

## Relationship designators between works, expressions, manifestations, and items (RDA Appendix J)

[Music Cataloging at Yale](#) [1] ? [RDA](#) [2]

See definitions for [work](#) [3], [expression](#) [4], and [manifestation](#) [5].  
This page does *not* cover relationships between items.

**Note: this page was created with music cataloging in mind.** Consult RDA Appendix J for a complete list of relationship designators.

See also PCC's [Training Manual for Applying Relationship Designators in Bibliographic Records](#) [6]  
See also [Relationship designators between a resource and persons, families, and corporate bodies associated with the resource \(RDA Appendix I\)](#) [7]

### Relationship designators for related:

[works](#) (J.2): [Derivative relationships](#) (J.2.2) | [Whole-part relationships](#) (J.2.4) | [Accompanying relationships](#) (J.2.5)  
[expressions](#) (J.3): [Derivative relationships](#) (J.3.2) | [Whole-part relationships](#) (J.3.4) | [Accompanying relationships](#) (J.3.5)

[manifestations](#) (J.4): [Equivalent relationships](#) (J.4.2) | [Whole-part relationships](#) (J.4.4) | [Accompanying relationships](#) (J.4.5)

A relationship designator indicates the nature of the relationship between between works, expressions, manifestations, or items (e.g., related work, related item).

Relationship designators provide more specific information about the nature of the relationship (e.g., parody of, facsimile of).

(J.1) General guidelines on using relationship designators:

- ° Relationship designators provide more specific information about the nature of the relationship (e.g., parody of, facsimile of).
- ° If the relationship element is considered sufficient for the purposes of the agency creating the data, do not use a relationship designator to indicate the specific nature of the relationship.
- ° Use relationship designators at the level of specificity that is considered appropriate for the purposes of the agency creating the data.
- ° If none of the terms listed in Appendix J is appropriate or sufficiently specific, use another concise term to indicate the nature of the relationship.

[PCC guidelines](#) [8]:

- ° The use of relationship designators for resource-to-resource relationships is encouraged.
- ° Do so even if the field coding otherwise already expresses a relationship.
- ° It is recommended that PCC catalogers use relationship designators from the RDA appendices.
- ° Prefer a specific term to a general one if it is easily determined.
- ° If the nature of the relationship cannot be ascertained even at a general level, do not assign a relationship designator.
- ° Where multiple relationships exist, e.g., an abridged translation, provide separate access points, each with a single relationship designator in a single  $\ddot{i}$  subfield.

**LC-PCC PS** for RDA J.1: LC practice: When MARC subfield  $\ddot{i}$  for a relationship designator is used in a bibliographic record,

- ° give  $\ddot{i}$  as the first subfield,
- ° capitalize the first word in the designator,
- ° end the subfield with a colon.
  - » Alternatively, identify one relationship as primary and record that relationship alone.
- ° Include a 7XX field with a relationship designator referring to a specific related resource even if a 130 or 240 field is already present implying that they are versions of the same work.
- ° If there is reason to believe that the resource being cataloged is related to another resource, but the resource in question cannot be identified (e.g., in the case of an expression that is believed to be a translation but the original

is unknown), give the information in a note.

° When constructing a reference to a related resource sharing the same principally responsible creator as the resource being described, use a 7XX author-title entry explicitly naming the creator in its ‡a rather than a 740 title entry with an implied relationship to the 1XX in the same record.

Relationship designators for [related works](#) (J.2) | [related expressions](#) (J.3) | [related manifestations](#) (J.4)

## (J.2) Relationship designators for related works

[Derivative relationships](#) (J.2.2) | [Whole-part relationships](#) (J.2.4) | [Accompanying relationships](#) (J.2.5)

### (J.2.2) Derivative work relationships

#### based on (work)

A work used as the source for a derivative work.

Reciprocal relationship: derivative (work)

Music-related relationships under this category are:

- adaptation of (work)** A work that has been modified for a purpose, use, or medium other than that for which it was originally intended.  
 Reciprocal relationship: adapted as (work)

Specific examples of "adaptation of (work)":

