

Knowing the score

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Anna J. Shelmerdine.

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Melbourne 2019

Presented by Sam Smith, Nathan Parry and Jackie Waylen
Copyright slides presented by Megan Deacon



Overview

- Music terminology
- Music formats and editions
- Musical forms
- Searching for music
- Music copyright
- Music reference resources
- Common questions
- Online collections
- Digital audio and more ...

“The problem with finding music: music is not a book”

A single work can be known by more than one title (e.g., generic, proper, distinctive, popular), and be published in different editions, languages, arranged for different instruments, in different keys and performance levels, printed in multiple physical formats and recorded as individual performances (Gardinier, 2004 and Smiraglia, 2002).”

Amanda Myers, Yusuke Ishimura, Finding Sound and Score: A Music Library Skills Module for Undergraduate Students, *The Journal of Academic Librarianship*, Volume 42, Issue 3, May 2016, Pages 215-221, ISSN 0099-1333, <http://dx.doi.org/10.1016/j.acalib.2016.02.011>.

“The problem with finding music: music is not a book”

A single work may have:

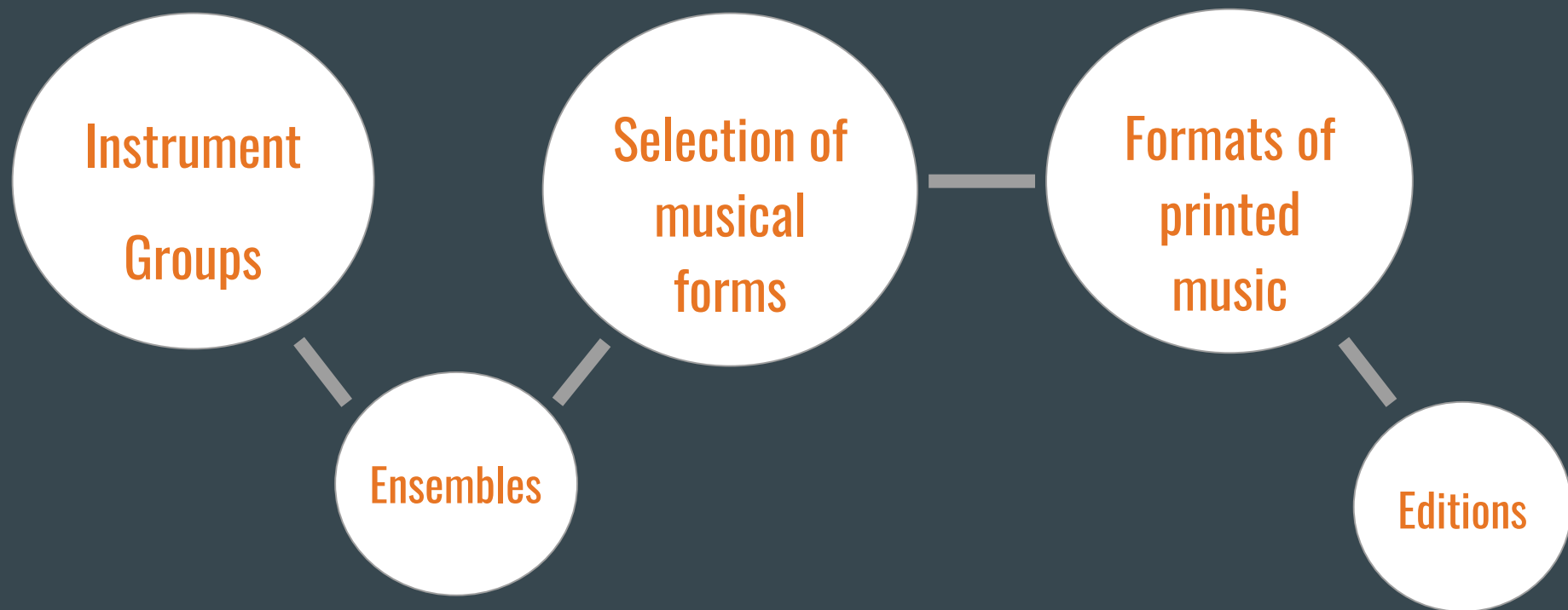
- more than one title
- different published editions
- different languages
- different instrumental arrangements
- published versions in different keys
- editions of differing levels of difficulty
- multiple physical formats
- associated recordings of different performances

Musical terminology



We're not musicologists!

