



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

IV

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

cited in the instrumental parts, whereby here the tuning must also be mentioned in the citation (e.g. Hr. in F).

Exception: instruments in the same tuning group are always written transposed. For example, a citation from the 4th horn in the 1st horn part is notated transposed, even if the score is written in C.

- We use the old tradition of horn notation, in which the horn in the bass clef is notated a fourth lower than it sounds. (Whereby we avoid notating the horn in the bass clef as far as possible.)
- The bass clarinet is always notated in the treble clef and a ninth higher than it sounds.
- Octave symbols and clef changes can be used if there are more than 5 ledger lines, but should – in contrast to scores – be avoided in the instrumental parts whenever possible. Octave symbols are written without *va* and *vb*.
- Bars with groups of three beats are notated as shown in the following example:



- Rests which appear after a note are written out e.g.:



- If the composer has used *simile* marks or *colla parte* in the manuscript, these passages are written out in the computer notation.

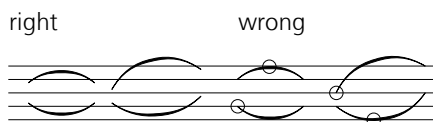
ii. Beam positions

- The beam positions defined on page XVI et seq. must be used. Other beam positions may only be chosen in exceptional cases (if two notes which are very close together are beamed, or a beam includes many notes and is therefore very wide).
- Position of tremolo beams: right wrong



iii. Positions of ties and slurs

- Neither the ends (tips) nor the shoulder of a tie or slur may touch a staff line. The following examples illustrate this.



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 ^a 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, accel., a tempo, ... |
| 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

Title (sample page)

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

Composer

(* 2000) or (1901–1990)

1. Movement

Moderato **rall.** $\text{♩} = 80$ Tr. 1^a

2 3 10 5

rall. $\text{♩} = 60$ **A** prende sord. $\text{♩} = 80$ con sord. Fl. gr. 3 *pp* mf

22 4 Ob. 1^o

rit. $\text{♩} = 72$ via sord. senza sord. *f* 8 1 *sfz* *poco poco*

30 Cb.

a tempo $\text{♩} = 80$ *p* f *p* 6 2

43 *tr*

più mosso 1^a metà tutti **rit.** 1

54 *sfffz* *sfffz* *sfffz* *sfffz* *sfffz* *sffp* *sfp*

a tempo 1

59 *sfffz* *sfffz* *sfffz* *sfffz* *sfffz* *sffp* *sfp*

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

63 2

67

pp cresc. *sfffz*

75

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

p *mf* *f* 1 *ff*

Crossheading

82 ♩ = 120

mp cresc. *div.* *mf* *f* *mp sub.*

86

div. Va., Vc. uniti

mf 1 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.
2 2 8. Cb. arco *tr*
1 1 *p < f > p* 2

39

45 **più mosso** 1ª metà tutti rit.
sfffz sfffz sfffz sfffz pp sfffz sfffz sfffz 1

49 **a tempo** 1ª metà tutti
sfffz sfffz sfffz sfffz pp sfffz sfffz sfffz 1

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

57

Tr. 1^a

4

pp < *sffz*

69

1^o solo

tutti

1

ppp

pp < *sffz*

pp < *sffz*

pp < *sffz*

2

p

79

flaut.

senza sord.
ord.

1

mf

mp

1

88

div.

sf

mf

8^{va}

1

sf

mf

l.v.

92

sul pont.
div.

Va., Vc.

uniti
ord.

1

p

2

1

1

2

1

99

uniti
sul pont.

ppp

rit. poco

sul pont., flaut.

ord.

pp < *poco* >

lunga

Title (sampe page)

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

Composer

(* 2000) or (1901–1990)

1. Movement

Moderato **più mosso** ♩ = 80

Tr. 1^a

2 3 10 5

a tempo ♩ = 60

22 prende sord. **A**

♩ = 80 con sord.

Fl. gr.

3

pp mf

Ob. 1°

30 rit. — — — — — ♩ = 72

via sord.

senza sord.

f

8 1

8. Cb.

sfz > sfz
poco poco

a tempo ♩ = 80

43

tr

p < f > p

6 2

più mosso

54 1^a metà tutti rit.