  - ° **libretto based on (work)** A work used as the basis for the text of an opera or other work for the musical stage, or an oratorio.  
 Reciprocal relationship: adapted as libretto (work)
  - ° **motion picture adaptation of (work)** A work that has been adapted as a motion picture.  
 Reciprocal relationship: adapted as motion picture (work)
  - ° **musical theatre adaptation of (work)** A work that has been adapted as a musical theatre work.  
 Reciprocal relationship: adapted as musical theatre (work)
  - ° **opera adaptation of (work)** A work that has been adapted as opera.  
 Reciprocal relationship: adapted as opera (work)
- expanded version of (work)** A work used as the basis for a derivative work that enlarges upon the content of the source work  
 Reciprocal relationship: expanded as (work)
- imitation of (work)** A work whose style or content is copied in a derivative work.  
 Reciprocal relationship: imitated as (work)
- musical setting of (work)** A work that provides the text for a non-dramatic musical work, other than an oratorio.  
 Reciprocal relationship: set to music as (work)
- paraphrase of (work)** A work used as the basis for a paraphrase, i.e., a restating of the content of the source work in a different form.  
 Reciprocal relationship: paraphrased as (work)
- variations based on (work)** A musical work from which melodic, thematic, or harmonic material is taken to form a discrete theme, which is repeated

		one or more times with subsequent modifications. Reciprocal relationship: modified by variation as (work)
<b>derivative (work)</b>	A work that is a modification of a source work. Reciprocal relationship: based on (work)	
Music-related relationships under this category are:	<b>adapted as (work)</b>	A work that modifies the source work for a purpose, use, or medium other than that for which it was originally intended. Reciprocal relationship: adaptation of (work)
	Specific examples of "adapted as (work)":	
	° <b>adapted as libretto (work)</b>	A work that consists of the text of an opera or other work for the musical stage, or an oratorio, based on the source work. Reciprocal relationship: libretto based on (work)
	° <b>adapted as motion picture (work)</b>	A motion picture based on the source work. Reciprocal relationship: motion picture adaptation of (work)
	° <b>adapted as musical theatre (work)</b>	A musical theatre work based on the source work. Reciprocal relationship: musical theatre adaptation of (work)
	° <b>adapted as opera (work)</b>	An opera based on the source work. Reciprocal relationship: opera adaptation of (work)
	<b>expanded as (work)</b>	A work that enlarges upon the content of the source work. Reciprocal relationship: expanded version of (work)
	<b>imitated as (work)</b>	A work that copies the style or content of the source work. Reciprocal relationship: imitation of (work)
	<b>modified by variation as (work)</b>	A musical work in which melodic, thematic, or harmonic material is taken from the source work to form a discrete theme, which is repeated one or more times with subsequent modifications. Reciprocal relationship: modified by variation as (work)
	<b>paraphrased as (work)</b>	A work that restates the content of the source work in a different form. Reciprocal relationship: paraphrased as (work)
	<b>set to music as (work)</b>	A non-dramatic musical work, other than an oratorio, that uses the text of the source work. Reciprocal relationship: musical setting of (work)

MARC subfield coding for relationship designators between works, expressions, manifestations, and items:

In bibliographic records and authority records:

‡i may contain either

° a designation of a relationship of the entity

OR

° a textual reference instruction phrase that is to be used for a user display indicating the relationship

### Examples of derivative work relationships

*Note:* Some examples use relationship designators from previous updates of RDA

### Bibliographic records:

**Musical work on which another musical work is based:**

#858583527

700 1\_ †i **Based on (work):** †a Gounod, Charles, †d 1818-1893. †t Faust. †p Valse.  
a new musical work by one composer based on a musical work by a different composer

2012564388

700 1\_ †i **Based on (work):** †a Gordon, Geoffrey. †t Concerto, †m violin, orchestra.  
a new musical work based on another musical work; both works by the same composer

2013563023

730 0\_ †i **Based on (work):** †a Southern harmony and musical companion.

**Musical work on which variations are based:**

2012564412

730 0\_ †i **Musical variations based on (work):** †a Arirang.

**Musical work that was adapted to create a new musical work:**

#795893642

700 1\_ †i **Adaptation of (work):** †a Ewazen, Eric, †d 1954- †t Palisades suite.  
a musical work for flute, clarinet, and piano adapted by the same composer for tenor trombone, bass trombone, and trombone sextet

#811138943

700 1\_ †i **Adaptation of (work):** †a Norlén, Håkan, †d 1917-2003. †t Visa vid midsommartid.  
song adapted by another composer as a choral work.

#844461365

700 1\_ †i **Adaptation of (work):** †a Slonimsky, Nicolas, †d 1894-1995. †t Thesaurus of scales and melodic patterns.  
adapted for guitar

**Musical work that was adapted to create motion picture:**

#864939725

700 1\_ †i **Motion picture adaptation of (work):** †a Lehár, Franz, †d 1870-1948. †t Lustige Witwe. †p Es lebt' eine Vilja.