Vocabulary





Violin (en)
Violon (fr)
Geige (de)
Violino (it)

Strings



Viola (en)
Alto (fr)
Bratsche (de)
Viola (it)



'Cello (en)
Violoncelle (fr)
Violoncello (de)
Violoncello (it)



Double Bass (en)
Contrebasse (fr)
Kontrabass (de)
Contrabasso (it)



Flute (en)
Flûte (fr)
Flöte (de)
Flauto (it)

Saxophone (en)
Saxophone (fr)
Saxophon (de)
Sassofono (it)

Oboe (en)
Hautbois (fr)
Oboe (de)
Oboe (it)



Clarinet (en)
Clarinette (fr)
Klarinette (de)
Clarinetto (it)



Woodwinds



Bassoon (en)
Basson (fr)
Fagott (de)
Fagotto (it)





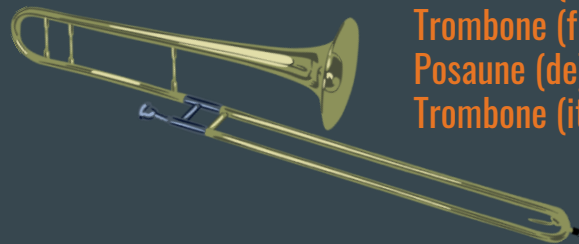
Horn (en)
Cor (fr)
Horn (de)
Corno (it)



Trumpet (en)
Trompette (fr)
Trompete (de)
Tromba (it)



Brass



Trombone (en)
Trombone (fr)
Posaune (de)
Trombone (it)



Tuba (en)
Tuba (fr)
Tuba (de)
Tuba (it)



Glockenspiel (en)
Glockenspiel (fr)
Glockenspiel (de)
Glockenspiel (it)



Snare Drum (en)
Caisse Claire (fr)
Leinentrommel (de)
Tamburo Rullante (it)

Percussion



Tambourine (en)
Tambourin (fr)
Tamburin (de)
Tamburello (it)



Keyboard



Harpichord (en)
Clavecin (fr)
Cembalo (de)
Clavicembalo (it)



Piano (en)
Piano (fr)
Klavier (de)
Piano (it)

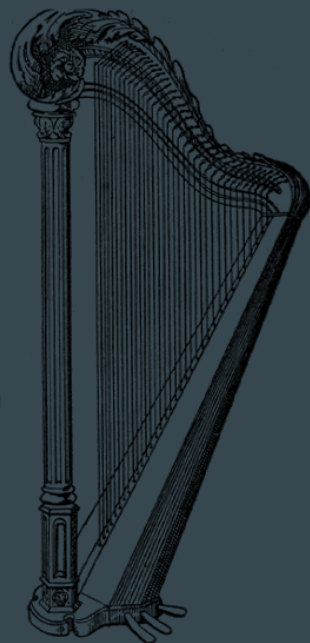


Guitar (en)
Guitare (fr)
Gittare (de)
Chitarra (it)



Plucked

Harp (en)
Harpe (fr)
Harfe (de)
Arpa (it)



Harp, p. 984.

