FROM THE CHAIR

This past August the MOUG Executive Board held a very productive midsummer business meeting in Cleveland. Among the topics we discussed were the projection of the operating budget for 1987 and the program for the February 1987 meeting in Eugene, Oregon. The program and registration materials, as well as your MOUG membership renewal information, will be sent as a mailing separate from the MOUG Newsletter in mid-November.

One of the decisions the MOUG Board made in August was to allow many back issues of the MOUG Newsletter to go out of print permanently. The minimal advantages of keeping a long back run of this publication available were outweighed by the headaches it was creating for our Treasurer. I would, however, like to draw your attention to a forthcoming publication, The Best of MOUG (sounds like a best-seller to me!), which will draw together many of the most popular lists which have appeared in the Newsletter. You will find details elsewhere in this issue.

Another topic we discussed at some length was how MOUG might "change directions" from being an organization devoted almost exclusively to the needs of music catalogers to being more inclusive of all music users of OCLC, particularly public services librarians. This change in emphasis will become even more important as the new OCLC online system is implemented, and the system becomes more flexible for reference purposes. There are several libraries who are now using LS-2000 for their music materials. Perhaps MOUG could form a music LS-2000 roundtable or interest group. The article
in the September 1986 Notes by Lenore Coral, "Automation Requirements for Music Information" (p. 14-18) gives us a basis to work with a variety of vendors of online library systems. OCLC has also implemented a number of new products, including BRS-Easi-Ref and UNISON, which are aimed at public service; several others in development, including subsets of the online union catalog issued on CD ROM, offer intriguing possibilities. From time to time we will publish new product announcements in the Newsletter. If any of you have experience with these products, or know of other music users who do, please let MOUG Newsletter Editor Ann McCollough or myself know.

I hope that all current members of MOUG will support the Executive Board in our campaign for new members and new goals for MOUG. At the Eugene meeting I will chair a small group discussion called "New Goals for MOUG: How do we move beyond cataloging?" which I hope will be a prelude to a plenary session at the 1988 annual meeting. I hope that the small group discussion will be a "brainstorming" session to explore further ways that MOUG can continue its leadership in assisting OCLC to offer the best possible products and services to its music users.

Tim Robson

* * * * * * * *

MOUG EXECUTIVE BOARD: 1986-1988

CHAIR

Timothy Robson
Music Librarian
Kulas Music Library
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Case Western Reserve University
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FINANCIAL REPORT

2nd quarter 1986

Balance end of 3rd quarter  5484.94

Income 2nd quarter
  Memberships  340.00
  Back issues    33.00
  Interest       71.00
  Refund (Hennessee)  96.90
  Bank adjustment  42.00
  TOTAL INCOME 592.90

Expenditures 2nd quarter
  Printing       4.10
  Back issue postage  15.20
  Stamps         57.40
  Supplies        70.60
  Newsletter no.29  292.00
  Milwaukee meeting  43.58
  AV equipment    340.50
  Misc.           226.80
  TOTAL EXPENDITURES 823.38

Balance end of 2nd quarter 5244.46

3rd quarter 1986

Balance end of 2nd quarter 5244.46

Income, 3rd quarter
  Memberships  50.00
  Back issues  61.30
  Interest     73.50
  TOTAL INCOME 184.80

Expenditures, 3rd quarter
  Postage        4.80
  Board expenses 1622.30
  Misc.           150.00
  TOTAL EXPENDITURES 1777.10

Balance end of 3rd quarter 3652.16

FROM THE EDITOR

The MOUG Executive Board decided at its meeting in August to decrease the number of back issues that are available, and to increase the price. As is stated in the masthead, back issues no. 21-30 are available from the Treasurer for $4.00 per copy. Issues no. 11-20 will be sold, on a first come, first served basis, also for $4.00 per copy. If you are missing any of these issues, act quickly, since our supply is limited.

Reminder: the MOUG Newsletter is an occasional publication. As you may have noticed, there have been three issues this year. This will be the final issue, so you need not claim a fourth.

