



# Product Design Standards

(September 2010)

Universal Edition

# Contents

General .....	III
Musical notation .....	IV
Sample pages .....	VII
Lead text .....	XIV
Beam positions .....	XVI

This compendium is not intended to be a guide to producing sheet music, but rather provides instructions as to how to create sheet music editions for the music publisher Universal Edition.

# General

## a. Final sizes

Different sizes are used for the various editions. As a general rule, the following standard sizes are used:

- 1.) A4 210x297mm for orchestral parts, smaller scores, chamber music works, etc.
- 2.) A3 297x420mm for larger scores
- 3.) Quarto 232x305mm for printed editions
- 4.) Octavo 170x240mm for editions in the study score series

Any special sizes (such as 235x325mm as a larger size for orchestral parts) may only be used in agreement with the UE editor responsible.

## b. Type area

The type area is restricted by the margins listed below. Apart from a small number of exceptions, no printed characters may appear outside of the type area, i.e. the page number, copyright and UE number also appear within this area.

Sheet music pages are generally only created in A4 format. The sizes mentioned above are achieved by enlarging or reducing the print data.

The following type area therefore applies:

Size	Header	Footer	Outside margin	Inside margin
A4	8 mm	9 mm	10 mm	10 mm

The musical notation uses the full line width from the outside margin to the inside margin, as long as no names of instruments or their abbreviations have to be mentioned.

The first line at the beginning of a work or at the beginning of a section of a work (movement) is usually indented by 10mm. (See sample pages, page VII et seq.)

# Musical notation

## a. Staff size

Try to use the largest possible staff size. In order to comply with the type area for A4 format, the staff size for orchestra parts should be 7.5mm. For choral scores, piano music and sales editions, 7mm is sufficient.

No more than three different staff sizes should be used for scores, which are defined by the number of instruments. Here too, aim to use the largest possible staff in order to achieve good legibility.

## b. Fonts

Generally, the following standard fonts are used:

- Times or Times New Roman
- Opus (Sibelius)
- Engraver (Finale)

There is a separate UE Library for use with the music notation software Scor4. Any special characters required in the Code 9 area must be clarified in advance with the UE editor responsible.

For the music notation software Finale, the marcato character (▲) from the Maestro type-set must be used.

## c. Engraving rules

In addition to the usual engraving rules as described in books such as Ted Ross' "The Art of Music Engraving & Processing" or Kurt Stone's "Music Notation in the Twentieth Century", there are also certain conventions which are only found at UE and a few other publishers. Some of the general conventions, and those specific to UE, are summarised below.

### i. General

- Multiple bar rests are written using the old notation with rest symbols rather than with beams, if they cover less than 10 bars.
- N-tuplet brackets (e.g. for triplets) are always placed horizontally above the staff.
- Cue notes may not be written in the bar in which the instrument playing the current orchestral part comes in again.
- Solo and vocal parts may not be used as cue notes.
- Cue notes are notated in the parts as they appear in the score. If the score is in the key of C, all cue notes must also be notated in C in the transposing instrumental parts. If the score is written transposed, all instruments are also



## d. Text styles

The following provides an overview of the text fonts used and their point size, based on a staff size of between 7 and 7.5mm. If a smaller staff is used, the texts are also proportionally smaller. For an illustration, please see the following example pages.

**Times Roman**

Copyright, UE number	10pt
Page numbers	12pt
Names of instruments on subsequent pages	12pt
Dates of living	12pt
Playing technique instructions	12pt, arco, pizz., sul pont., ...
Song lyrics	12pt
Names of instruments in cue notes	10pt
Instructions for changes of instrument	12pt, prende Fl. gr.
Changes of instrument (in the notation)	12pt, in a rectangular box
Instructions for division	12pt, solo, tutti, a2, div., 1 <sup>a</sup> metà, ...

**Times Bold**

Titles	20pt
Subtitles	14pt
Crossheadings / movement titles	16pt
Names of instruments on first page, alternate instrument	14pt, in a rectangular box
Composer	14pt
Tempo instructions	14pt, <b>accel., a tempo, ...</b>
Rehearsal marks	14pt, in a rectangular box

*Times Italic*

Dynamics, accentuation	12pt, <i>cresc., dim., stacc., secco, ...</i>
Articulation, timbre	12pt, <i>espr., dolce, hell, ...</i>
Bar numbers	12pt

# Sample pages

Instrument 1<sup>o</sup> in si $\flat$   
anche Instrument 2

# Title (sample page)

subtitle (7,5mm staffsize, made with Score 4)

Composer

(\* 2000) or (1901–1990)

## 1. Movement

Moderato *rall.*  $\text{♩} = 80$  Tr. 1<sup>a</sup>

22 *rall.*  $\text{♩} = 60$  **A** prende sord.  $\text{♩} = 80$  con sord. Fl. gr. *pp* *mf*

