

MUSIC ENGRAVING AND COPYING ESSENTIALS—WILLIAM HOLAB

The following guidelines pertain to book design for music publications and are some of the most common basic formats. They are a good starting point for most pieces, but the specific details of a work and its instrumentation will dictate the choices one must make.

Orchestra Scores

11 x 17" or 11 x 14" (for smaller ensembles)

Staff size 4 mm. to 6 mm.

Margins: sides .75"; top/bottom .5"

First page of music should have a copyright notice centered on the bottom of the page

Front Matter:

Title page:

- Title
- Composer
- Lyricist (if applicable)
- Short instrumentation (e.g. "for Orchestra")
- Description (e.g. "(full score)")
- Revision/version date
- Name of publishing company (centered on the bottom).

Notes page:

- Full instrumentation (for orchestra works) including doublings and percussion instruments
- Duration
- Commissioning credit
- First performance

Piano/vocal Scores

9 x 12", 7 mm. staff (classic format; I sometimes use a 6.5 mm staff, esp. in operas)

Margins: sides .75"; top/bottom .5"

Choral Scores

8.5 x 11", 5 mm. staff

Margins: .5" all around

Chamber Scores

9 x 12", 7 mm. staff

Margins: sides .75"; top/bottom .5"

Solo instrument(s) with piano, make the solo instrument staves 60% of the standard size (7 mm.)

Parts

9 x 12", 7 mm. staff

Margins: sides .75"; top/bottom .5"

The first page of each part must have the instrument name

All subsequent pages must have a small header at the top indicating the instrument name.

Please don't forget to do this—we have printing problems if you don't include this information.

All odd-numbered (righthand) pages must have page turns

If a part begins on page 2 (for page turns) please include a title page as page 1.

In some cases we do 11 x 14" parts when we have to accommodate music that has serious page turn problems.

In some cases we do foldouts, but only as a last resort.

Page Numbering

Odd-numbered pages on the right (recto)

Even-numbered pages on the left (verso)

There are never any exceptions to this rule.

In music, we do not count the front matter (pages before the music starts). The first page of music is page 1, and the rest of the book should continue sequentially. The convention is to put page numbers in the top "outside" corners; odd numbers on the right, even numbers on the left.

If you have a large number of pages in the front matter (e.g., more than 4-6 pp.), they are numbered with lower-case roman numerals, centered at the bottom of the page.

The first page number is never shown (e.g., page 1 or page i).

Typefaces

- Tempo indications (above the staff) are in a serif font like Times, bold, 11-12 pt.
- Tempo alterations (like *rit.* and *accele.*) are the same size, but italic
- Measure numbers should be stated at the start of every system, at the top, in italic. It is not necessary to number every bar, number every 5 or 10 bars, or to use rehearsal letters in addition to measure numbers
- Title, composer, lyricist. These are usually in a different font, usually a serif font, like Garamond, Goudy, or Caslon. Whichever font you use, that same font should be used for page numbers, header text at the top of pages, and for the front matter.
- Page numbers on large-format scores (11 x 14 or 11 x 17) should be 12 pt. so that they are visible when we print smaller study scores
- Text above the staff (Technique text) is roman, same font as tempo indications.
- Text below the staff (Expression text) is italic.

Staff Size
(7 mm. is standard, never smaller)

Page Header
(include title and instrument name)

Page Number
(Odd nos. on the right,
even nos. on the left)

Bar Numbers
(start of each system)

Act I—Viola

9

498

502

Escena 5

Entrance Cues
(Note there are no
slurs or articulation; whole
rests indicate the player
is resting and this is
a cue)

506 ♩ = 80

5

Ob. 1

pizz.

10

p

525 Vn.

div.

arco

3

pizz.

4

p

arco

3

p

mf

pizz.

4

mf

Divisi Passages
(Should be written out
on separate staves.
Indicate "unis." after
it returns to unison playing.)

537 unis.
(pizz.) al sord.

4

Tpt. 1

5

mf

Indicate to the player to
put on their mute (al sord.
means "to mute" in Italian)
"via sord." indicates to
remove the mute.

551 Meno mosso

div.

con sord.

3

via sord.

senza sord.

pp

con sord.

3

via sord.

3

senza sord.

pp

pp

p

563

div.

5

mf

p sub.

5

mf

p sub.

mp

p

578

6

Page Size
(9 x 12" is good; some librarians prefer 10
x 13. Never larger than 11 x 14.
Do not do 8.5 x 11" parts!)

Odd numbered pages are
always on the right side and
must have good page turns.

SUGGESTED NOTATION RESOURCES

SELECTED READING

Teach Yourself The Art of Music Engraving & Processing by Ted Ross
npc Imaging - May 2001. ISBN 0-9706231-1-9

A well-written book that basically documents Ross' procedures when using the MusicWriter, plus a lot of history and background.

Music Notation by Gardner Read
Softcover, 482 pages, 2nd edition. Taplinger Publishing Co. - March 1995. ISBN: 0-8008-5453-5

Still one of the best books about music copying, with a lot of historical information too.

Music Notation in the Twentieth Century, (A practical guidebook) by Kurt Stone
Hardback - 357 pages. W W Norton & Co. - 1980

This book focuses on modern techniques and contemporary notation.

Handbook of Instrumentation by Andrew Stiller
Paperback - 533 pages, 2nd Edition. Kallisti Music Press - 1994. ISBN 0-9645431-0-9.
npc Imaging - November 2000. ISBN 0-9706231-0-0

Probably the most thorough book on instrumentation and orchestration, including full details on ranges of instruments and playing techniques.

The Technique of Orchestration and CD Recording by Kent Kennan and Donald Grantham
Hardback - 401 pp., 6th Edition, Prentice-Hall 1990, ISBN 0-13-900366-5

Less exhaustive than the Stiller book, Kennan (and Grantham) have provided one of the best books on how to write well for instruments.

Behind Bars by Elaine Gould
Hardcover - 704 pages. Publisher - Faber. ISBN: 0571514561. EAN 13: 9780571514564

This book is exceptionally detailed, but much of the information is specific to Gould's work at Faber. It provides rules for most notational situations, but please note that many publishers and engravers do things differently than Gould recommends.

Best source for these and other books on Music Notation: www.npcimaging.com

USEFUL WEBSITES

www.finalemusic.com [the official Finale site]

www.finaletips.nu [Finale tips]

www.tgtools.de [a comprehensive plugin collection for Finale, from Tobias Giesen]

<http://robertgpatterson.com/-fininfo/finmain.html> [a large collection of Finale plugins from Robert Paterson]

www.sibelius.com [the official Sibelius site]

www.musicprep.com/sibelius [useful extras for Sibelius]

<http://www.music-notation.info/en/compmus/musicnotation.html> [general music notation information]

<http://blog.steinberg.net/> [Daniel Spreadbury's blog on development of the Steinberg notation program]

MUSIC PRINTERS

Subito Music: <https://www.subitomusic.com/>

Black Ribbon: <https://blackribbon.com/>