UniM
Lenton
Parr
Score

HD
FR228
PRI.1

MAURICE
FRANCK

PRIÈRE
pour
hautbois et piano

UniM
Music
Score

F
D284
DAV
KON.1



Ferdinand David

KONZERT

für Posaune und Klavier

tiefe Ausgabe in B-Dur
für
Bassposaune
und Klavier

(Martin Göss)

SCHUMANN

Klavierwerke

BAND 1
UNIVERSITY OF MELBOURNE
MUSIC LIBRARY

P
Music
Score

B
H
S
BB10
SUL
SUI.1

FERNANDO SULPIZI

Gérard Grisey

PROLOGUE
pour alto seul

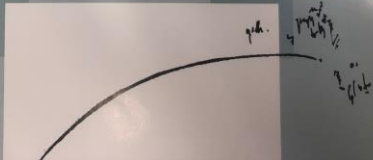
UniM
Music
Score

F
D281
SKI.1

Brett Dean

Skizzen für Siegbert
für Solo-Bratsche

2011



SUITE TROVADORICA

„LES JONGLEURS „
PER TROMBA in do E PIANOFORTE

op. 16

Can't remember 4+ names for an instrument? : <https://web.library.yale.edu/cataloging/music/instname>

Symphony (philharmonic) orchestra



Usually consists of around 100 performers divided into groups;

- Strings
- Woodwind
- Brass
- Percussion
- Occasionally keyboards and harp

Chamber orchestra



A similar build to the symphony orchestra but on a smaller scale. It will usually consist of no more than 50 musicians.

Concert (wind) band



A concert or wind band as the name suggest is an ensemble that has wind instruments at its core. So we have Woodwind and Brass and very often percussion.

Big (jazz) band



Big band has a similar build to Concert band but with a stronger rhythm section. So we will have some woodwind, then brass and the rhythm section. Sometimes there will also be piano and double bass.

Small (chamber) ensemble



Duet, trio, quartet, quintet,
sextet, septet, octet and so
on.



Choir

It's important to understand different types of voice
as this can assist singers with searching for particular repertoire

SOPRANO	female high voice
(MEZZO-SOPRANO	female medium voice)
ALTO	female low voice
TENOR	male high voice
(BARITONE	male medium voice)
BASS	male low voice
TREBLE	children's voices



Printed music formats

Full score
(used by conductors)

Parts
(used by each performer)

Study Score
(a miniature used for study)

Vocal Score
(one for each singer)

Choral Score
(multiple parts to a page)

Libretto
(words for a musical theatre or opera work)

Tablature
(for guitar)

Score

Piano reduction
(so pianists can perform the orchestra part)

Lead Sheet
(melody, chords & lyrics - see Real / Fake books)

The Magic Flute

- full score

Achter Auftritt.

Die Königin kommt unter Donner aus der mittleren Verwehung, und so, dass sie gerade vor Pamina zu stehen kommt.

Königin.

Zurück! Pamina (erwacht).

Ihr Götter!

Monostatos (sprall zurück).

Oh weh! — Das ist... wo ich nicht irte die Göttin der Nacht. (Steht ganz still.)

Pamina.

Mutter! Mutter! meine Mutter! (Sie fällt ihr in die Arme.)

Monostatos.

Mutter? Hm, das muss man von weitem belauschen. (Schleicht ab.)

Königin.

Verdank es der Gewalt, mit der man dich mir entriß, dass ich noch deine Mutter mich nenne. — Wo ist der Jüngling, den ich an dich sandte?

Pamina.

Ach Mutter, der ist der Welt und den Menschen auf ewig entzogen. — Er hat sich den Eingeweihten gewidmet.

Königin.

Den Eingeweihten! — Unglückliche Toch-

ter, nun bist du auf ewig mir entzissen! — Pamina.

Entzissen! — O fliehen wir, liebe Mutter! Unter deinem Schutz trotz' ich jeder Gefahr.

Königin.

Schutz? Liebes Kind, deine Mutter kann dich nicht mehr schützen. — Mit meines Vaters Tod ging meine Macht zu Grabe.

Pamina.

Mein Vater...

Königin.

Übergab freiwillig den siebenfachen Sonnenkreis den Eingeweihten, diesen mächtigen Sonnenkreis trägt Sarastro auf der Brust. —

Als ich ihn darüber beredete, so sprach er mit gefalteter Stirne: „Weil' meine letzte Stunde ist da — alle Schätze, so ich allein besaß, sind dein und deiner Tochter.“ —

Der alles verzehrende Sonnenkreis... fiel ich hastig ihm in die Rede. „Ist den Eingeweihten bestimmt“, antwortete er: — „Sarastro wird ihm so mächtig verwehnen, wie ich bisher. — Und

sen kein Wort weiter forsche nicht nach Wesen, die dem willkürlichen Geistesunbegreiflichen —

Deine Pflicht ist, dich und deine Tochter der Führung weiser Männer zu überlassen.“

Pamina.

