes into consideration all types of resources and deals with the data and functionalities required by end users to fulfil their information needs. Finally, it provides guidance for the development of the framework of rules and the implementation of cataloguing systems.

In line with these principles, the Italian Working Group on Music Materials, coordinated by the Central Institute for the Union Catalogue of Italian Libraries and Bibliographic Information (ICCU), started an important and complex revision work on the Uniform title for music (*Titolo uniforme musicale, norme per la redazione*), published in 2014. The results have been published online in June 2023 and completely replace the previous text.

Titolo dell'opera musicale

Norme per la redazione

Roma 2023

- Avvertenze
- Capitolo 0 - Introduzione
- Capitolo 1 - Titolo dell'opera e dell'espressione
- Capitolo 2 - Formulazione del titolo dell'opera musicale
- Capitolo 3 - Titolo dell'opera di singole composizioni
- Capitolo 4 - Titoli dell'opera di insiemi di opere, componenti autonome e parti di opere
- Capitolo 5 - Titoli delle opere derivate e connesse
- Capitolo 6 - Titoli delle opere aggreganti
- Capitolo 7 - Formulazione del titolo dell'espressione
- Capitolo 8 - Titoli collettivi uniformi (aggregati di composizioni di un autore)
- Capitolo 9 - Uso di rinvii e richiami
- Capitolo 10 - Responsabilità
- Appendice A - Titolo dell'opera per le registrazioni sonore e audiovisive musicali
- Appendice B - Lamentazioni della settimana santa (o di Geremia)
- Appendice C - Repertori

The *Titolo dell'opera musicale: norme per la redazione* is the first attempt to adapt the standards for the treatment of authority data to LRM in relation to the national cataloguing rules, *Reicat*. It aims to give instructions on how to organise music information in order to create the structure of authority records in the national catalogue SBN and to define the *Italian Guidelines for Music Materials*, already updated in 2021. Compared to previous standards, the Title of the music work already defines entities, attributes, and relations according to LRM in the introduction.

As far as attributes and relations are concerned, the most important new development concerns the concept of *representative expression* and related attributes. These are generally attributes of the *expression* culturally associated with the ideal *work* and conventionally transferred to the *work* for the purpose of its identification (for example, key, medium of performance, and language). The model also provides that the modification of attributes of a *work* generates a new *work*; however, the modification of attributes regarding the *representative expression* does not give rise to a new *work* but simply to a different, transformed *expression*.

For practical cataloguing purposes and compelled by the national cataloguing rules, some relationships are considered attributes of *work* and *expression*. IFLA LRM extends the concept of relation to the relations nomen, places, and time span, a substantial innovation compared to FRBR, which summarily analyses subject relations by delegating them to the more specific FRSAD model.

Representative expression attributes

Attributes of the *expression* culturally associated with the ideal *work* and conventionally transferred to the *work* for the purpose of its identification

- ❖ Medium of performance
- ❖ Key
- ❖ Language

Work attributes

Category

- Genre
- Musical form

Relationship with *nomen*

- Title
- Numerical designations (for examples: order number, thematic catalogue number, work number)

Relationship with *place*

- Place of composition

Relationship with *time-span*

- Date of composition

Expression attributes

Type of arrangements and medium of performance

Language (for translation)

Key (for transposition)

Relationship with *place*

- Place of representation or recording

Relationship with *time-span*

- Date of representation or recording

In addition to a revision of the content, the Working group carried out a significant structural reorganisation of the chapters, and the new standards present a clearer and more coherent format for their application to the SBN.

The standards can be ideally divided into four macro-thematic areas:

- ❖ **Title of the music *work*** (single compositions, parts of a compositions, aggregating works, compositions based on other pre-existing compositions)
- ❖ **Title of the *expression***
- ❖ **Collective Uniform Title**
- ❖ **Responsibilities**

For each one, the conceptual aspect in relation to LRM and Reicat has been illustrated with appropriate references to the sources. In order to make the formulation of titles in the national network SBN more clear, each topic has been illustrated with examples, often accompanied by captions providing further information.