**Literary work on which the an instrumental work was based:**

2013560440

700 1\_ †i **Based on (work):** †a Kotsiubyns'ky?, Mykha?lo, †d 1864-1913. †t Tini zabutykh predkiv.

**Literary work on which the libretto was based:**

2012564356

700 1\_ †i **Libretto based on (work):** †a Decourcelle, Adrien, †d 1824-1892. †t Je dîne chez ma mère.

**Book on which an opera is based:**

2013560407

700 1\_ †i **Based on (work):** †a Machiavelli, Niccolò, †d 1469-1527. †t Mandragola.

**Text that the composer set to music and the work on which the text was based:**

2013560232

700 1\_ †i **Musical setting of (work):** †a Pinsky, Robert. †t Canto V.  
700 0\_ †i **Libretto based on (work):** †a Dante Alighieri, †d 1265-1321. †t Inferno. †n Canto 5.

**Text that the composer set to music:**

2012465663

700 1\_ †i **Musical setting of (work):** †a Schubart, Tobias Henrich. †t Da Jesu, deinen Ruhm zu mehren.

**Authority records:**

no 97067728

100 1\_ Loeffler, Charles Martin, †d 1861-1935. †t Rhapsodies, †m piano, oboe, viola  
500 1\_ †i **Based on (work):** †a Loeffler, Charles Martin, †d 1861-1935. †t Rhapsodies, †m voice, instrumental ensemble †w r  
no2003128417

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100 1\_ Loeffler, Charles Martin, †d 1861-1935. †t Rhapsodies, †m voice, instrumental ensemble  
500 1\_ †i **Derivative (work)**: †a Loeffler, Charles Martin, †d 1861-1935. †t Rhapsodies, †m piano, oboe, viola †w r

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no2013083192

100 1\_ Campo, Frank, †d 1927- †t Paraphrase on a theme of Verdi  
500 1\_ †i **Based on (work)**: †a Verdi, Giuseppe, †d 1813-1901. †t Rigoletto. †p Questa o quella per me pari sono  
‡w r  
n 85367877

100 1\_ Verdi, Giuseppe, †d 1813-1901. †t Rigoletto. †p Questa o quella per me pari sono  
500 1\_ †i **Derivative work**: †a Campo, Frank, †d 1927- †t Paraphrase on a theme of Verdi †w r

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no2013080339

100 1\_ Živkovi?, Nebojša. †t Oriental fantasy  
500 1\_ †i **Adaptation of (work)**: †a Živkovi?, Nebojša. †t Tales from the center of the earth. †n No. 1, †p Misterioso  
‡w r

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no2013080340

100 1\_ Živkovi?, Nebojša. †t Tales from the center of the earth. †n No. 1, †p Misterioso  
500 1\_ †i **Adapted as (work)**: †a Živkovi?, Nebojša. †t Oriental fantasy †w r

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**Opera adapted from another work:**

no 95057470

100 1\_ Harbison, John. †t Full moon in March  
500 1\_ †i **Opera adaptation of (work)**: †a Yeats, W. B. †q (William Butler), †d 1865-1939. †t Full moon in March  
‡w r  
n 84040514

100 1\_ Yeats, W. B. †q (William Butler), †d 1865-1939. †t Full moon in March  
500 1\_ †i **Adapted as opera (work)**: †a Harbison, John. †t Full moon in March †w r

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no2014055807

100 1\_ Auletta, Pietro, †d 1698-1771. †t Orazio  
530 \_0 †i **Adapted as opera (work)**: †a Maestro di musica †w r  
no 97082391

130 \_0 Maestro di musica  
500 1\_ †i **Opera adaptation of (work)**: †a Auletta, Pietro, †d 1698-1771. †t Orazio †w r

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**Variations based on another work:**

n 2015015284

100 1\_ Rzewski, Frederic. †t Andante con moto  
500 1\_ †i **Variations based on work**: †a Beethoven, Ludwig van, †d 1770-1827. †t Sonatas, †m piano, †n no. 23,  
op. 57, †r F minor. †p Andante con moto †w r  
n 2015015278

100 1\_ Beethoven, Ludwig van, †d 1770-1827. †t Sonatas, †m piano, †n no. 23, op. 57, †r F minor. †p Andante con  
moto  
500 1\_ †i **Modified as variation as (work)**: †a Rzewski, Frederic. †t Andante con moto †w r

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n 87803729

100 1\_ Paganini, Nicolò, †d 1782-1840. †t Caprices, †m violin, †n M.S. 44, †r G major  
500 1\_ †i **Variations based on (work)**: †a Paisiello, Giovanni, †d 1740-1816. †t Molinara. †p Nel cor piu? non mi  
sento †w r  
n 81047357