Soon you will be receiving a mailing about the upcoming annual meeting in Eugene, Oregon, February 10-11, 1987. Included in this mailing will be membership renewal/dues. Please be sure that your address is correct. This is particularly important now that the newsletter is sent in bulk mail. Some post offices will not forward third class mail, and the newsletters are returned to us with postage due. With each mailing, the organization has to pay a not unsubstantial amount in postage due charges. If you have moved, or are planning to move in the near future, please notify the treasurer as soon as you know your new address.

BEST OF MOUG!

We frequently get requests for the name authority file lists that have been published in the MOUG newsletter over the past few years. We have been able to honor these requests by selling back issues. However, some people don't necessarily want to purchase the issues, but just want the lists.

The demand for these has been great enough that the Executive Board has decided to compile the lists which have already been published (and are being updated), along with several new lists, and make this available for purchase. Included will be the name authority lists for the
unreachable Bach and Mozart, the Vivaldi list prepared by Phil Youngholm of Minitex and published in this issue, and the list of Schubert entries. The anticipated cost of this publication will be $7.50. There will be more information on this at a later date.

Ann McCollough

UPCOMING MEETINGS

Music OCLC Users Group
Annual meeting
February 10-11, 1987
Eugene Hilton
Eugene, Oregon

For more information, contact:
Dean W. Corwin
Roscoe L. West Library
Trenton State College
Hillwood Lakes CN 4700
Trenton, NJ 08650-4700

Music Library Association
56th Annual Conference
February 11-14, 1987
Eugene Hilton
Eugene, Oregon

Meeting in the "Rose Capital of the United States", sessions and concerts will feature music of Indians of the Pacific Northwest.

For more information, contact:
Richard E. Jones
4333 N. Marlborough Dr.
Shorewood, WI 53211
(414) 963-6457

SUMMARY OF THE 1986 ANNUAL MEETING (CONT.)

PLENARY SESSION II

The second plenary session opened with a panel discussion entitled "AACR2 Five Years Later" moderated by Christine Olson of the University of Oregon. Panelists Robert Follet (North Texas State University), David Knapp (Oberlin College), and Linda Fidler (Bowling Green State University) examined the impact of AACR2 on catalog maintenance, automation, and bibliographic instruction, respectively.

Follet recalled the concern bordering on alarm with which music catalogers greeted the advent of AACR2, and the proliferation of committees and paperwork generated by the transition to the new rules. Initial projections from the Library of Congress indicated that 11-14% of personal name, corporate body, and uniform title headings would change for general materials under AACR2. This figure proved low for music, although published data concerning the actual change rates for music is scarce. Libraries deciding the fate of their catalogs took three primary factors into account: rate of change in headings, rate of conflict with previously established headings, and size of existing files. Secondary factors considered included the type of patron served by the library, their predicted reaction to multiple catalogs, the availability of staff resources in technical processing, and the library's plans for an automated catalog.

For large collections, the practical solution frequently proved to be closing the old catalog and beginning a new one. Some advocated linking pre- and AACR2 headings with "see also" references, and option which required minimal change to existing files.

Other libraries, including Mr. Follet's at North Texas State University, decided to keep their catalogs open and to devise methods for integrating AACR2 cataloging. Dismissing as impractical the prospect of examining every heading for conflict with AACR2, NTSU decided to alter headings only as conflicts arose, and to interfile conflicts of relatively minor impact. The latter included singular and plural forms of non-distinctive uniform titles, and small changes to distinctive uniform titles. Changes on cards were made through a combination of erasure, lining out, and typing.

The system has worked well on a continuing basis, after the predictably heavy workload of the first year during which major changes were required on a large scale. Interfiled and altered cards
have not caused problems for library patrons, who seem happiest looking for information in the fewest number of places.

Follet concluded with the observation that catalog management is a continuing process, and that whatever future form our files may take, they will undoubtedly require rearrangement and correction from time to time.