In illustrating the new features of the text, I will try to follow its structure as organised by the Working Group; however, I will not spend a separate section on the treatment of responsibilities but will illustrate its functionality during the explanation of the titles. In terms of examples, I will show the formulation of titles as laid down in the updated norms, according to the ISBD standard and its application in SBN, as far as allowed by the structure of the catalogue. I will not go into individual wording details here.

Titolo dell'opera musicale: norme per la redazione

Title of the music work: rules for compiling

https://norme.iccu.sbn.it/index.php?title=Titolo_dell%27opera_musicale

- Avvertenze
- Capitolo 0 - Introduzione
- Capitolo 1 - Titolo dell'opera e dell'espressione
- Capitolo 2 - Formulazione del titolo dell'opera musicale
- Capitolo 3 - Titolo dell'opera di singole composizioni
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- Appendice C - Repertori

1

2

3

4

3.1.1 Regola generale per il trattamento dei titoli significativi

(cfr. reicat 9.1.2.7 B)

Per le *opere* musicali con titolo significativo si adotta come titolo dell'opera il titolo identificato sulla base delle fonti delle informazioni (liste d'autorità, cataloghi tematici, etc., nell'ordine specificato al par. 2.1), espresso nella lingua originale, tranne quando esiste un titolo tradizionale generalmente adottato.

Si aggiungono al titolo, ove presenti, il numero d'ordine e il numero di catalogo tematico (in sua assenza il numero d'opera), separati da virgola, spazio (,) (par. 3.3.2).

Si aggiungono al titolo, separati da virgola, spazio (,) (par. 3.3.2):

- il numero d'ordine,
- il numero di catalogo tematico,
- il numero d'opera, se assente il numero di catalogo tematico.

Images : premier livre / Claude Debussy

t.o. Images, 1. serie, L 105 / Debussy, Claude

Epitaffio per Federico Garcia Lorca n. 1 / Luigi Nono

t.o. Epitaffio per Federico García Lorca, n. 1 / Nono, Luigi

The structure of the new italian rules

Naturally, the largest space is reserved for the title of the work, its attributes, and its wording. The Title of a music *work* is defined as an authority record that brings together information about a musical *work* and constitutes an element of access control for bibliographic records.

According to Reicat, Titles of music *work* are normally required, even when they coincide with the titles of resources. In order to ensure access through all their elements and thus the proper functioning of the catalogue, they serve the purpose of uniquely identifying a musical *work* and grouping all *expressions* of that *work* and the *manifestations* that materialise.

The structure of the title of the music *work* and its formulation do not present any major changes compared to the previous text; the order of the elements is determined by the type of title and may be variable in the case of significant or generic titles or if they refer to a complete *work* or a part of it.

The responsibilities for the *work* can be distinguished according to four degrees and types of connection between the title of the *work* and the name of the agent: primary, alternative, secondary responsibility and indirect responsibility – the last one for agents who, although they did not play an active role in the creation of the *work*, are considered important elements of access to the title of the *work*.

To make it clearer, the chapter has been reworded in its treatment of generic and meaningful titles, speaking first of the "ordering title" and then of the identification and disambiguation elements.

Titolo dell'opera musicale: norme per la redazione

Title of the music work: rules for compiling

https://norme.iccu.sbn.it/index.php?title=Titolo_dell%27opera_musicale

Significant titles and Generic titles

- Capitolo 2 - Formulazione del titolo dell'opera musicale
- Capitolo 3 - Titolo dell'opera di singole composizioni
 - 3.0 Titoli significativi e titoli generici
 - 3.1 Trattamento dei titoli significativi
 - 3.2 Trattamento dei titoli generici
 - 3.3 Altri elementi di identificazione e disambiguazione
 - 3.4 Casi particolari di titolo dell'opera
- Capitolo 4 - Titoli dell'opera di insiemi di opere, componenti autonome e parti di opere
 - 4.1 Cicli o serie di composizioni
 - 4.2 Album di solisti, gruppi musicali e cantautori
 - 4.3 Metodi, studi, esercizi, etc.
 - 4.4 Composizioni indipendenti facenti parte di insiemi
 - 4.5 Estratti
 - 4.6 Più estratti di una stessa composizione
- Capitolo 5 - Titoli delle opere derivate e connesse
- Capitolo 6 - Titoli delle opere aggreganti