Aber, liebste Mutter! —

Königin.

Kein Wort!

Liebe Mutter, nach alle dem zu schlie-

ssen, ist wohl auch der Jüngling auf immer für mich verloren?

Königin.

Verloren, wenn du nicht, oh' die Sonne die Erde fährst, ihn durch diese unterirdischen Gemäcker zu fliehen beredest. — Der erste Schimmer des Tages entscheidet, ob er ganz dir oder den Eingeweihten gegeben sei.

Pamina.

Liebe Mutter, dirf' ich den Jüngling als Eingeweihten denn nicht auch ebenso zärtlich lieben, wie ich ihn jetzt liebe? — Mein Vater selbst war ja mit diesen weisen Männern verbunden, er sprach jederzeit mit Entzücken von ihnen, preiste ihre Güte, ihren Verstand... ihre Tugend. Sarastro ist nicht weniger tugendhaft.

Königin.

Was hör' ich! — Du, meine Tochter, könntest die schätzlichen Gründe dieser Barbaren vertheiligen? — So einen Mann lieben, der mit meinem Todestode verbunden, mit jedem Auspflück nur meinem Sturz bereiten würde? —

Siebst du hier diesen Stall? — Er ist für Sarastro geschliffen. — Du wirst ihn tödten, und den mächtigen Sonnenkreis mit überliefern.

Pamina.

Aber, liebste Mutter! —

Königin.

Kein Wort!

№ 14. ARIE.

Allegro assai. $\text{♩} = 120$

Flauti. p cresc. p f f

Oboi. p cresc. p f f

Fagotti. p cresc. p f f

Corni in F. p cresc. p f f

Trombe in D. p cresc. p f f

Timpani in D.A. p cresc. p f f

Violino I. p cresc. p f f

Violino II. p cresc. p f f

Viola. p cresc. p f f

Königin der Nacht. p cresc. p f f

Der Hölle Ra - che locht in meinem Herzen, Tod und Verzweiflung,

Violoncello e Basso. p cresc. p f f

Fl. p cresc. p f f

Ob. p cresc. p f f

Fag. p cresc. p f f

Cor. p cresc. p f f

p cresc. p f f

p cresc. p f f

p cresc. p f f

p cresc. p f f

Tod und Verzweiflung flam - met un mich her! Fühlt nicht durch dich Sa-ra-stro To-desschmerz, Sa-

p cresc. p f f

p cresc. p f f

p cresc. p f f

p cresc. p f f

p cresc. p f f

p cresc. p f f

p cresc. p f f

p cresc. p f f

ra-stro Todesschmerz, sobist du mei - ne Toch - ter nim - mehr, so bist du mei, meine

The Magic Flute

— vocal score

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Scene Eight

THE QUEEN emerges, amid thunder, through the central trapdoor, so that she comes to stand directly in front of PAMINA. [The preceding characters.]

QUEEN

Stand back!

PAMINA (awakens.)

O gods!

MONOSTATOS (recoils.)

Oh dear! — That's — if I'm not mistaken — the Goddess of the Night. (Stands stock still.)

PAMINA

Mother! Mother! my mother! (She falls into her arms.)

MONOSTATOS

Mother? hm! This scene should be watched from a distance. (Steals out.)

QUEEN

Thank the fact that you were torn from me by force that I still call myself your mother. — Where is the young man whom I sent to you?

PAMINA

Ah, mother, he is lost to the world and to men. — He has dedicated himself to the Initiates.

QUEEN

To the Initiates! — Unhappy daughter, now you have been torn from me for ever! —

PAMINA

Torn from you? — Oh, dear mother, let us flee! Under your protection, I brave every danger.