1

sfffz sfffz sfffz sfffz sffp sfp

59 **a tempo**

sfffz sfffz sfffz sfffz sffp sfp

1

63 **im selben Tempo weiter, nach und nach bewegter**

1

sfffz pp < sfffz mf sfp sfp

67

2

pp < *sfffz*

75 col legno *tr* 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 *div.* 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

© Copyright 1993 by Universal Edition A.G., Vienna

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. $a = 442 \text{ Hz}$).

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.

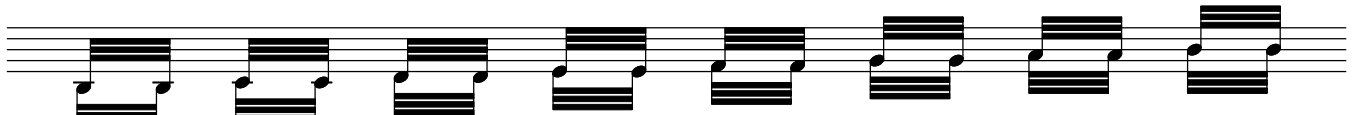
In the case of products for schoolchildren, fonts are chosen which correspond to the ones in their schoolbooks, e.g. Lucida Sans.

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

Beam positions

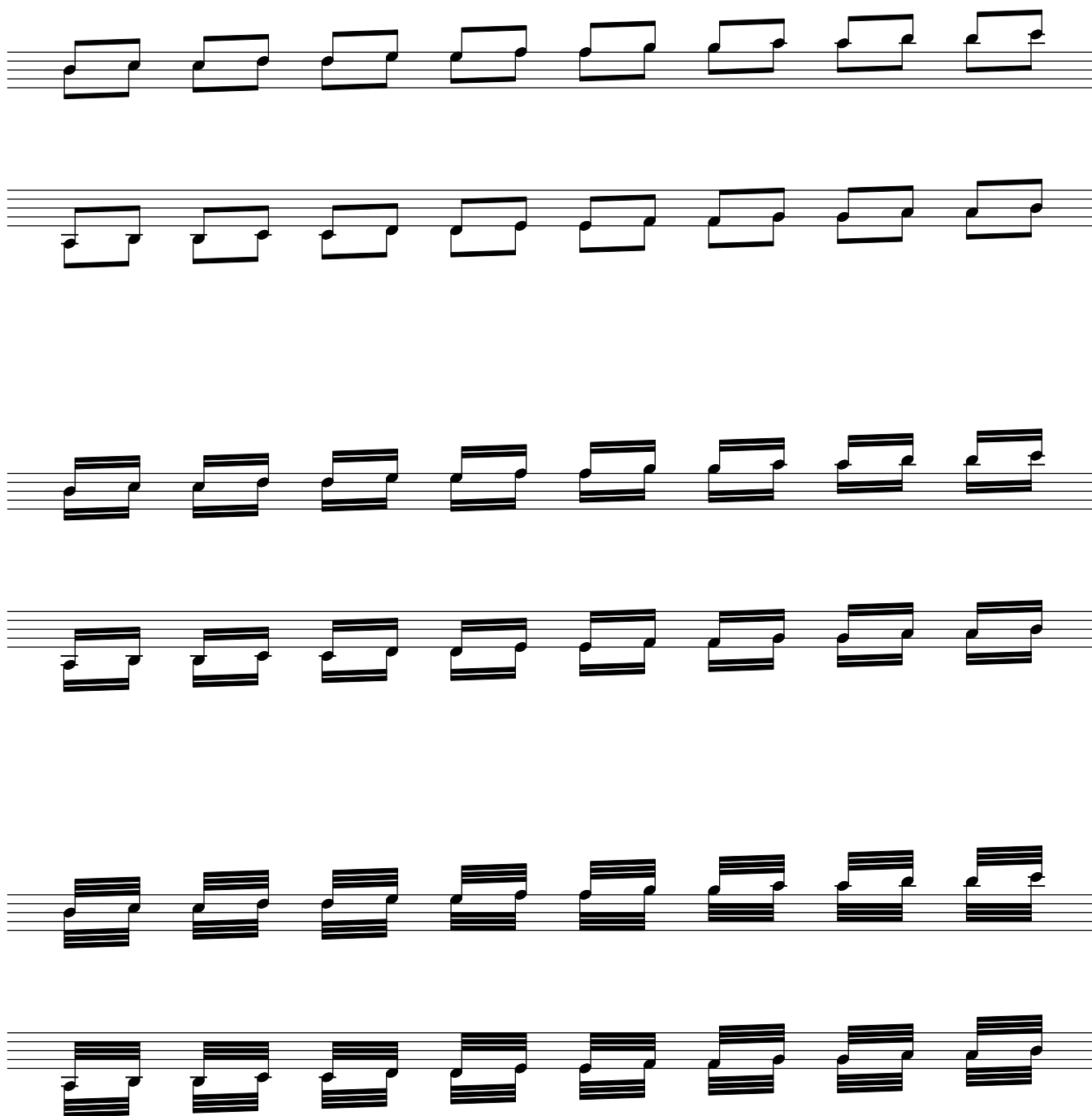
XVI

Unisons

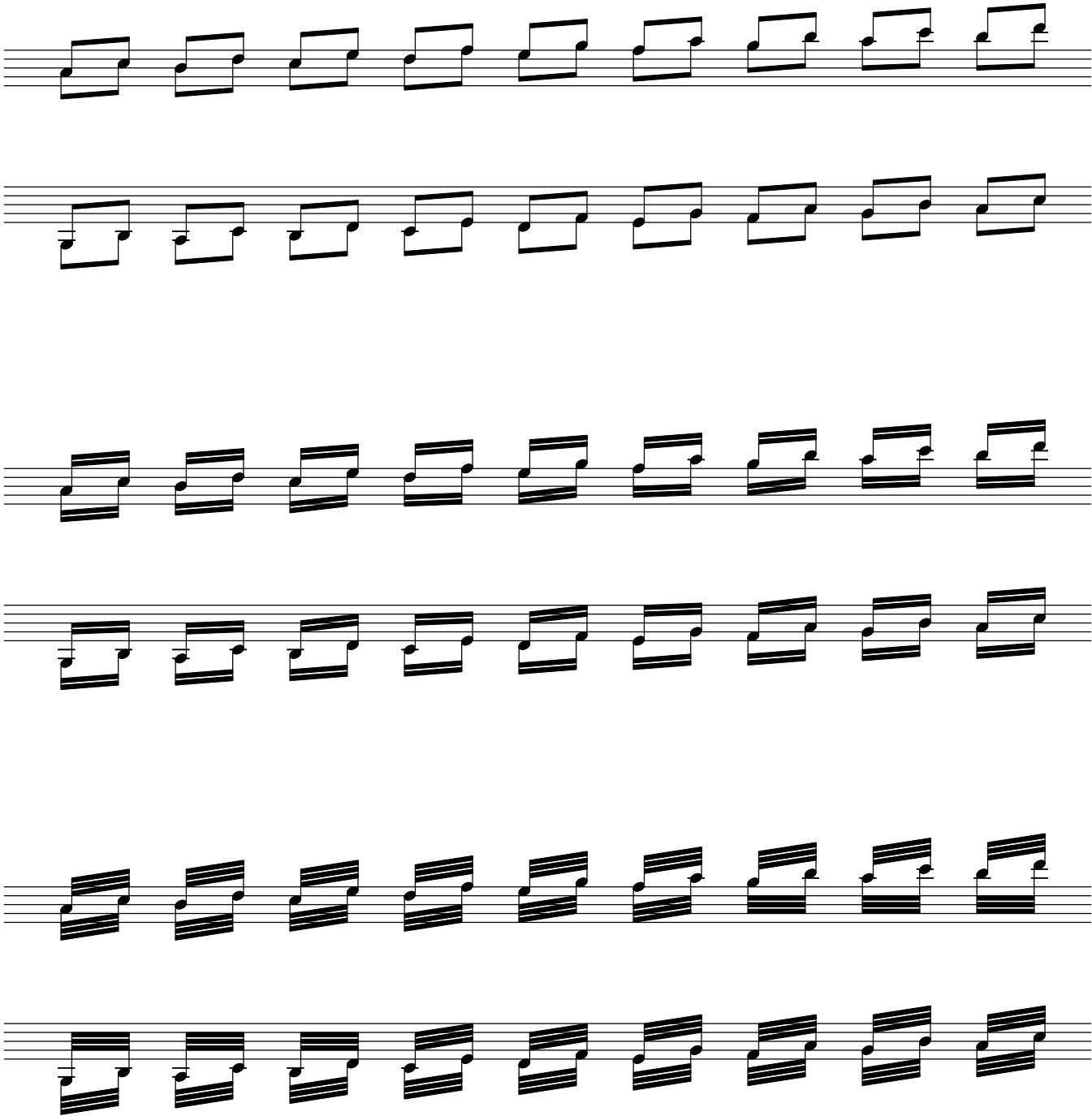


XVII