Extract from the Index of

Titolo dell'opera musicale: norme per la redazione

3.0 Titoli significativi e titoli generici

(cfr. reicat 9.1.2.7 A)

Per le composizioni musicali si adotta come titolo dell'opera:

- il titolo con cui sono prevalentemente identificate, se non ha carattere soltanto formale (par. 3.0.1 e reicat 9.1.2.7 B);
- un titolo dell'opera formulato dal catalogatore, se l'*opera* è identificata con un titolo che indica semplicemente la forma musicale, anche se accompagnata da altre specificazioni (p.es. mezzo di esecuzione, tonalità, numeri identificativi, appellativo) (par. 3.0.2 e reicat 9.1.2.7 C);
- l'*incipit* testuale per le composizioni vocali senza titolo o con titolo generico o formale (par. 3.1.5 e reicat 9.1.2.7 H);
- il titolo tradizionale per le *opere* antiche o medievali e per altre *opere* generalmente note con tale titolo (par. 3.1.3 e reicat 9.1.2).

Other identification and disambiguation elements

3.3 Altri elementi di identificazione e disambiguazione

(cfr. reicat 9.3)

All'elemento iniziale del titolo generico si aggiungono altri elementi di identificazione e disambiguazione, secondo i criteri di seguito indicati, in questo ordine:

- mezzo di esecuzione (par. 3.3.1);
- elementi di identificazione numerici (numero d'ordine, numero di catalogo tematico, numero d'opera) (par. 3.3.2);
- tonalità o modo (par. 3.3.3);
- appellativo (par. 3.3.4)
- ulteriori elementi di disambiguazione (par. 3.3.5).

The aggregating work

In line with LRM in the treatment of collections and anthologies, the Italian standard introduces the concept of an *aggregating work*, meaning a *work* that is the result of a creative, intellectual or artistic contribution to the selection and organisation of its components by an aggregating agent. It may comprise two or more *works* (or parts of different *works*) by different authors or anonymous and may appear in the resources with or without a suitable aggregate title to identify it. For collections containing several compositions (or parts or passages thereof) by different or anonymous authors, the title identifying the collection is assigned as the title of the *work*.

For responsibility links, a main level is assigned to the aggregating agent.

For the titles of the work of the **educational collections**, a main responsibility is assigned to the compiler of the collection.

For the titles of the music *work* in **folk song collections**, primary responsibility is assigned to the collector of field material or compiler; where the structure of the catalogue permits, the harmoniser is assigned secondary responsibility for *expression*.

Finally, in the case of *work* titles for **sets of sound or audiovisual music recordings**, the composition and collection of which are the result of a single artistic project, primary responsibility is assigned to the performer.

Collections and anthologies

Arie antiche / raccolte per cura di Alessandro Parisotti

t.m.w. **Arie antiche**

p.r. (Compiler) Parisotti, Alessandro

Educational
collection

Vecchie canzoni popolari del Piemonte : op. 40 / raccolte e trascritte con accompagnamento di pianoforte da Leone Sinigaglia

t.m.w. **Vecchie canzoni popolari del Piemonte, op. 40**

p.r. (Compiler) Sinigaglia, Leone

Folk songs
collection

Tommy / The Who ; produced by Kit Lambert

t.m.w. **Tommy**

p.r. (Performer) The Who <gruppo musicale>

Set of sound
music
recording

Collective Uniform Title

On the contrary, the LRM model does not consider *works* aggregated in a resource with or without a collective title of compositions by one author if these do not express the result of a selection and organisation by an aggregating agent. However, although lacking in the reference model, for the purposes of cataloguing access to resources, it was considered appropriate to maintain what was already established in the Italian cataloguing rules and in the previous text on Uniform Music titles: the formulation of Collective uniform titles.

Collective uniform titles are formulated by the cataloguer and are functional to make collections of *works* by the same author more easily accessible or to organise in the catalogue resources containing single *works* by the same author that it is appropriate to treat collectively or link together.

In order to distinguish them from the titles of the *work*, the standard prescribes the use of square brackets.