QUEEN

My protection? Dear child, your mother can protect you no longer. When your father died, my power died with him.

PAMINA

My father —

QUEEN

Of his own free will relinquished the sevenfold Circle of the Sun to these Initiates; Sarastro bears that mighty

Circle of the Sun on his breast. — When I discussed the matter with your father, he said with a frown: "Wife, my last hour has come. — All the treasures that are mine and mine only are yours and your daughter's." "The all-consuming Circle of the Sun"? I put in quickly — "is assigned," he replied, "to the Initiates. — And Sarastro will employ it as manfully as I have done. — Not another word. Do not try to understand matters beyond the grasp of woman's intellect. — It is your duty to place yourself and your daughter beneath the guidance of wise men."

PAMINA

Dear mother, does this mean that the young man is lost to me for ever?

QUEEN

Lost, unless, before sunrise, you can persuade him to escape from these subterranean vaults. — The first ray of dawn determines whether he is given to you or to the Initiates.

PAMINA

Dear mother, could I not love the young man as an Initiate just as tenderly as I love him now? — My father himself once had dealings with these wise men. He often spoke of them with affection, and praised their goodness — their wisdom — their virtue, Sarastro is no less virtuous — —

QUEEN

What do I hear? — You, my daughter, defend the shameful principles of these barbarians? — Love someone who allied to my deadly foe, will devote every instant to preparing my downfall? — Do you see this dagger? — It has been sharpened for Sarastro. You will kill him, and deliver the mighty Circle of the Sun to me.

PAMINA

But, dearest mother! —

QUEEN

No more!

No 14 Aria

Allegro assai

QUEEN OF THE NIGHT

Flauto I, II
Oboe I, II
Fagotto I, II
Corno I, II
Clarino I, II
Timpani
Archi

Viol., Va.
Tutti
Archi

You will a - venge me, daughter, you'll a -

128

-venge me! Death and de - fi - ance, death and de -

Tutti Archi Legni Cor. Tutti Archi

- fi - ance burn - ing in my heart! If by your

Legni Archi

hand Sa - ra - stro's life's not ta - ken, Sa - ra - stro's life's not

Legni

ta - ken, I shall dis - own my daugh - ter e - ver - more, dis -

+ Cor. Archi

The Magic Flute

— study score

Pamina.
Liebe Mutter, nach alle dem zu schließen,
ist wohl auch der Jüngling auf immer für
mich verloren?

Königin.
Verloren, wenn du nicht, eh' die Sonne die
Erde färbt, ihn durch diese unterirdischen Ge-
mächer zu fliehen beredest... Der erste Schim-
mer des Tages entscheidet, ob er ganz droher
den Eingeweihten gegeben sei.

Pamina.
Liebe Mutter, dürft' ich den Jüngling als
Eingeweihten denn nicht auch ebenso zärt-
lich lieben, wie ich ihn jetzt liebe? — Mein
Vater selbst war ja mit diesen weisen Män-
nern verbunden; er sprach jederzeit mit Ent-

zücken von ihnen, preiste ihre Güte... ihren
Verstand... ihre Tugend... Sarastro ist nicht
weniger tugendhaft —

Königin.
Was hör' ich? — Du, meine Tochter, könntest die
schändlichen Gründe dieser Barbaren vertei-
digen? — So einen Mann lieben, der mit meinem
Todfeinde verbunden, mit jedem Augenblick nur
meinen Sturz bereiten würde? — Siehst du hier
diesen Stahl? — Er ist für Sarastro geschliffen.
Du wirst ihn töten, und den mächtigen Son-
nenkreis mir überliefern.

Pamina.
Aber, liebste Mutter! —
Kein Wort!

№ 14. Arie.