100 1\_ Paisiello, Giovanni, †d 1740-1816. †t Molinara. †p Nel cor piu? non mi sento  
500 1\_ †i **Modified by variation as (work)**: †a Paganini, Nicolò, †d 1782-1840. †t Caprices, †m violin, †n M.S. 44,  
‡r G major †w r

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n 89629704

100 1\_ Paganini, Nicolò, †d 1782-1840. †t Non piu? mesta accanto al fuoco  
500 1\_ †i **Variations based on (work)**: †a Rossini, Gioacchino, †d 1792-1868. †t Cenerentola. †p Non piu? mesta  
‡w r  
n 83176516

100 1\_ Rossini, Gioacchino, †d 1792-1868. †t Cenerentola. †p Non piu? mesta

500 1\_ †i **Modified by variation as (work):** †a Paganini, Nicolò, †d 1782-1840. †t Non piu? mesta accanto al fuoco †w r

**Works by two composers** (Timofeev and Say) **based on the same work by another composer** (Mozart):

no2014075333

100 1\_ Timofeev, Alexander, †d 1983- †t Fantasy on a theme by Mozart

500 1\_ †i **Musical variations based on (work):** †a Mozart, Wolfgang Amadeus, †d 1756-1791. †t Sonatas, †m piano, †n K. 331, †r A major. †p Andante grazioso †w r

no2008055569

100 1\_ Say, Faz?l, †d 1970- †t Patara

500 1\_ †i **Based on (work):** †a Mozart, Wolfgang Amadeus, †d 1756-1791. †t Sonatas, †m piano, †n K. 331, †r A major. †p Andante grazioso †w r

no 98000623

100 1\_ Mozart, Wolfgang Amadeus, †d 1756-1791. †t Sonatas, †m piano, †n K. 331, †r A major. †p Andante grazioso

500 1\_ †i **Musical variations (work):** †a Timofeev, Alexander, †d 1983- †t Fantasy on a theme by Mozart †w r

500 1\_ †i **Derivative (work):** †a Say, Faz?l, †d 1970- †t Patara †w r

#### (J.2.4) Whole-part work relationships

**container of (work)** A work that is a discrete component of a larger work.

**Examples of whole-part work relationships:**

2013560123

700 12 †i **Container of (work):** †a Chopin, Frédéric, †d 1810-1849. †t Ballades, †m piano, †n no. 1, op. 23, †r G minor.

2013568120

700 12 †i **Container of (work):** †a Shostakovich, Dmitri? Dmitrievich, †d 1906-1975. †t Romansy na slova E. Dolmatovskogo.

#849651813

700 12 †i **Container of (work):** †a Bach, Johann Sebastian, †d 1685-1750. †t Concertos, †m harpsichord, string orchestra, †n BWV 1056, †r F minor.

700 12 †i **Container of (work):** †a Bach, Johann Sebastian, †d 1685-1750. †t Concertos, †m harpsichord, string orchestra, †n BWV 1052, †r D minor.

700 12 †i **Container of (work):** †a Bach, Johann Sebastian, †d 1685-1750. †t Concertos, †m harpsichord, string orchestra, †n BWV 1058, †r G minor.

#### (J.2.5) Accompanying work relationships

**augmentation of (work)** A work whose content is added to by another work.

Reciprocal relationship: augmented by (work)

Music-related relationships under this category are: **cadenza composed for (work)** A work used as the basis for the text of an opera or other work for the musical stage, or an oratorio.

Reciprocal relationship: **cadenza (work)**

**augmented by (work)** A work that adds to the content of a predominant work.

Reciprocal relationship: **augmentation of (work)**

Music-related relationships under this category are: **cadenza (work)** A musical work consisting of an ornamental passage for a soloist, added to a musical work such as a concerto, either by the same or a different composer.

Reciprocal relationship: **cadenza composed for (work)**

**complemented by (work)** A work paired with another work without either work being considered to predominate.

Reciprocal relationship: **complemented by (work)**

Music-related relationships under this category are: **libretto (work)** A work that provides the text of an opera or other work for the musical stage, or an oratorio.