Considering automation and AACR2, David Knapp suggested that perhaps librarians had been guilty of expecting too much of the new code with respect to online information retrieval. As early as 1978, AACR2 co-editor Michael Gorman pointed out that the effects of library automation had yet to be assembled and understood, and thus had not influenced AACR2 as much as might have been hoped. Others, notably Christa Hoffmann in her book, Getting Ready for AACR2, went further in suggesting that AACR2 had perhaps not even caught up with present cataloging practice.

Knapp reminded us that automation was but one area the new rules sought to address. Other factors, including previously agreed-upon revisions to AACR2, harmonization of the British and North American texts, and incorporation of international standards and agreements, necessitated compromises.

Some of the present concerns about automation focus on the very nature of the MARC formats themselves. Without them, it is doubtful the networks and bibliographic utilities so central to technical processing would exist today. Yet the formats' close adherence to conventional 3x5 card concepts may not permit the powerful manipulations of data which machines potentially afford. Librarians already face challenges outside the library world from sophisticated data bases which offer direct access to primary information rather than to bibliographic citations. Local automation solutions have on occasion been temporary and fragmented, with separate systems for cataloging, circulation, acquisitions, et al. If librarians seem in danger of being left in the shade for the moment, it should also be noted that more strides have been made in the field of bibliographic control than in any preceding era.

Just how much of present and future automation realities could have been predicted in 1981 remains unclear. At the time, many overriding concerns were pragmatic in nature. Ready-or-not implementation of AACR2 at the Library of Congress, the closing of its catalogs, and the changes to fully 39% of the records in the OCLC data base were all landmark events. The success of the now-famous record "flip" at OCLC meant that cataloging and card production could at least continue in the manner to which we had grown accustomed. As new technologies arrive to suit our specialized needs, Knapp urged us not merely to "use" AACR2, but to continue a careful process of reflection and evaluation.

Linda Fidler discussed the impact of AACR2 from the library patron's point of view, drawing upon experience gleaned at the reference desk and in bibliographic instruction classes. Library users have been more accepting of changes wrought by AACR2 than might have been expected, perhaps even more accepting than librarians themselves! The complexities of the arbitrary conventions we call cataloging codes concern them little, as long as they can find what they seek in a catalog under a heading which does not change too often.

Uniform titles in unfamiliar languages remain the most frequent single cause of confusion. Scores and sound recordings also pose special problems in the large number of titles entered under a single name heading. This is especially true in comparison with monographs, where studies show that 80% of all authors write one book.

Fidler emphasized the importance of teaching the user to employ the catalog intelligently. Not only must its capabilities be understood, but a knowledge of its limitations is of equal importance. Published reference tools will undoubtedly remain the most efficient resource for many types of information for years to come.

A short question and answer period concluded the session.

Ross Wood
Wellesley College
NEW OCLC ONLINE SYSTEM UPDATE

As most of you know, the OCLC System is being modernized through an extensive program known as the Oxford Project. This redesign of the Online System will incorporate state-of-the-art technology in every component. It will provide all the services of the present system plus significantly enhanced and expanded services to libraries and users. Scheduled for Phase I are changes to the Cataloging and Authorities Services, and the Name-Address Directory. In addition, the MARC Holdings Format will be implemented for non-serial holdings. System-wide enhancements include expanded search options such as subject searching, free-text searching, and Boolean operations as well as improved editing capabilities and online HELP and documentation.

I would like to take this opportunity to let you know that OCLC has designed a Preview Diskette which is available free of charge via your network office. This diskette will run on an M300 Workstation, and IBM PC/XT/AT, or Compaq microcomputer and highlights many of the new features of the New OCLC Online System. Music users may be especially pleased to see the enhanced searching capabilities which will allow for much more specificity as well as author/title combinations in the name-authority file. You might also want to take a serious look at the Name-Address Directory, a service which has been greatly expanded from its present form, and the possibilities inherent in the new Holdings Service.

Included with the Preview Diskette is a copy of "Questions & Answers: New OCLC Online System." Also included in a brief questionnaire which I encourage you all to complete so as to help us in preparing any future demonstrations of this type.