Seconds

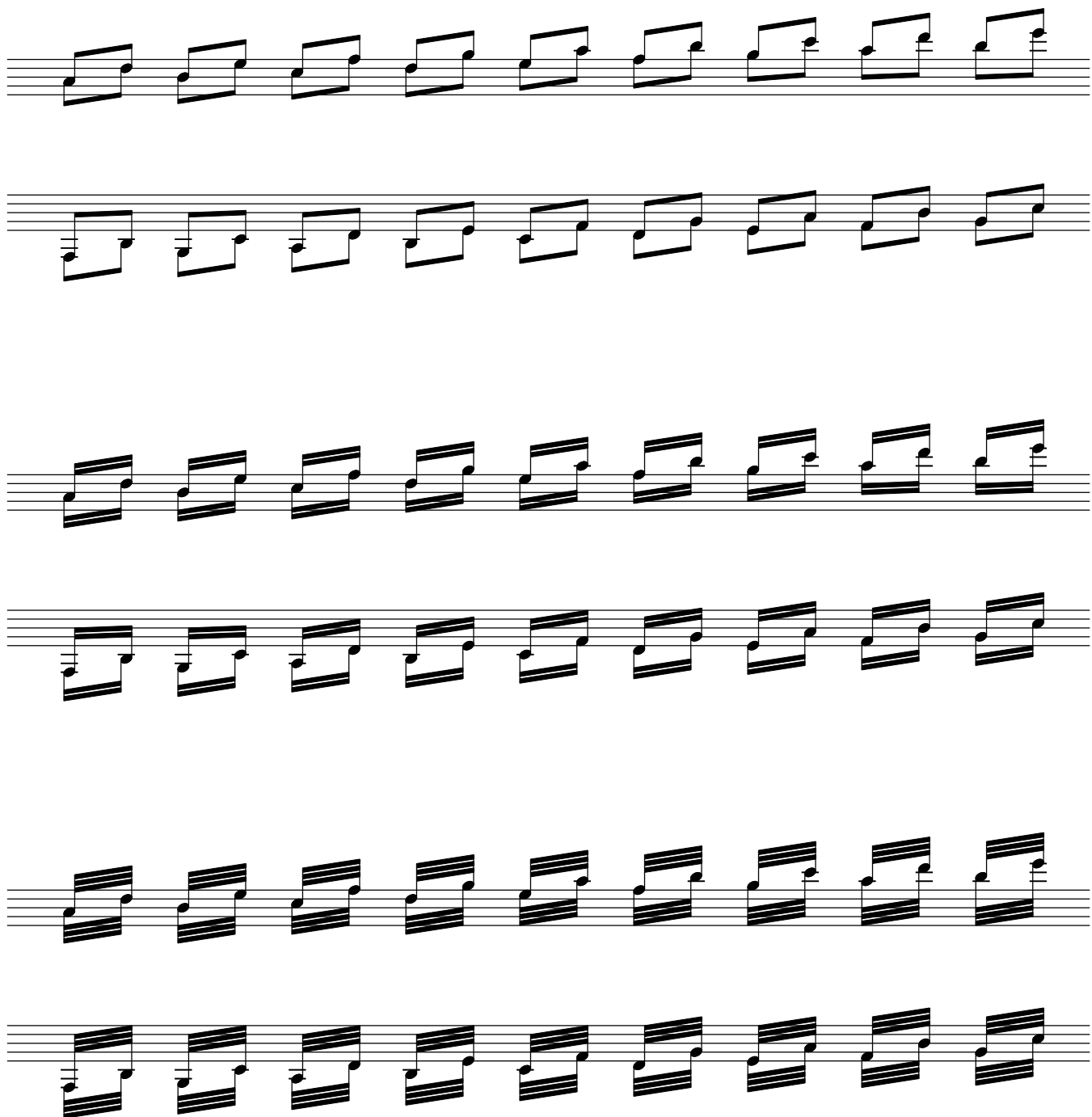


Thirds

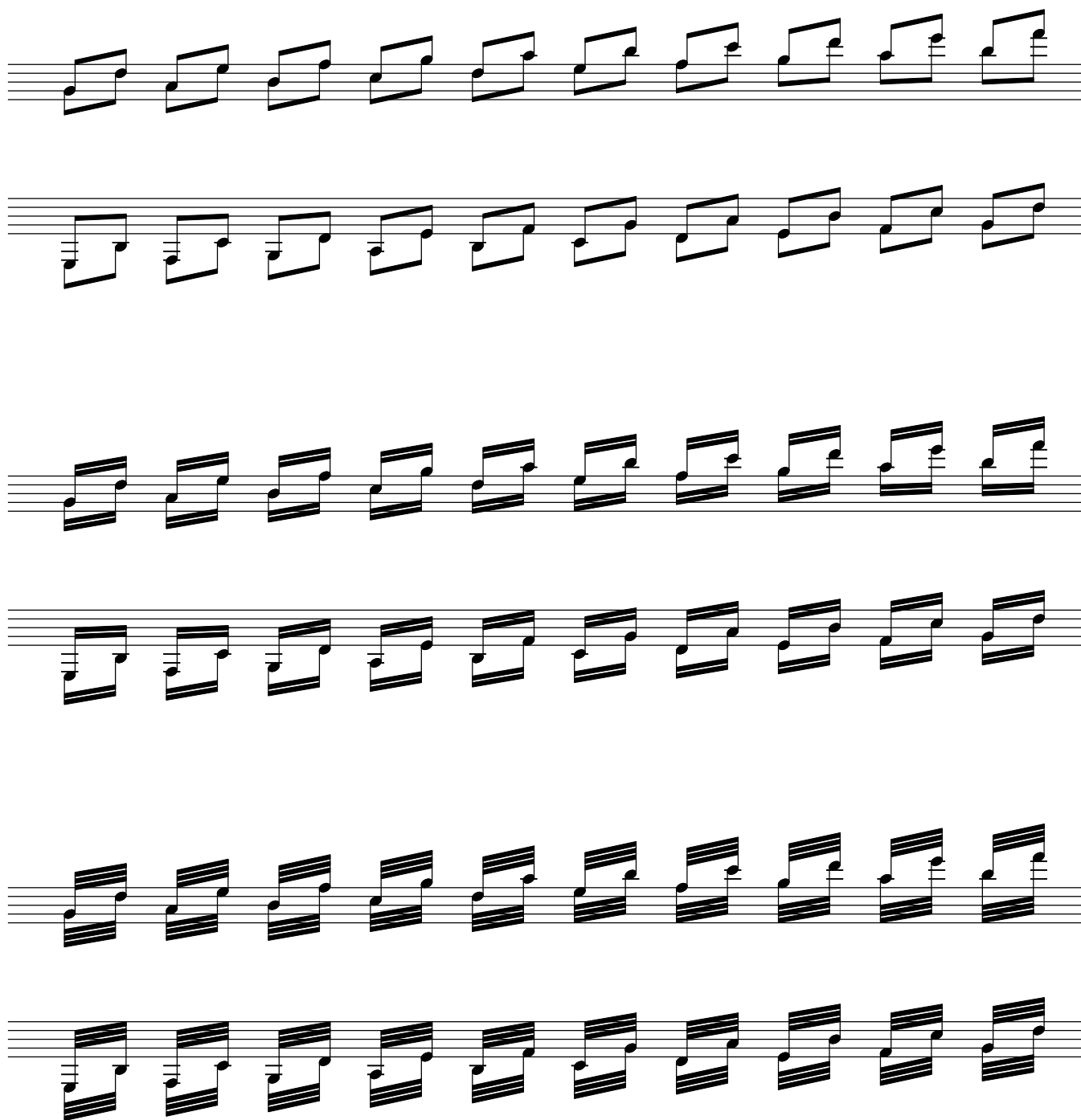


XIX

Fourths

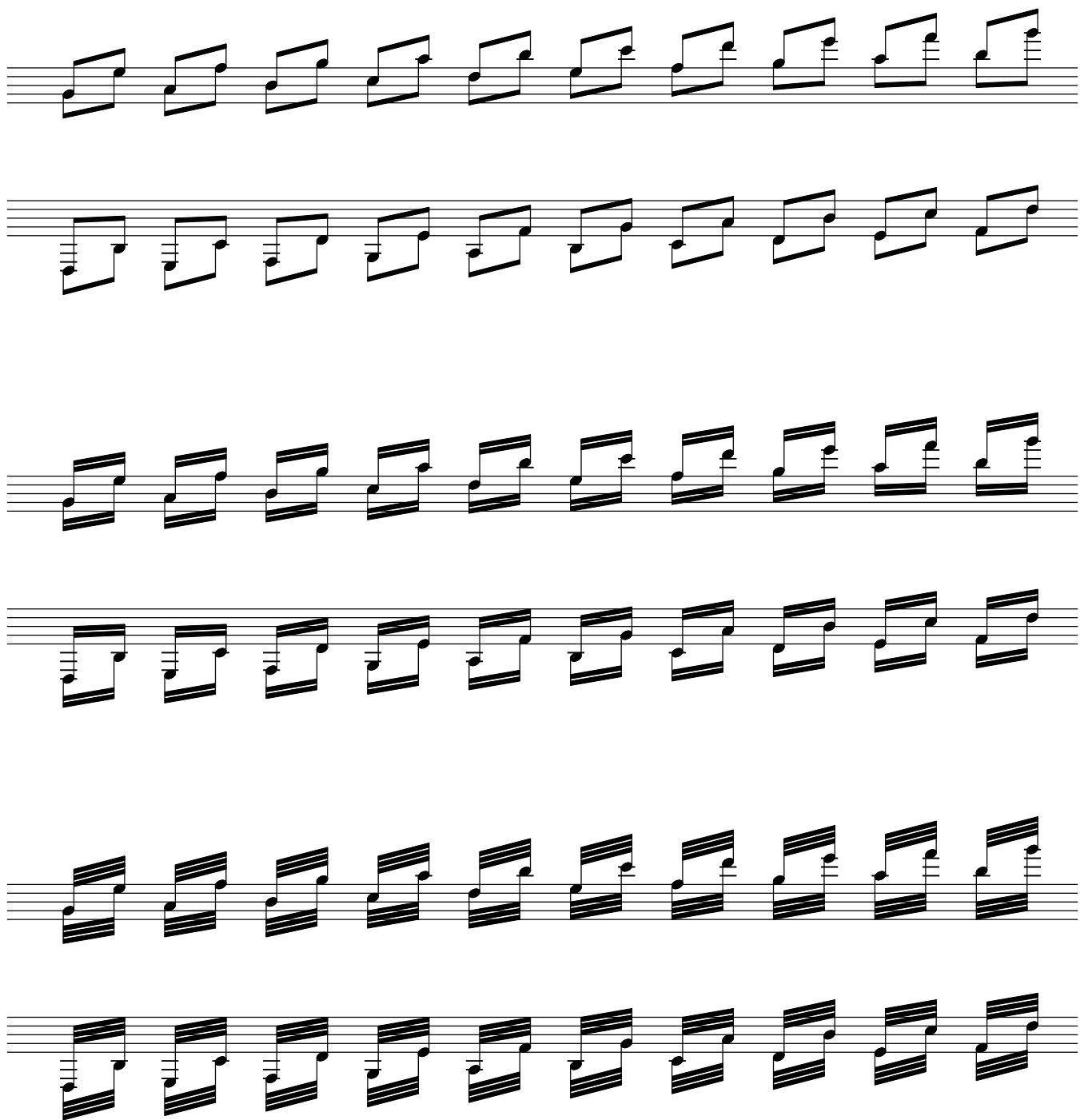


Fifths



XXI

Sixths



Sevenths



XXIII

Octaves