Reciprocal relationship: **libretto for (work)**

**libretto for (work)** A musical work such as an opera or other



	work for the musical stage, or an oratorio, that uses the text of the related work as a libretto. Reciprocal relationship: libretto (work)
<b>music (work)</b>	A musical work that is used in a motion picture, play, television program, etc. Reciprocal relationship: music for (work)
Specific examples of "music (work)":	
° <b>incidental music (work)</b>	A musical work that provides the incidental music for a play or other spoken work for the stage. Reciprocal relationship: incidental music for (work)
° <b>motion picture music (work)</b>	A musical work that is used in a motion picture. Reciprocal relationship: music for motion picture (work)
° <b>radio program music (work)</b>	A musical work that is used in a radio program. Reciprocal relationship: music for radio program (work)
° <b>television program music (work)</b>	A musical work that is used in a television program. Reciprocal relationship: music for television program (work)
° <b>video music (work)</b>	A musical work that is used in a video. Reciprocal relationship: music for video (work)
<b>music for (work)</b>	A work such as a motion picture, play, television program, etc., that uses the musical work. Reciprocal relationship: music (work)
Specific examples of "music for (work)":	
° <b>incidental music for (work)</b>	A work such as a play or other spoken work for the stage that uses the musical work as incidental music. Reciprocal relationship: incidental music (work)
° <b>music for motion picture (work)</b>	A work that uses the musical work in a motion picture. Reciprocal relationship: motion picture music (work)
° <b>music for radio program (work)</b>	A work that uses the musical work in a radio program. Reciprocal relationship: radio program music (work)
° <b>music for television program (work)</b>	A work that uses the musical work in a television program. Reciprocal relationship: television program music (work)
° <b>music for video (work)</b>	A work that uses the musical work in a video. Reciprocal relationship: video music (work)

**Examples of accompanying work relationships:**

**Bibliographic records:**

#835648240

700 1\_ †i **Augmentation of:** ‡a Legendre, Louis, †d 1851-1908. ‡t Beaucoup de bruit pour rien.

#858280397

700 1\_ †i **Augmentation of (work)**: †a Browne, Walter, †d 1856-1911. †t Everywoman.

2013568122

700 1\_ †i **Complemented by (work)**: †a Leavitt, William, †d 1926-1990. †t Modern method for guitar.

**Incidental music:**

**Bibliographic record:**

#20915131

700 1\_ †i **Incidental music for (work)**: †a Raupach, Ernst Benjamin Salomo, †d 1784-1852. †t König Enzo.

**Authority records:**

n 2015041456

100 1\_ Olding, Grant. †t One man, two guvnors

500 1\_ †i **Incidental music for (work)**: †a Bean, Richard, †d 1956- †t One man, two guvnors †w r

no2012092497

100 1\_ Bean, Richard, †d 1956- †t One man, two guvnors

500 1\_ †i **Incidental music (work)**: †a Olding, Grant. †t One man, two guvnors †w r

### (J.3) Relationship designators for related expressions

[Derivative relationships](#) (J.3.2) | [Whole-part relationships](#) (J.3.4) | [Accompanying relationships](#) (J.3.5)

#### (J.3.2) Derivative expression relationships

**based on (expression)** An expression used as the basis for a derivative expression.

Reciprocal relationship: derivative (expression)

Music-related relationships under this category are: **adaptation of (expression)**

An expression of a work that has been modified for a purpose, use, or medium other than that for which it was originally intended.

Reciprocal relationship: adapted as (expression)

Specific examples of "adaptation of (expression)":

° **libretto based on (expression)** An expression of a work used as the basis for the text of an opera or other work for the musical stage, or an oratorio.

Reciprocal relationship: adapted as libretto (expression)

° **motion picture adaptation of (expression)** An expression of a work that has been adapted as a motion picture.

Reciprocal relationship: adapted as motion picture (expression)

° **musical theatre adaptation of (expression)** An expression of a work that has been adapted as a musical theatre work.

Reciprocal relationship: adapted as musical theatre (expression)

° **opera adaptation of (expression)** An expression of a work that has been adapted as opera.

Reciprocal relationship: adapted as opera (expression)

**expanded version of (expression)** An expression of a work used as the basis for a derivative work that enlarges upon the content of the source work.

Reciprocal relationship: expanded as (expression)

**arrangement of** An expression of a musical work that has been rewritten for a medium of performance different from that for which the work was originally intended.