Allegro assai. *no*

Flauti. *sfp*

Oboi. *sfp*

Fagotti. *sfp*

Corni in F. *sfp*

Trombe in D. *sfp*

Timpani in D-A *f*

Violino I. *sfp*

Violino II. *sfp*

Viola. *sfp*

Königin d. Nacht. *f*

Violoncello e Basso. *f*

Der Hölle Ra- che kocht in meinem Herzen,

Fl. *f*

Ob. *f*

Fg. *f*

Cor. *f*

Trbe. *f*

Timp. *f*

Vl. *f* *cresc.*

Vla. *f* *cresc.*

K.d.N. *f*

Vc. e B. *f* *cresc.*

Tod und Verzweiflung, Tod und Verzweiflung flam - met um mich

Fl. *mf*

Ob. *mf*

Fg. *mf*

Cor. *mf*

Vl. *f* *cresc.*

Vla. *f* *cresc.*

K.d.N. *f*

Vc. e B. *f* *cresc.*

her! Fühlt nicht durch dich Sa - ra - stro To - des - Schmerzen, Sa -

The Magic Flute – 1st Violin Part

Nº 14. Arie.
Allegro assai.

The musical score consists of ten staves. The first staff is the treble clef with a key signature of one flat and a 2/4 time signature. It begins with a series of sixteenth-note runs, marked with *p*, *sf*, *p*, *f*, *p*, and *f*. The second staff continues with a *ff* dynamic, followed by *ff*, *p*, and a *cresc.* marking. The third staff features *cresc.*, *p*, *cresc.*, *p*, and *ff*. The fourth staff has *sf*, *p*, *sf*, *p*, and *ff*. The fifth staff includes *ff*, *ff*, *ff*, and *ff*. The sixth staff shows *ff*, *ff*, *ff*, *cresc.*, and *f*. The seventh staff contains *f*, *p*, *f*, *p*, *f*, *p*, *f*, *ff*, *f*, *p*, and *f*. The eighth staff has *ff*, *f*, *p*, and *f*. The ninth staff includes *cresc.*, *f*, and *f*. The tenth staff is marked *sopra una corda* and contains *f*, *f*, and *f*. The score concludes with a final chord.

Aria from The Magic Flute: Der Hölle Rache

Der Hölle Rache (Die Zauberflöte)

Having failed to vanquish Sarastro, the Queen of the Night is infuriated.

Der Hölle Rache kocht in meinem Herzen,
Tod und Verzweiflung flammet um mich her!
Fühlt nicht durch dich Sarastro Todes Schmerzen.

So bist du meine Tochter nimmermehr!
Verstossen sei auf ewig,
Verlassen sei auf ewig,
Zertrümmert sei auf ewig
Alle Bande der Natur,
Wenn nicht durch dich
Sarastro wird erlassen!
Hört, hört, Rachegötter!
Hört der Mutter Schwur!

The vengeance of hell boils in my heart,
Death and despair flame around me!
If you don't cause Sarastro to suffer the pains of death,

I then I disown you as my daughter!
Be rejected for ever,
Be abandoned for ever,
For ever be destroyed
All nature's bonds,
If you do not cause
Sarastro to perish!
Hear, hear gods of vengeance!
Hear a mother's oath!

Libretto by Emanuel Schikaneder

Allegro assai Queen of the Night

Der Hölle Ra - che kocht in meinem Her - zen,
Tod und Ver - zweiflung, Tod und Ver - zweiflung flam -
met um mich her! Fühlt nicht durch dich Sa - ra - stro To - des -
schmerzen, Sa - ra - stro To - des - schmerzen, so bist du mei - ne

1950

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International Copyright Secured

mehr,
mei - ne Toch - ter nim - mer -
mehr,
so bist du mei - ne Toch - ter nim - mer -

1950

Libretto:

The Magic Flute

And all men know me as a friend
Throughout the land, from end to end.
I know what ev'ry cockbird likes
So lure the peahen with my pipes.
No wonder that I'm happy then
Since I can catch both cock and hen.

(He pipes.)

My trade is catching birds, you know,
I spread my nets and in they go,
And all men know me as a friend
Throughout the land, from end to end.
But one thing still I'd like to get
A dozen ladies in my net.
Yes I would think it very fine,
If twelve young maidens could be mine.

(He pipes.)