30 *rit.*  $\text{♩} = 72$  via sord. senza sord. *f* *sfz* *sfz* *poco poco*

43 *a tempo*  $\text{♩} = 80$  *p* *f* *p* 6 2

54 *più mosso* 1<sup>a</sup> metà tutti *rit.* *sfffz* *sfffz* *sfffz* *sfffz* *sfffz* *sffp* *sfp* 1

59 *a tempo* *sfffz* *sfffz* *sfffz* *sfffz* *sfffz* *sffp* *sfp* 1

63 *im selben Tempo weiter, nach und nach bewegter* 1 *sfffz* *pp* *sfffz* *mf* *sfp* *sfp*

67

*pp* < *sfffz*

75

col legno      ord.      sul pont.      nat.      pizz.      arco

*p*      *mf*      *f*      1      *ff*

### Crossheading

82      ♩ = 120

*mp cresc.*      *f*      *mp sub.*

div.

86

div.      Va., Vc.      uniti

*mf*      2      1

div.      uniti

*mf*      2      1

93      uniti      rit. poco      lunga

*pp* < *poco* >

## Title (sample page)

subtitle 7,5mm staffsiez (made with Sibelius 6)

Composer  
(\* 1900)  
or (1901–1999)

## 1. Movement

Moderato ♩ = 80

Fl. 1°

Ob. 1°

16 prende sord. **A** accel. — — — — ♩ = 84  
Fl. gr. con sord. via sord. senza sord.  
3 4 *pp cresc. mf* 5 *sfz < sfz poco poco*

31 prende Ott. pizz. arco  
Cb. *p < f > p* 2

39 *p < f > p* 2

45 **più mosso** 1<sup>a</sup> metà tutti rit. 1  
*sfffz sfffz sfffz sfffz pp sfffz sfffz sfffz*

49 **a tempo** 1<sup>a</sup> metà tutti 1  
*sfffz sfffz sfffz sfffz pp sfffz sfffz sfffz*

53 **im selben Tempo weiter, nach und nach bewegter** 1  
*sfffz pp < sfffz sf mf*

57 Tr. 1<sup>a</sup>

4

*pp < sffz*

69 1° solo

1

*ppp*

*pp < sffz*   *pp < sffz*   *pp < sffz*

2

*p*

### Crossheading

79 flaut.

1

*mf*

*mp*

1

senza sord.  
ord.

88

div.

*sf*   *mf*

1

*mf*

1

l.v.

92 sul pont. div.

1

*p*

2

2

1

1

1

Va., Vc.

uniti  
ord.

uniti  
ord.

99 rit. poco

*ppp*

*pp < poco >*

*lunga*

sul pont., flaut. ord.

lunga

## Title (sampe page)

subtitle (7,5 mm staff size, made with Finale 2011)

Composer

(\* 2000) or (1901–1990)

## 1. Movement

Moderato più mosso  $\text{♩} = 80$

22 a tempo  $\text{♩} = 60$  prende sord. **A**  $\text{♩} = 80$  con sord. Fl. gr.  $\text{♩} = 80$  *pp*  $\text{mf}$

30 rit.  $\text{♩} = 72$  via sord. senza sord. *f* *sfz > sfz* poco poco

43 a tempo  $\text{♩} = 80$  *p < f > p* 6 2

54 più mosso 1<sup>a</sup> metà tutti rit. *sfffz sfffz sfffz sfffz sffp sfp* 1

59 a tempo *sfffz sfffz sfffz sfffz sffp sfp* 1

63 im selben Tempo weiter, nach und nach bewegter *sfffz pp < sfffz mf sfp sfp* 1

67

2

*pp < sfffz*

75

col legno *tr* ord. sul pont. nat. pizz. arco

*p* *mf* *f* 1 *ff*

### Crossheading

82  $\text{♩} = 120$

*mp cresc.* *f* *mp sub.*

div.

*mp cresc.* *f* *mp sub.*

86

div. Va., Vc. uniti

1 2 1

*mf* div. uniti

1 2 1

93 uniti

rit. poco — — — — — lunga

*pp < poco >*

# Lead text

XIV

## a. Half title and edition notice

The first page is a half title and the second page includes the edition notice. This is where the composer and title are repeated and where the UE number, bar code numbers and copyright details appear.

Gustav Mahler: Fünfzehn Lieder, Humoresken und Balladen  
aus "Des Knaben Wunderhorn" for voice and piano

UE 33901  
ISMN 979-0-008-07906-1  
UPC 8-03452-06266-0  
ISBN 978-3-7024-6548-3

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If the edition is produced by the Plöchl printing company, the following statement must appear here:

Gedruckt von Plöchl, Freistadt (Österreich), gedruckt mit 100% Ökostrom auf umweltfreundlichem Papier

or

Printed by Plöchl, Freistadt (Austria), on environmentally friendly paper, using 100% renewable energy

In the case of educational productions, all persons involved in the production are also mentioned, with regard to, for example:

- Illustrations
- Photos
- Cover design
- CD production: Musicians, Mixing, Mastering, ...
- Any acknowledgements
- Editing
- Layout
- Printing
- CD manufacture

## b. Inside title page

The inside title page usually follows an Indesign template, which is to be used without any modifications.