Reciprocal relationship: arranged as



	<p><b>imitation of (expression)</b></p> <p><b>musical setting of (expression)</b></p> <p><b>paraphrase of (expression)</b></p> <p><b>variations based on (expression)</b></p>	<p>An expression of a work whose style or content is copied in a derivative work. Reciprocal relationship: imitated as (expression)</p> <p>An expression of a work that provides the text for a non-dramatic musical work, other than an oratorio. Reciprocal relationship: set to music as (expression)</p> <p>An expression of a work used as the basis for a paraphrase, i.e., a restating of the content of the source work in a different form. Reciprocal relationship: paraphrased as (expression)</p> <p>An expression of a musical work from which melodic, thematic, or harmonic material is taken to form a discrete theme, which is repeated one or more times with subsequent modifications. Reciprocal relationship: modified by variation as (expression)</p>
<p><b>derivative (expression)</b></p>	<p>An expression that is a modification of a source expression. Reciprocal relationship: based on (expression)</p>	
<p>Music-related relationships under this category are:</p>	<p><b>adapted as (expression)</b></p> <p>Specific examples of "adapted as (expression)":</p> <ul style="list-style-type: none"> <li>◦ <b>adapted as libretto (work)</b></li> <li>◦ <b>adapted as motion picture (expression)</b></li> <li>◦ <b>adapted as musical theatre (expression)</b></li> <li>◦ <b>adapted as opera (expression)</b></li> </ul> <p><b>arranged as</b></p> <p><b>expanded as (expression)</b></p> <p><b>imitated as</b></p>	<p>An expression of a work that modifies the source expression for a purpose, use, or medium other than that for which it was originally intended. Reciprocal relationship: adaptation of (expression)</p> <p>An expression of a work that consists of the text of an opera or other work for the musical stage, or an oratorio, based on the source work. Reciprocal relationship: libretto based on (expression)</p> <p>A motion picture based on the source expression. Reciprocal relationship: motion picture adaptation of (expression)</p> <p>An expression of a musical theatre work based on the source expression. Reciprocal relationship: musical theatre adaptation of (expression)</p> <p>An expression of an opera based on the source expression. Reciprocal relationship: opera adaptation of (expression)</p> <p>An expression of a musical work that rewrites the source expression for a medium of performance different from that for which the work was originally intended. Reciprocal relationship: arrangement of (expression)</p> <p>An expression of a work that enlarges upon the content of the source work. Reciprocal relationship: expanded version of (expression)</p> <p>An expression of a work that copies the</p>

<b>(expression)</b>	style or content of the source work. Reciprocal relationship: imitation of (expression)
<b>modified by variation as (expression)</b>	An expression of a musical work in which melodic, thematic, or harmonic material is taken from the source work to form a discrete theme, which is repeated one or more times with subsequent modifications. Reciprocal relationship: modified by variation as (expression)
<b>paraphrased as (expression)</b>	An expression of a work that restates the content of the source work in a different form. Reciprocal relationship: paraphrased as (expression)
<b>set to music as (expression)</b>	A non-dramatic musical work, other than an oratorio, that uses the text of the source work. Reciprocal relationship: musical setting of (expression)

**Examples of derivative expression relationships:**

**Musical arrangement:**

2012564253

730 0\_ †i **Musical arrangement of (work):** ‡a Keep me from sinking down.

2013465261

700 1\_ †i **2nd and 3rd movements arrangement of (work):** ‡a Kaprálová, Vít?zslava, ‡d 1915-1940. †t Dubnová preludia.

**Literary work on which the libretto was based:**

2012564348

700 1\_ †i **Libretto based on (expression):** ‡a Rostand, Edmond, ‡d 1868-1918. †t Cyrano de Bergerac. †l English.

2012564401

700 1\_ †i **Libretto based on (expression):** ‡a Cervantes Saavedra, Miguel de, ‡d 1547-1616. †t Celoso extremeño. †l English.

**Text that the composer set to music and the work on which the text was based:**

2012563876

700 1\_ †i **Musical setting of (expression):** ‡a ??ntideva, ‡d active 7th century. †t Bodhicary?vat?ra. †l English.

2013561052

700 1\_ †i **Musical setting of (expression):** ‡a Yevtushenko, Yevgeny Aleksandrovich, ‡d 1933- †t Babi? IAr.

700 1\_ †i **Musical setting of (expression):** ‡a Yevtushenko, Yevgeny Aleksandrovich, ‡d 1933- †t Poems. †k Selections.

**(J.3.4) Whole-part expression relationships**

**contained in (expression)** An expression of a larger work of which the expression is a discrete component.  
Reciprocal relationship: container of (expression)

**container of (expression)** An expression of a work that is a discrete component of a larger expression.  
Reciprocal relationship: contained in (expression)

**Examples of whole-part expression relationships:**

2012560098

700 12 †i **Container of (expression):** ‡a Bach, Johann Sebastian, ‡d 1685-1750. †t Ich armer Mensch, ich Sündenknecht. ‡s Vocal score. †l German.