Collection complète des quintetti, quatuors et trio de W. A. Mozart

c.u.t. **[Musica strumentale da camera]**

c.r. (Composer) Mozart, Wolfgang Amadeus

Collective Uniform Title

For collections exclusively comprising extracts of different compositions, depending on the content of the resource, the indication “**anthologies**”, in round brackets, may be added.

Fünfzehn Arien für eine Sopranstimme aus Kantaten / von Joh. Seb. Bach ; ausgewählt von Karl Straube ; herausgegeben von Max Schneider

c.u.t. **[Cantate. Arie, soprano]** (antologie) → “anthologies”

c.r. (Composer) Bach, Johann Sebastian

(collection of extracts homogeneous in form and instruments)

Collective Uniform Title

The indication “anthologies” is not added for resources containing a choice of compositions in one or more movements, each presented in its entirety.

Conventionally, the further indication of elements that better identify the grouping, or, if this is not clearly identifiable, the term "**choice**".

If it is considered that they may constitute useful channels of access to the contents of the resource, the standard suggests formulating titles for the aggregating *work* or uniform collective titles; otherwise, it is advisable to prefer the creation of titles for the contained *works*.

Collective Uniform Title

Alto rhapsody ; Song of destiny ; Nanie ; and, Song of the fates / Johannes Brahms

c.u.t. **[Musica corale. Scelta]** → “choice”

c.r. (Composer) Brahms, Johannes

(collection of extracts homogeneous in form and instruments)

OR

t.m.w. **Rapsodie, contralto, coro di uomini, orchestra, do minore, op.**

53

p.r. (Composer) Brahms, Johannes

t.m.w. **Schicksalslied, op. 54**

p.r. (Composer) Brahms, Johannes

t.m.w. **Nänie, op. 82**

p.r. (Composer) Brahms, Johannes

t.m.w. **Gesang der Parzen, op. 89**

p.r. (Composer) Brahms, Johannes

Title of *expression*

The new rules for the Title of the music *work* also align with LRM for the formulation of the Title of the *expression*, a title of the *work* to which one or more elements—categories of information—are added that record transformed attributes with respect to those of the *representative expression*.

Insofar as they do not create new *works*, attributes such as elaboration (arrangement, reduction, etc.), facilitated version, performance of improvisations and aleatory *works*, and transposition to another tonality are recorded as elements of the expression. In contrast, **free transcriptions** and elaborations presented as **fantasies, reminiscences, potpourri, variations**, etc. or marked with the work number of the transcriber or elaborator are considered **new *works*** with a derivation relationship to the source *work*, which I will briefly mention below.

Here I will illustrate by way of example the treatment of the Title of the *expression* relating to arrangements.

Title of *expression*

Elaborations for a different ensemble than the original are considered *expressions* of the same composition. The indication of elaboration specifies the type of "treatment" (e.g., reduction, orchestration, instrumentation, transcription) and the medium of performance for which the composition has been transformed from its original conception.

The title of the *expression*, according to the wording provided by Reicat, is to consist of the title of the *work* accompanied by **additional information about the *expression*, indicated in round brackets and in the language of the cataloguing agency**. These indications include a term relating to the treatment, followed by a comma, space, and the indication of staffing, which may be given in summary or analytical form to group or specify items and instruments.

Responsibilities for expression are always secondary responsibilities.

Title of *expression*

Lucia di Lammermoor : dramma tragico in due parti di Salvatore Cammarano / Gaetano Donizetti ;
riduzione per canto e pianoforte di Mario Parenti

e.t. **Lucia di Lammermoor** (riduzione, voci, pianoforte)

p.r. (Composer) Donizetti, Gaetano

s.r. (Librettist) Cammarano, Salvatore

s.r. (Arranger) Parenti, Mario

Divertimento all'ungherese : op. 54 / Franz Schubert ; orchestrazione di Virgilio Mortari

e.t. **Divertissement à l'hongroise, D 818** (orchestrazione)

p.r. (Composer) Schubert, Franz

s.r. (Arranger) Mortari, Virgilio

Relationship between *works*

By reconsidering the structure of bibliographic data and the relationships between entities, the adaptation of the rules to LRM had a major impact on the handling of authority-title data concerning derived and related *works*.