When will you be able to use the new system? Initial user availability will likely be in the first quarter of 1988, based on the current status of the development effort. The exact user-availability date is dependent on many critical factors from both inside and outside OCLC, therefore, anticipated target dates will be modified as necessary.

I look forward to providing you with the next update in Eugene. Please be sure to bring your questions.

Joan Schuitema
OCLC

COOPERATIVE RETROSPECTIVE CONVERSION PROJECT

The music libraries of the Eastman School of Music, the University of California at Berkeley, and Indiana University have almost completed a pilot project chiefly funded by the Strengthening Research Libraries Resources Program (Title II-C) of the U.S. Department of Education. The goal of the project was the retrospective conversion of 30,000 music titles (scores and books) to be added to the data bases of OCLC and RLIN. As of the end of September 1986, approximately 25,200 titles have been converted by the three libraries, or 84% of the total.

As part of the Associated Music Libraries Group, the participants were particularly interested in testing the feasibility of cooperative retrospective conversion. They began by using the matrix for music books and scores developed by the Joint Committee on Retrospective Conversion of Music, in which all music LC class numbers are grouped into broader collection areas and assigned a conspectus number. In the pilot year each library concentrated on a different conspectus area where its particular collection was strong. By minimizing overlap of effort in the first year, the libraries could thus benefit from each other's work in subsequent years.

The project was coordinated at the Eastman School of Music through monthly reports, summaries, and quality control studies. Negotiations are underway to provide cross-loading of tapes from the project between OCLC and RLIN. As a cooperative effort, the project has been endorsed by the Association of Research Libraries as an integral part of their North American retrospective conversion plan.

Preliminary results of the project indicate that over half of the records
converted are new to the data bases, and almost one third have required the addition of an improved record in RLIN or an "enhanced" master record in OCLC. Great attention has been paid to providing correct AACR2 form of names and uniform titles, and the addition of accurate subject headings. Since much of the original shelf list information was old and inadequate, the provision of access points has been the most time-consuming task for the librarians involved. For the final report, Eastman and Indiana would welcome any feedback from the OCLC colleagues encountering the records in the classification areas of M40 through M586 and MT1 through MT960.

With the advent of machine-readable formats and networking, cooperative cataloging has come of age. Perhaps in no other avenue can we help each other more than in the enormous task of automating our catalogs and bringing them up to a common standard. It is hoped that more pioneering efforts will be made to increase the national logical data base of music and the authority control of music materials, both of which have been sorely lacking in the national scheme of retrospective conversion.

Vivian Olsen
Sibley Music Library
Eastman School of Music

CORRESPONDENCE FROM OCLC

During recent months, many users have no doubt noticed the increased incidence of tape-loaded (Encoding Level: L) duplicates. These are mostly RLIN records deferred after failing to match OCLUC records through the Batchload process. The Online Data Quality Control Section (ODQCS) is making special efforts to eliminate these duplicates and would appreciate your continued reporting of them. In addition, we are working out procedures with other sections at OCLC to reduce the severity of such upper-level decisions in the future. Most member-reported duplicates which do not pose problems are merged within 24 hours of receipt or soon thereafter. So far this fiscal year (July through September 1986, as of this writing), some 16,869 duplicates have been eliminated, bringing the total since the implementation of Merge Holdings in September 1983 to well over 100,000.

ENHANCE applications are beginning to come in from OMRAC libraries. As of mid-October, the University of Wisconsin-Madison (GZM) and the University of Richmond (VRU) have been approved for the sound recordings format. Each is already ENHANCE for another format, GZM for scores and VRU for AV. In addition, Bowling Green State University (BGU) has been granted ENHANCE status for the Sound Recordings Archives Cataloging Project involving its popular culture collection.