700 12 †i **Container of (expression):** ‡a Bach, Johann Sebastian, ‡d 1685-1750. †t Ich armer Mensch, ich Sündenknecht. ‡s Vocal score. †l English.

#18206386

700 12 †i **Container of (expression):** ‡a Bach, Carl Philipp Emanuel, ‡d 1714-1788. †t Stücke, ‡m musical clock, ‡n H. 635. ‡n No. 19; ‡o arranged.

700 12 †i **Container of (expression):** ‡a Bach, Carl Philipp Emanuel, ‡d 1714-1788. †t Stücke, ‡m musical clock,

‡n H. 635. ‡n No. 20; ‡o arranged.

700 12 ‡i **Container of (expression)**: ‡a Bach, Carl Philipp Emanuel, ‡d 1714-1788. ‡t Stücke, ‡m musical clock,

‡n H. 635. ‡n No. 21; ‡o arranged.

### (J.3.5) Accompanying expression relationships

**augmentation of (expression)** An expression of a work whose content is added to by another expression.  
Reciprocal relationship: augmented by (expression)

Music-related relationships under this category are: **cadenza composed for (expression)** An expression of a musical work such as a concerto for which an ornamental passage for a soloist has been composed, either by the same or a different composer.  
Reciprocal relationship: **cadenza (expression)**

**augmented by (expression)** An expression of a work that adds to the content of a predominant expression.  
Reciprocal relationship: augmentation of (expression)

Music-related relationships under this category are: **cadenza (expression)** An expression of a musical work consisting of an ornamental passage for a soloist, added to a musical work such as a concerto, either by the same or a different composer..  
Reciprocal relationship: **cadenza composed for (expression)**

**complemented by (expression)** An expression of a work paired with another expression without either expression being considered to predominate.  
Reciprocal relationship: complemented by (expression)

Music-related relationships under this category are: **libretto (expression)** An expression of a work that provides the text of an opera or other work for the musical stage, or an oratorio.  
Reciprocal relationship: **libretto for (expression)**

**libretto for (expression)** An expression of a musical work such as an opera or other work for the musical stage, or an oratorio, that uses the text of the related work.  
Reciprocal relationship: **libretto (expression)**

**music (expression)** An expression of a musical work that is used in a motion picture, play, television program, etc.  
Reciprocal relationship: **music for (expression)**

Specific examples of "music (expression)":

- **incidental music (expression)** An expression of a musical work that provides the incidental music for a play or other spoken work for the stage.  
Reciprocal relationship: **incidental music for (expression)**
- **motion picture music (expression)** An expression of a musical work that is used in a motion picture.  
Reciprocal relationship: **music for motion picture (expression)**
- **radio program music (expression)** An expression of a musical work that is used in a radio program.  
Reciprocal relationship: **music for radio program (expression)**
- **television program music (expression)** An expression of a musical work that is used in a television program.  
Reciprocal relationship: **music for television program (expression)**
- **video music** An expression of a musical work that is

	<b>(expression)</b>	used in a video. Reciprocal relationship: music for video (expression)
	<b>music for (expression)</b>	An expression of a work such as a motion picture, play, television program, etc., that uses the musical work. Reciprocal relationship: music (expression)
	Specific examples of "music for (expression)":	
	° <b>incidental music for (expression)</b>	An expression of a work such as a play or other spoken work for the stage that uses the musical work as incidental music. Reciprocal relationship: incidental music (expression)
	° <b>music for motion picture (expression)</b>	An expression of a work that uses the musical work in a motion picture. Reciprocal relationship: motion picture music (expression)
	° <b>music for radio program (expression)</b>	An expression of a work that uses the musical work in a radio program. Reciprocal relationship: radio program music (expression)
	° <b>music for television program (expression)</b>	An expression of a work that uses the musical work in a television program. Reciprocal relationship: television program music (expression)
	° <b>music for video (expression)</b>	An expression of a work that uses the musical work in a video. Reciprocal relationship: video music (expression)

#### (J.4) Relationship designators for related manifestations

[Equivalent relationships](#) (J.4.2) | [Whole-part relationships](#) (J.4.4) | [Accompanying relationships](#) (J.4.5)

#### (J.4.2) Equivalent manifestations relationships

See the discussion paper [Instructions for recording structured descriptions of related manifestations](#) [9] for tentative instructions for the following relationships: Reproduced as (Manifestation); Reproduction of (Manifestation)

**equivalent manifestation** A manifestation that embodies the same expression of a work.  
Reciprocal relationship: equivalent (manifestation)

Music-related relationships under this category are:

<b>reproduced as (manifestation)</b>	A manifestation that reproduces another manifestation. Reciprocal relationship: equivalent (manifestation)
Specific examples encountered in music cataloging:	
<b>facsimile (manifestation)</b>	A manifestation that exactly reproduces another manifestation. Reciprocal relationship: facsimile of (manifestation)
<b>reprinted as (manifestation)</b>	A manifestation that is a reissue of another printed manifestation. Reciprocal relationship: reprint of (manifestation)
<b>reproduction of (manifestation)</b>	A manifestation that is used as the basis for a reproduction. Reciprocal relationship: reproduced as

	(manifestation)
	Specific examples of "reproduction of (manifestation)" encountered in music cataloging:
<b>facsimile of (manifestation)</b>	A manifestation that is used as the basis for an exact reproduction. Reciprocal relationship: facsimile (manifestation)
<b>reprint of (manifestation)</b>	A printed manifestation that is used as the basis for a reissue of a manifestation. Reciprocal relationship: reprinted as (manifestation)

#### (J.4.4) Whole-part manifestation relationships

See the discussion paper [Instructions for recording structured descriptions of related manifestations](#) [9] for tentative instructions for the following relationships: Container of (Manifestation); Contained in (Manifestation)

<b>contained in (manifestation)</b>	A larger manifestation of which a part is a discrete component. Reciprocal relationship: container of (manifestation)
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Music-related relationships under this category are:

<b>facsimile contained in</b>	A larger manifestation of which a part is a discrete component that exactly reproduces another manifestation embodying the same expression of a work. Reciprocal relationship: facsimile container of
<b>special issue of</b>	A serial or newspaper containing a single issue or a supplementary section devoted to a special subject, with or without serial numbering, such as an anniversary number of a periodical or newspaper. Reciprocal relationship: special issue

<b>container of (manifestation)</b>	A manifestation that is a discrete component of a larger manifestation. Reciprocal relationship: contained in (manifestation)
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Music-related relationships under this category are:

<b>facsimile container of</b>	A manifestation used as the basis for an exact reproduction that is a discrete component of a larger manifestation. Reciprocal relationship: facsimile contained in
<b>special issue</b>	A manifestation that consists of a single issue or a supplementary section of a serial or newspaper devoted to a special subject. Reciprocal relationship: special issue of

#### Examples of whole-part manifestation relationships:

2013364306

700 12 ꞑi **Container of (manifestation):** ꞑa Krutikov, G. A. ꞑq (Geli? Andreevich), ꞑd 1931- ꞑt Akh ty, Rus' razdol'naia.

2013560346

730 0\_ ꞑi **Container of (manifestation):** ꞑa World magazine, ꞑg December 23, 1917.

#### (J.4.5) Accompanying manifestation relationships

See the discussion paper on [Instructions for describing accompanying material in RDA](#) [10]

<b>accompanied by (manifestation)</b>	A manifestation issued with another manifestation, without any relationship to its content. Reciprocal relationship: accompanied by (manifestation)
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Music-related relationships under this category are:

<b>issued with</b>	A manifestation that is issued on the same carrier as the manifestation being described. Reciprocal relationship: issued with
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## Links

- [1] <http://web.library.yale.edu/cataloging/music> [2] <http://web.library.yale.edu/cataloging/music/rda> [3] <http://web.library.yale.edu/cataloging/music/frbr-wemi-music#work> [4] <http://web.library.yale.edu/cataloging/music/frbr-wemi-music#expression> [5] <http://web.library.yale.edu/cataloging/music/frbr-wemi-music#manifestation> [6] <http://www.loc.gov/aba/pcc/sct/documents/rel-desig-guide-bib.pdf> [7] <http://web.library.yale.edu/cataloging/music/relationshipdesgi> [8] <http://www.loc.gov/aba/pcc/rda/PCC%20RDA%20guidelines/Relat-Desig-Guidelines.docx> [9] [http://alcts.ala.org/ccdablog/wp-content/uploads/2014/12/CCDA\\_TF\\_InstructionsforRecordingRelationships\\_6.pdf](http://alcts.ala.org/ccdablog/wp-content/uploads/2014/12/CCDA_TF_InstructionsforRecordingRelationships_6.pdf) [10] [http://alcts.ala.org/ccdablog/wp-content/uploads/2014/12/CCDA\\_TF\\_InstructionsforRecordingRelationships\\_7.pdf](http://alcts.ala.org/ccdablog/wp-content/uploads/2014/12/CCDA_TF_InstructionsforRecordingRelationships_7.pdf)