IFLA LRM provides five levels of relationships for the entity "*work*".

According to the model, a *work* may consist of several parts, contributions, or components, which in turn may be independent *works*, completed *works*, or conceived as autonomous *works*. When a component of a *work* or set of *works* is presented as an autonomous resource, the Title of the *work* may refer to the component or to the overall *work*.

Relationship between *works*. *Has part of...*

Complete compositions that are part of cycles or ensembles identified by a significant title have the title of the *work* as the title of the individual composition when the composition is identified with a *work* or thematic catalogue number. The title of the music *work* for the individual composition can be linked to that of the overall *work*.

Il crepuscolo degli dei / Richard Wagner

t.m.w. **Götterdämmerung, WWV 86D**

p.r. (Composer) Wagner, Richard

s.r. (Librettist) Wagner, Richard

>> *t.m.w.* **Der Ring des Nibelungen, WWV 86**

p.r. (Composer) Wagner, Richard



Relationship between *works*. *Complement of...*

Compositions composed for being included in *works* of other composers or conceived as a continuation of other compositions retain their title also in the formulation of the title of the music *work*, according to the general rules. The rule provides for a recall of the title of the *work* of the first composition.

Aria di Lumaca in Salieri's *La scuola de' gelosi* / Joseph Haydn

t.m.w. **Dice benissimo chi si marita, Hob 24b,5** / Haydn, Franz Joseph

p.r. (Composer) Haydn, Franz Joseph

>> *t.m.w.* **La scuola dei gelosi** / Salieri, Antonio

p.r. (Composer) Salieri, Antonio

s.r. (Librettist) Mazzolà, Caterino



Relationship between *works*. Continuation of...

Non ti scordar di me! : (seguito della Stella confidente) : romanza per canto in chiave di sol con accomp.to di violino e pianoforte / di Vincenzo Robaudi

t.m.w. **Non ti scordar di me!**

p.r. (Composer) Robaudi, Vincenzo

>> *t.m.w.* **Alla stella confidente**

p.r. (Composer) Robaudi, Vincenzo

s.r. (Lyricist) Minuti, Vincenzo



Relationship between *works*. *Inspired by/ Transformation of...*

Finally, for compositions based on other pre-existing compositions or themes that significantly change the original and are considered new *works*, there are two main formulations.

When the paraphrase has a **significant title** or makes a generic reference to another composer's production, the title of the *work* coincides with the title prevailing in the information sources.

Souvenir de Bellini : fantasia sur La sonnambula pour piano à 4. mains et harmonium : op. 3 / par Charles Acton

t.m.w. **Souvenir de Bellini, pianoforte a 4 mani, op. 3**

p.r. (Composer) Acton, Carlo

s.r. (Composer of adapted work) Bellini, Vincenzo

>> *t.m.w.* **La sonnambula**

p.r. (Composer) Bellini, Vincenzo

s.r. (Bibliographic antecedent) Scribe, Eugène

s.r. (Librettist) Romani, Felice



linked with

Relationship between *works*. *Inspired by/ Transformation of...*

Otherwise, the title of a paraphrase will consist of the name of the form or type of adaptation in the plural, in Italian (if translatable), followed by a colon, space, the title of the original composition, and the author of the original composition, when the title of the paraphrase would be too generic to be identifiable.

La forza del destino di G. Verdi : fantasia per piccola orchestra / Vittorio Mattioli

t.m.w. **Fantasie: La forza del destino, piccola orchestra**

p.r. (Composer) Mattioli, Vittorio

s.p. (Composer of adapted work) Verdi, Giuseppe

>> *t.m.w.* **La forza del destino, H 60**

p.r. (Composer) Verdi, Giuseppe

s.r. (Librettist) Piave, Francesco Maria



What's the future for the new *Title of the music works* on the national catalogue SBN



Relationship between *works* in SBN

The new Title of the music *work* will have a major impact on the SBN catalogue.

Partially, some new features have already been implemented in the system — this is the case with the relations between *works*, which we will see in a moment — while others will be developed with the next evolution of the catalogue.