Occasional inquiries have been received concerning the replacement of member input by LC MARC records. My column in the MOUG Newsletter no. 29 (May 1986, p. 12-13) offers some detail of the complex algorithm used to determine whether records will match. As was explained at last winter's MOUG meeting in Milwaukee, there is no consistently reliable indicator that a record has been OMRAcèd or otherwise enhanced by a member. Record size, number of fields, the presence of certain data in the 040 or elsewhere, and a few other factors were examined; all were found wanting. Unfortunately, as a result, member input records with more detailed analytics are sometimes written over by a less-detailed LC MARC record, although as far as OCLC has been able to determine, this happens very rarely now that the loading of LC records is current. If you come across any such replacements and would like to have the extra information restored, you may supply the information via a change request and we will be happy to add it again. Rest assured that when records are merged manually, any unique information, including analytics, is added to the retained record.

An area of the bibliographic record with which some catalogers have been having trouble is the relatively new 254 field, Musical Presentation Statement, added to AARC2 as rule 5.3 (Cataloging Service Bulletin no. 25 (Summer 1984) p. 46-47). This field is to be used only in AARC2 records and only for statements of
the physical format of a score (i.e. Score, Score and parts, Parts, Study score, Miniature score, etc.) which appear on the chief source of information. Any statement which indicates an arrangement or some other change in the original work (i.e. Vocal score, etc.), that is, any alteration for which an "author" (arranger, etc.) may be responsible, belongs in the 245 $c as a subsequent statement of responsibility. The rule stipulates that in cases of doubt, as when a statement of responsibility is associated with it, treat such statements as subsequent statements of responsibility. In pre-AACR2 records, both types of statements remain in the 245 $b or $c, as appropriate. Statements of voice range which are not grammatically linked to any other part of the title or statement of responsibility (i.e. High voice, etc.) are considered to be edition statements, field 250. For further information, refer to Rule Interpretation 5.2B1 (CSB no. 26 (Fall 1984) p. 12) and Music Cataloging Decision 5.2B2 (MCB 13:6 (June 1982) p. 2).

Embarrassingly enough, I must correct a typo in last issue's list of changes. (So much for quality control). The final entry on p. 12 should read "Kay, Ulysses, 1917-"; the bibliographic records were correctly converted.

Following is a list of recent changes to heading in the Online Union Catalog. Because OCLC loads authority file tapes from the Library of Congress nearly every week (and because we err, as above), this ever-changing file should always be consulted before using any heading. Forms of headings and the lists of MCB, ARN, and NAF references may not be complete. If any headings have been skipped or converted incorrectly, please inform us via the usual change request process.

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Jay Weitz
Quality Control Librarian
Online Data Quality Control Section
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<td>(correct AACR2 form)</td>
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<tr>
<td>Wüsthoff, Klaus, 1922-</td>
<td>(correct AACR2 form)</td>
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<tr>
<td>Schwartz, Elliott, 1936-</td>
<td>(correct AACR2 form)</td>
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</table>

**ANTONIO VIVALDI: UNIFORM TITLES FOR INSTRUMENTAL WORKS**

The accompanying list grew out of a project to update uniform titles for instrumental works of Vivaldi in the OCLC Online Union Catalog. (For a description of the project, see MOUG Newsletter no. 23, or the OCLC Newsletter dated November 1984.)

The list contains:

- all LC AACR2 uniform titles for Vivaldi instrumental works in the online Name-Authority File as available on OCLC, and as obtained from a search of LC cataloging
- uniform titles for all the pieces published as Vivaldi's op. 1-13
- all other uniform titles established in the course of the project

For all titles established by the Library of Congress, record numbers are given, referring either to a name-authority record (number beginning with "n") or a cataloging record (number containing a hyphen). I have established all the other titles myself, in some cases with the help of colleagues. Please take them as suggestions, not as statements ex cathedra. Needless to say, any errors in the list are to be ascribed to me. I will be grateful to have them pointed out.
LC's policy for Vivaldi uniform titles appears in *Music Cataloging Bulletin*, v. 11, no. 12 (December 1980), p. 1-2. Briefly, thematic index numbers are taken from Ryom's *Verzeichnis der Werke Antonio Vivaldis (RV)* (OCLC #9196567), except for the music published during Vivaldi's lifetime as op. 1-13. For this music, the title is established for the published collection, and individual uniform titles for the constituent pieces are then established according to AACR2 25.32A. Example: the uniform title for op. 3 is [Estro armonico]; the uniform title for op. 3, no. 1 (RV 549) is [Estro armonico. N. 1].