In the area of educational productions, the inside title page is aligned with the cover layout. The corporate design rules must also be followed here.

c. Table of contents, CD track list

The table of contents also usually follows an Indesign template.

In the area of educational productions, tables of contents generally follow the design of the "white series", but the font chosen for the relevant edition is used.

The CD track list also follows this format. In the case of play-along CDs, the pitch must be stated (e.g. a = 442 Hz).

d. Foreword, texts

Forewords and other texts also follow an Indesign template. In the area of contemporary music editing, these templates are to be used without any modifications. If it is necessary to make a modification, this must be agreed with the editor and presented to the executive board.

For educational productions, the following fonts are available for use in forewords, texts etc., depending on the genre and target audience of the relevant edition:

- Sans serif: Frutiger (all font styles)
- Serifs: Minion condensed, Times

Headings etc. are based on the cover design and any fonts can be chosen here.

In the case of products for schoolchildren, fonts are chosen which correspond to the ones in their schoolbooks, e.g. Lucida Sans.

The layout of text pages for educational production products follows the typographical rules and design templates of the traditional UE series.

# Beam positions

Unisons



XVII

Seconds

The image displays six staves of musical notation for exercise XVII, titled "Seconds". Each staff contains eight eighth-note pairs. The first two staves show simple intervals: the first staff has intervals of a second, and the second staff has intervals of a second with a different starting point. The remaining four staves show intervals with increasing complexity: the third staff has intervals of a second with a triplet of eighth notes; the fourth staff has intervals of a second with a triplet of eighth notes and a sixteenth note; the fifth staff has intervals of a second with a triplet of eighth notes and a sixteenth note; and the sixth staff has intervals of a second with a triplet of eighth notes and a sixteenth note.

Thirds

The image displays six staves of musical notation, each containing a sequence of nine notes. The notes are organized into pairs, with the first note of each pair being a quarter note and the second being an eighth note. The notes are arranged in a stepwise fashion across the staves, with the pitch increasing from the first staff to the sixth. The notation is presented in a clean, black-and-white style on a white background.

XIX

Fourths



Fifths

The image displays six staves of musical notation for an exercise titled "Fifths". Each staff contains ten measures of music. The notation is as follows:

- Staff 1:** Ten measures of eighth-note pairs, each pair consisting of a note on a higher line and a note on a lower line, forming a fifth interval.
- Staff 2:** Ten measures of eighth-note pairs, each pair consisting of a note on a lower line and a note on a higher line, forming a fifth interval.
- Staff 3:** Ten measures of eighth-note pairs, each pair consisting of a note on a higher line and a note on a lower line, forming a fifth interval.
- Staff 4:** Ten measures of eighth-note pairs, each pair consisting of a note on a lower line and a note on a higher line, forming a fifth interval.
- Staff 5:** Ten measures of eighth-note pairs, each pair consisting of a note on a higher line and a note on a lower line, forming a fifth interval.
- Staff 6:** Ten measures of eighth-note pairs, each pair consisting of a note on a lower line and a note on a higher line, forming a fifth interval.

XXI

Sixths

The musical score consists of six staves of music. The first staff features a sequence of ten eighth-note chords, each consisting of a root note and a sixth interval. The second staff continues with a similar sequence of ten eighth-note chords. The third staff introduces a more complex texture with a sixteenth-note accompaniment pattern in the lower voice and eighth-note chords in the upper voice. The fourth staff continues this texture with ten measures. The fifth staff features a sixteenth-note accompaniment pattern in the lower voice and eighth-note chords in the upper voice. The sixth staff continues this texture with ten measures.

Sevenths

The image displays six staves of musical notation, each containing a sequence of eleven chords. The chords are written as dyads (two notes) and are organized into two groups of six staves. The first group (staves 1-3) features chords with a major triad base and a minor seventh interval. The second group (staves 4-6) features chords with a minor triad base and a major seventh interval. The notes in each chord are connected by a diagonal line, and the stems are oriented consistently across the staves.

XXIII

Octaves

The image displays six staves of musical notation for an octaves exercise. Each staff contains a sequence of ten eighth notes. The first staff shows an ascending pattern starting from a middle C (C4) and moving up to a C5. The second staff shows a descending pattern starting from a C5 and moving down to a C4. The third staff shows an ascending pattern starting from a C4 and moving up to a C5. The fourth staff shows a descending pattern starting from a C5 and moving down to a C4. The fifth staff shows an ascending pattern starting from a C4 and moving up to a C5. The sixth staff shows a descending pattern starting from a C5 and moving down to a C4. The notes are connected by stems, and the pattern is repeated across the six staves.