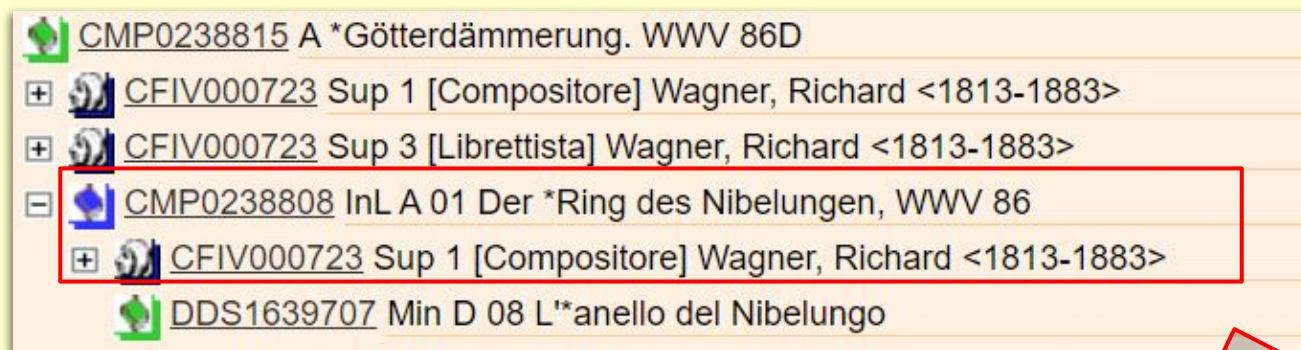
The evolution of the SBN - MARC protocol has already implemented the linking between the titles of the *work*, providing four different links, according to IFLA LRM.

Relationship between *works* in SBN

LRM	SBN	Relationship	Definition
R18	1	Has part of	This is the relationship between two works, where the content of one is a component of the other
R20	2	Accompanies/ complements	This is the relationship between two works which are independent, but can also be used in conjunction with each other as complements or companions
R19	4	Continuation of	This is the relationship of two works where the content of the second is a logical continuation of the first
R21/22	10	Based on	This is a relationship between a work based on another work

Relationship between *works* in SBN. *Has part of...*

Il crepuscolo degli dei / Richard Wagner



Example of an authority record in SBN (SBNweb cataloguing software)

t.m.w. **Götterdämmerung, WWV 86D**

p.r. (Composer) Wagner, Richard

s.r. (Librettist) Wagner, Richard

A01A

t.m.w. **Der Ring des Nibelungen, WWV 86**


p.r. (Composer) Wagner, Richard

Relationship between *works* in SBN. Complement of...


Aria di Lumaca in Salieri's La scuola de' gelosi / Joseph Haydn

Example of an authority record in SBN (SBNweb cataloguing software)


☐


 [CMP0064964](#) A *Dice benissimo chi si marita. Hob 24b,5


+

 [CFIV037808](#) AuF 1 [Compositore] Haydn, Franz Joseph

☐

 [CMP0553037](#) Med A 02 La *scuola de' gelosi

 [CFIV005387](#) AuF 1 [Compositore] Salieri, Antonio

 [RAVV042317](#) Sup 3 [Librettista] Mazzolà, Caterino <m. 1806>

t.m.w. **Dice benissimo chi si marita, Hob 24b,5**
p.r. (Composer) Haydn, Franz Joseph






A2A

t.m.w. **La scuola dei gelosi**
p.r. (Composer) Salieri, Antonio
s.r. (Librettist) Mazzolà, Caterino

Relationship between *works* in SBN. Continuation of...

Non ti scordar di me! : (seguito della Stella confidente) : romanza per canto in chiave di sol con accomp.to di violino e pianoforte / di Vincenzo Robaudi

Example of an authority record in SBN (SBNweb cataloguing software)