The list was first published in MOUG Newsletter no. 20 (November 1983). Since then I have distributed updated versions informally. As an aid to those who have used earlier versions of the list to revise their catalogs, the next page contains a summary of the uniform titles that have changed since the list's first appearance (as you can see, some have changed more than once).

<table>
<thead>
<tr>
<th>RV</th>
<th>CHANGED FROM:</th>
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</thead>
<tbody>
<tr>
<td>RV 82</td>
<td>Trio sonatas, violin, lute, continuo, RV 82, C major</td>
</tr>
<tr>
<td>RV 84</td>
<td>Trio sonatas, flute, violin, continuo, RV 84, D major</td>
</tr>
<tr>
<td>RV 85</td>
<td>Trio sonatas, violin, lute, continuo, RV 85, G minor</td>
</tr>
<tr>
<td>RV 92</td>
<td>Concertos, woodwinds, violin, continuo, RV 92, D major</td>
</tr>
<tr>
<td></td>
<td>(I believe the LC uniform title to be incorrect, but have included it in</td>
</tr>
<tr>
<td></td>
<td>the list for consistency's sake)</td>
</tr>
<tr>
<td>RV 97</td>
<td>Concertos, viola d'amore, winds, continuo, RV 97, F major</td>
</tr>
<tr>
<td>RV 152</td>
<td>Concertos, string orchestra, RV 152, G minor</td>
</tr>
<tr>
<td>RV 158</td>
<td>Concertos, string orchestra, RV 158, A major</td>
</tr>
<tr>
<td>RV 540</td>
<td>Concertos, viola d'amore, lute, string orchestra, RV 540, D minor</td>
</tr>
<tr>
<td>RV 552</td>
<td>Concertos, violins (2), string orchestra, RV 552, A major</td>
</tr>
<tr>
<td></td>
<td>(thus on the list of 1984 September 30; it was in its current form on the</td>
</tr>
<tr>
<td></td>
<td>original list!)</td>
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<tr>
<td>RV 554</td>
<td>Concertos, organ, violin, oboe, string orchestra, RV 554, C major</td>
</tr>
<tr>
<td>RV 558</td>
<td>Concertos, instrumental ensemble, string orchestra, RV 558, C major</td>
</tr>
<tr>
<td>RV 566</td>
<td>Concertos, violins (2), woodwinds, string orchestra, RV 566, D minor</td>
</tr>
<tr>
<td>RV 568</td>
<td>Concertos, violin, woodwinds, horns (2), string orchestra, RV 568, F major</td>
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<tr>
<td></td>
<td>(list of 1984 March 6)</td>
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<tr>
<td>RV 568</td>
<td>Concertos, woodwinds, horns (2), violin, string orchestra, RV 568, F major</td>
</tr>
<tr>
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<td>(list of 1984 September 30)</td>
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<tr>
<td>RV 576</td>
<td>Concertos, violin, woodwinds, string orchestra, RV 576, G minor</td>
</tr>
<tr>
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<td>(list of 1984 March 6)</td>
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<tr>
<td>RV 576</td>
<td>Concertos, woodwinds, violin, string orchestra, RV 576, G minor</td>
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<tr>
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<td>(list of 1984 September 30)</td>
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<tr>
<td>RV 577</td>
<td>Concertos, violin, woodwinds, string orchestra, RV 577, G minor</td>
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<tr>
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<td>(list of 1984 March 6)</td>
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<tr>
<td>RV 577</td>
<td>Concertos, woodwinds, violin, string orchestra, RV 577, G minor</td>
</tr>
<tr>
<td></td>
<td>(list of 1984 September 30)</td>
</tr>
</tbody>
</table>

Since the Library of Congress continues to establish new uniform titles and sometimes changes its mind about existing ones, be sure to check the online name authority file and recent LC MARC bibliographic records before using any titles from this list.

