Library Standards

Adapted from Major Orchestra Librarians' Association

(updated February 16 2020)

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*Working from a well-crafted score allows for more time spent
learning the music, resulting in enhanced performance.*

NUMBER OF COPIES

4 study scores, one for each member of the quartet

> *for a workshop setting, print extra copies for composer mentors + peers*
>
> double-sided pages, bound so that it easily LIES FLAT and STAYS OPEN on a music stand
>
> - Preferred binding methods:
>   1. saddle stitched
>   2. stapled at the spine
> - Avoid paper size bigger than letter (8.5" x 11") or A4 (210 x 297 mm)

AND

Parts and score for iPad formatted for: 10.35" x 7.76" (0.25" margins)

Filename: Lastname, Firstname_Title_yyyymmdd_part_vsn#

SCORE + PARTS

Cover

Title; name of the composer; instrumentation

Front Matter

- full title of the work
- name of the composer
- date of composition
- version/date stamp
- total duration of the work (approx. duration of each movement where applicable)
- list of the full instrumentation (including instrument doublings, electronics, where applicable)
- explain any extended techniques, symbols or deviations from standard notation
- diagrams and detailed staging instructions if applicable

Pagination

- page numbers and date stamp on EVERY page

Staves

- *in scores*, full instrument name to the left of each staff of the first system
- *in scores*, abbreviated instrument name on subsequent systems, If the instrumentation is larger than conventional string quartet
- *in scores*, staff size 6mm with enough spacing to add bowings
- *in parts*, staff size 7.5mm, full instrument name to the left of the staff of the first system, and as a header on subsequent pages, with enough spacing to add bowings and cues

Spacing/Font

- SPACE notation – whenever possible, the size of the measures should consistently correspond to the temporal length of the measure
- split up a bar when a whole bar is too long to fit onto a single system (see Gould pg. 489)
- notehead font size 20 or higher; standard fonts (eg. Maestro, Engraver FontSet) preferred

Handwritten scores

- handwritten scores/parts acceptable as long as they are copied LEGIBLY in black ink and that all stems, beams, and bar lines are RULED with a straightedge

Technical and tempi instructions

- use English, Italian, German, or French
- minimum font size 9
- all tempo indications/changes appear above all lines
- *in parts*, tempo and meter changes must be shown even during periods of extended rest
  - eg.
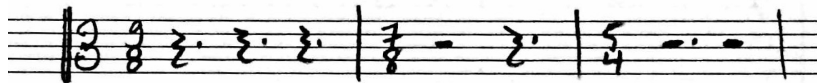
- all performance instructions appear directly above the beginning of the change
  - eg.
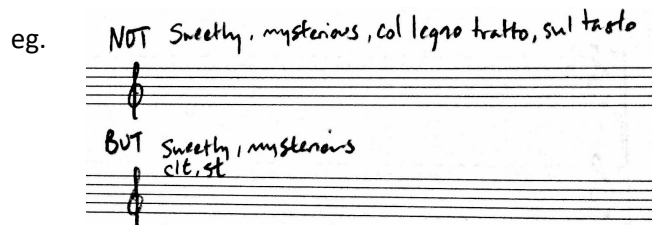
- use consistent font styles for each parameter
  - eg. *rallentando, accelerando (all tempi changes in italics)*
  - BUT senza vib., molto vib. (LH techniques in regular)
- order of performance indications remains consistent;
  - eg. battuto con crini/sul tasto
  - THEN col legno/sul pont.

Measure numbers

- use of measure numbers (when applicable) AND rehearsal numbers throughout
- *in parts*, avoid numbering each measure, except in the case of multi-measure rests: measure number ranges are helpful (eg. "27–117")

Using stopwatch

- timings clearly indicated above and below each system (if there are more than 4 staves per system, please indicate the timings clearly above, in the middle, and below each system)
- use space notation
- use sensible time increments (eg. time indication every 10 seconds)
- timing indications at the beginning and end of each line
- allow a reasonable amount of time (5-10 seconds) to start the stopwatch before the music starts
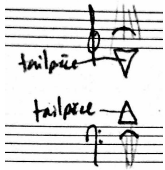
Cues

- logical cues are expected during long period(s) of rest. Cues must be audible to the musician reading the part.

(cont'd)

Extended techniques

- for body clefs, use the Lachenmann clef for cello, and vertically invert the clef for violin and viola

- behind the bridge, use this symbol ⧫ above the note at which you want this to begin (similar to using s.p.)

    OR modify the stem of each note for which you want this to occur

    Eg.

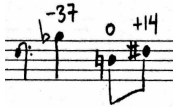- the following can indicate a tremolo that slows down over time

- left hand mute sign

- when using microtones, use cents system with normal alterations; QB uses chromatic tuners for microtonal work

    eg.

SUGGESTED RESOURCES FOR ENGRAVING

Gould, Elaine "Behind Bars"