	CMP0272531 A *Non ti scordar di me!
	CUBV135383 Sup 1 [Compositore] Robaudi, Vincenzo
	CMP0276018 InL A 04 *Alla stella confidente
	CUBV135383 Sup 1 [Compositore] Robaudi, Vincenzo
	CUBV113020 Sup 3 [Paroliere, autore della poesia] Minuti, Vincenzo

t.m.w. **Non ti scordar di me!**

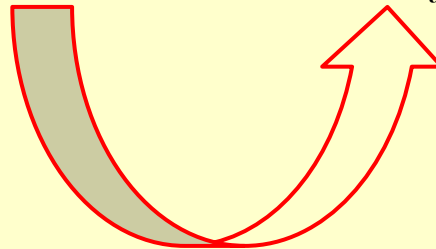
p.r. (Composer) Robaudi, Vincenzo

A4A

t.m.w. **Alla stella confidente**

p.r. (Composer) Robaudi, Vincenzo














s.r. (Lyricist) Minuti, Vincenzo



Relationship between *works* in SBN. *Based on... (significant title)*

Souvenir de Bellini : fantasia sur La sonnambula pour piano à 4. mains et harmonium
: op. 3 / par Charles Acton

Example of an authority record in SBN (SBNweb cataloguing software)

	CMP0150546 A *Souvenir de Bellini, op. 3
	 PUVV203045 Sup 1 [Compositore] Acton, Carlo <1829-1909>
	 CFIV023557 Sup 3 [Compositore della musica parafrasata] Bellini, Vincenzo <1801-1835>
	 CMP0362684 InL A 10 La *sonnambula
	 CFIV023557 Sup 1 [Compositore] Bellini, Vincenzo <1801-1835>
	 CFIV037439 AuF 3 [Antecedente bibliografico] Scribe, Eugène
	 CFIV032969 AuF 3 [Librettista] Romani, Felice

t.m.w. **Souvenir de Bellini, pianoforte a 4 mani, op. 3**

p.r. (Composer) Acton, Carlo

s.r. (Composer of adapted work) Bellini, Vincenzo

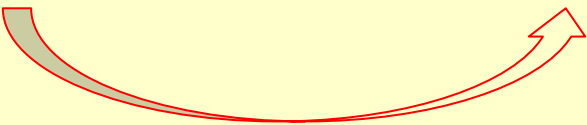
A10A

t.m.w. **La sonnambula**

p.r. (Composer) Bellini, Vincenzo

s.r. (Bibliographic antecedent) Scribe, Eugène


s.r. (Librettist) Romani, Felice





Relationship between *works* in SBN. *Based on... (generic title)*



La forza del destino di G. Verdi : fantasia per piccola orchestra / Vittorio Mattioli



Example of an authority record in SBN (SBNweb cataloguing software)



 NAP0329972 A *Fantasie: La forza del destino

 LO1V193487 Min 1 [Compositore] Mattioli, Vittorio <musicista>

 CFIV025722 AuF 3 [Compositore della musica parafrasata] Verdi, Giuseppe <1813-1901>

  LO11507306 InL A 10 La *forza del destino, H 60

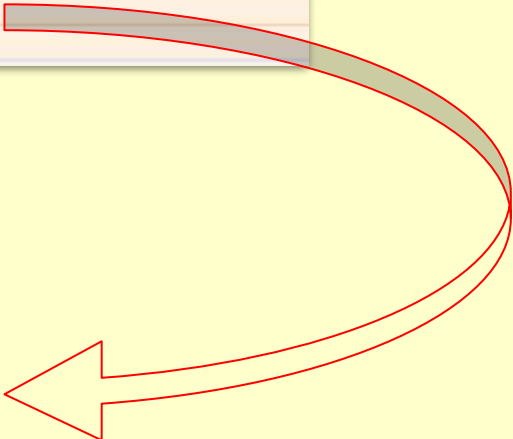
  CFIV025722 AuF 1 [Compositore] Verdi, Giuseppe <1813-1901>

  CFIV031463 AuF 3 [Librettista] Piave, Francesco Maria

t.m.w. **Fantasie: La forza del destino, piccola orchestra**
p.r. (Composer) Mattioli, Vittorio
s.p. (Composer of adapted work) Verdi, Giuseppe

A10A

t.m.w. **La forza del destino, H 60**
p.r. (Composer) Verdi, Giuseppe
s.r. (Librettist) Piave, Francesco Maria



Attributes of *expression* and relationship title-agent in SBN: current situation

The greatest development will take place in the treatment of titles of *expression*.