Philip Youngholm  
MINITEX  
S-33 Wilson Library  
University of Minnesota  
309 19th Ave So  
Minneapolis, MN 55455  
(612) 624-0572
<table>
<thead>
<tr>
<th>RV</th>
<th>LC NO.</th>
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<tbody>
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<td>RV 1</td>
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<td>RV 2</td>
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<td>RV 3</td>
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<td>Sonatas, violin, continuo, RV 3, C major</td>
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<td>Sonatas, violin, continuo, RV 5, C minor</td>
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<td>RV 6</td>
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<td>Sonatas, violin, continuo, RV 6, C minor</td>
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<td>RV 8</td>
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<td>Sonatas, violin, continuo, op. 2. No. 7</td>
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<td>RV 9</td>
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<td>Sonatas, violin, continuo, op. 2. No. 11</td>
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<td>RV 10</td>
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<td>Sonatas, violin, continuo, RV 10, D major</td>
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<td>RV 14</td>
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<tr>
<td>RV 16</td>
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<td>Sonatas, violin, continuo, op. 2. No. 9</td>
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<tr>
<td>RV 18</td>
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<td>Sonatas, op. 5. No. 1</td>
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<td>RV 19</td>
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<td>Sonatas, violin, continuo, RV 19, F major</td>
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<td>Sonatas, violin, continuo, op. 2. No. 8</td>
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<td>RV 24</td>
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<td>RV 28</td>
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<td>Sonatas, violin, continuo, RV 28, G minor</td>
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<td>Sonatas, violin, continuo, RV 29, A major</td>
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<td>Sonatas, op. 5. No. 2</td>
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<tr>
<td>RV 31</td>
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<td>Sonatas, violin, continuo, op. 2. No. 2</td>
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<td>RV 32</td>
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<td>Sonatas, violin, continuo, op. 2. No. 12</td>
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<td>RV 35</td>
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<td>RV 36</td>
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<td>RV 40</td>
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<td>RV 41</td>
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<td>RV 48</td>
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<td>Sonatas; flute, continuo, RV 50, E minor</td>
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<td>Pastor fido. N. 1</td>
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<td>RV 55</td>
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<td>Pastor fido. N. 5</td>
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<td>Trio sonatas, violins, continuo, op. 1. No. 6</td>
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RV 63 n84088428 Trio sonatas, violins, continuo, op. 1. No. 12
RV 64 --- Trio sonatas, violins, continuo, op. 1. No. 8
RV 65 --- Trio sonatas, violins, continuo, op. 1. No. 7
RV 66 --- Trio sonatas, violins, continuo, op. 1. No. 4
RV 67 --- Trio sonatas, violins, continuo, op. 1. No. 2
RV 68 --- Trio sonatas, violins, continuo, RV 68, F major
RV 69 --- Trio sonatas, violins, continuo, op. 1. No. 5
RV 70 n80074308 Trio sonatas, violins, continuo, RV 70, F major
RV 71 --- Trio sonatas, violins, continuo, RV 71, G major
RV 72 --- Sonatas, op. 5. No. 6
RV 73 --- Trio sonatas, violins, continuo, op. 1. No. 1
RV 74 --- Trio sonatas, violins, continuo, RV 74, G minor
RV 75 n84088426 Trio sonatas, violins, continuo, op. 1. No. 9
RV 76 --- Sonatas; op. 5. No. 5
RV 77 --- Trio sonatas, violins, continuo, RV 77, B flat major
RV 78 --- Trio sonatas, violins, continuo, op. 1. No. 10