In SBN, there is currently no possibility to create titles at the *expression* level, and either qualification data (for example, language) or description elements in coded form (i.e., type of treatment and medium of performance related to *expression*) are recorded at the bibliographic level.

Likewise, the relationships between the title of *expression* and agent are currently recorded as responsibility links at the bibliographic level.

Attributes of *expression* and relationship title-agent in SBN: current situation

MUS0083937

Min M 1860 La *traviata / libretto di Francesco Maria Piave

CFIV025722

AuF 1 [Compositore] Verdi, Giuseppe <1813-1901>

LO1V133174

Min 3 [Arrangiatore] Truzzi, Luigi

SBLV179445

Min 3 [Arrangiatore] Muzio, Donnino Emanuele <musicista>

MUSV055353

Min 4 [Editore] *Ricordi, *Tito di *Giovanni

CMP0203139

InL A 09 La *traviata, H 55

MUSL002184

AuF P Milano

Example of bibliographic record in SBN (SBNweb cataloguing software): links of responsibility

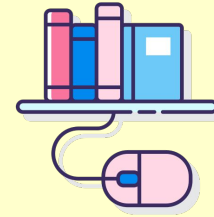
Elaborazione	R riduzione
Organico sintetico	1str
Organico analitico	pf

Example of bibliographic record in SBN (SBNweb cataloguing software): attributes of expression

Some future goals



But we are already rolling up our sleeves
there is so much to do!

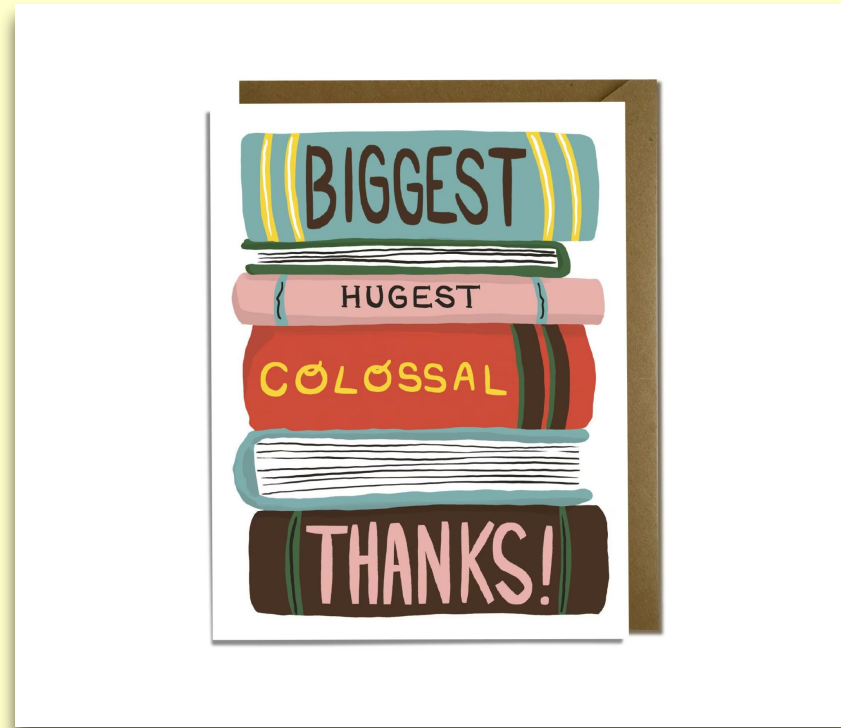


The Working Group on Music Materials, the Ufficio Ricerca Fondi Musicali, and the Central Institute Union Catalogue are already at work on the adaptation of the national catalogue SBN to the new Title of the music *work* standard.

Some of the objectives in the coming years:

- ❖ to make it possible to formulate Title of *expression* as authority record
- ❖ transferring attributes that are currently only manageable in the bibliographic data
- ❖ enabling relations between expression titles and their agents

For further information, please contact the Working Group
ic-cu.musica@cultura.gov.it



Sara Taglietti - Ufficio Ricerca Fondi Musicali, Milan
sara.taglietti@cultura.gov.it

<http://www.urfm.braidense.it/index/index.php>
b-brai.urfm@cultura.gov.it