RV 79 --- Trio sonatas, violins, continuo, op. 1. No. 11
RV 80 --- Trio sonatas, flutes, continuo, RV 80, G major
RV 81 --- Trio sonatas, oboes, continuo, RV 81, G minor
RV 82 --- Trio sonatas, lute, violin, continuo, RV 82, C major
RV 83 n84227364 Trio sonatas, violin, violoncello, continuo, RV 83, C minor
RV 84 84-757826 Concertos, flute, violin, continuo, RV 84, D major
RV 85 --- Trio sonatas, lute, violin, continuo, RV 85, G minor
RV 86 --- Trio sonatas, recorder, bassoon, continuo, RV 86, A minor
RV 87 --- Concertos, woodwinds, violins (2), continuo, RV 87, C major
RV 88 --- Concertos, woodwinds, violin, continuo, RV 88, C major
RV 89 84-757826 Concertos, flute, violins (2), continuo, RV 89, D major
RV 90 --- Concertos, woodwinds, violin, continuo, RV 90, D major
RV 91 --- Concertos, woodwinds, violin, continuo, RV 91, D major
RV 92 n85160650 Concertos, recorder, violin, bassoon, RV 92, D major
RV 93 n84118509 Concertos, lute, violins (2), continuo, RV 93, D major
RV 94 n84227365 Concertos, woodwinds, violin, continuo, RV 94, D major
RV 95 n84227363 Concertos, woodwinds, violin, continuo, RV 95, D major
RV 96 --- Concertos, woodwinds, violin, continuo, RV 96, D minor
RV 97 --- Concertos, winds, viola d'amore, continuo, RV 97, F major
RV 99 --- Concertos, woodwinds, violin, continuo, RV 99, F major
RV 101 --- Concertos, woodwinds, violin, continuo, RV 101, G major
RV 102 84-757826 Concertos, flute, violins (2), continuo, RV 102, G major
RV 103 n81119290 Concertos, woodwinds, continuo, RV 103, G minor
RV 104 86-752339 Concertos, woodwinds, violins (2), continuo, RV 104, G minor
RV 105 --- Concertos, woodwinds, violin, continuo, RV 105, G minor
RV 106 --- Concertos, woodwinds, violin, continuo, RV 106, G minor
RV 107 n84162517 Concertos, woodwinds, violin, continuo, RV 107, G minor
RV 108 n81089317 Concertos, recorder, violins (2), continuo, RV 108, A minor
RV 114 --- Concertos, string orchestra, RV 114, C major
RV 120 --- Concertos, string orchestra, RV 120, C minor
RV 121 --- Concertos, string orchestra, RV 121, D major
RV 123 --- Concertos, string orchestra, RV 123, D major
RV 124 --- Concertos; op. 12. No. 3
RV 126 --- Concertos, string orchestra, RV 126, D major
RV 128 --- Concertos, string orchestra, RV 128, D minor
RV 129 n81112529 Concerto madrigalesco
RV 130 --- Sonata al Santo Sepolcro
RV 131 --- Sinfonie, string orchestra, RV 131, E major
RV 133 n84180430 Concertos, string orchestra, RV 133, E minor
RV 136 --- Concertos, string orchestra, RV 136, F major
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<td>Sinfonie, orchestra, RV 149, G major</td>
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<td>151</td>
<td>n85024282</td>
<td>Concerto alla rustica</td>
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<td>n84043322</td>
<td>Concerto ripieno, RV 152</td>
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<td>Concerti, orchestra, RV 153, G minor</td>
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<td>Concerti, orchestra, RV 155, G minor</td>
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<td>Concerti, orchestra, RV 156, G minor</td>
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<td>158</td>
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<td>Concerto ripieno, RV 158</td>
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<td>Concerti, orchestra, RV 159, A major</td>
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<td>Concerti, orchestra, RV 160, A major</td>
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<td>Concerti, orchestra, RV 163, B flat major</td>
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<td>Cimento dell’armonia e dell’invenzione. N. 12</td>
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<td>181a</td>
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<tr>
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<td>Concerti, violino, orchestra, RV 183, C major</td>
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<td>Concerti, violino, orchestra, RV 212, D major</td>
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<td>238</td>
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<td>Cetra. N. 8</td>
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<tr>
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<td></td>
<td>Cimento dell’armonia e dell’invenzione. N. 8</td>
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<td>253</td>
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