If twelve young maidens could be mine
I'd build a cage of fine design,
I'd choose the one who loved me best,
We'd hop inside and make our nest.
And if she then would be my wife
And kiss and comfort me through life
She'd sleep beside me, snug and warm,
And I would keep her safe from harm.

Ich Vogelfänger bin bekannt
Bei alt und jung im ganzen Land.
Weiss mit dem Locken umzugehn
Und mich aufs Pfeifen zu verstehn.
Drum kann ich froh und lustig sein,
Denn alle Vögel sind ja mein.

Der Vogelfänger bin ich ja,
Stets lustig, heissa, hopsassa!
Ich Vogelfänger bin bekannt
Bei alt und jung im ganzen Land.
Ein Netz für Mädchen möchte ich,
Ich fing sie dutzendweis für mich;
Dann sperrte ich sie bei mir ein,
Und alle Mädchen wären mein.

Wenn alle Mädchen wären mein,
So tauschte ich brav Zucker ein;
Die welche mir am liebsten wär,
Der gäb ich gleich den zucker her.
Und küsste sie mich zärtlich dann,
Wär sie mein Weib und ich ihr Mann.
Sie schlief an meiner Seite ein,
Ich wiegte wie ein Kind sie ein.

He pipes and, when the aria is finished, goes towards the temple door.

TAMINO
(taking him by the hand)
Hey there! He da!

PAPAGENO
Who's that? Was da?

TAMINO
You're a lively fellow, my friend . . .
Who are you? Sag' mir, du lustiger Freund, wer du bist!

PAPAGENO
(to himself)
That's a silly question — Wer ich bin? Dumme Frage!

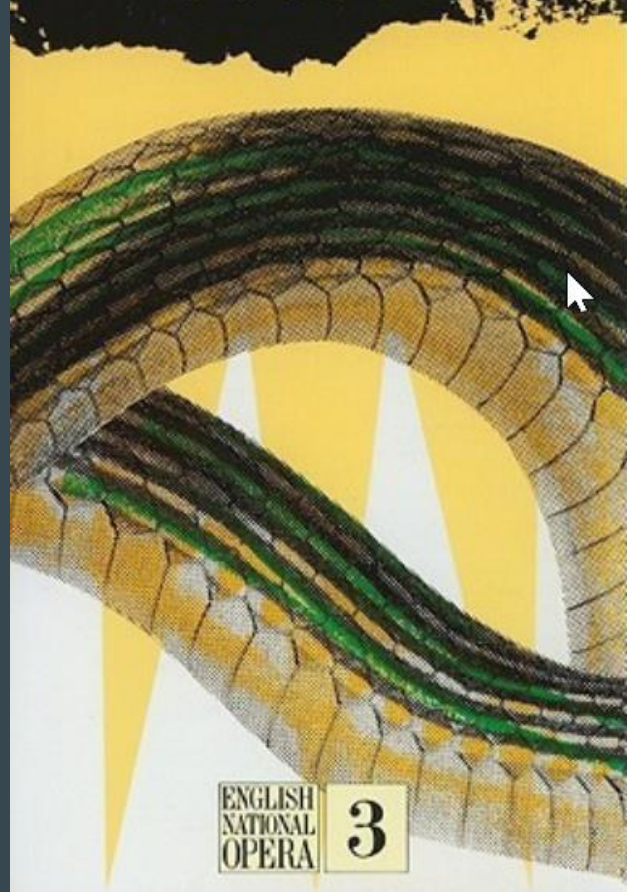
(aloud)
A man like you are. But who are you
anyway? Ein Mensch, wie du. Wenn ich dich nun
fragte, wer du bist?

TAMINO
Well, to begin with, I'm a prince of royal
blood. So würde ich dir antworten, dass ich aus
fürstlichem Geblüte bin.

PAPAGENO
Royal blood? Prince? You must speak
more plainly if I'm to understand you.
Das ist mir zu hoch. Musst dich
deutlicher erklären, wenn ich dich
verstehen soll!

TAMINO
My father is a King who rules over many
countries and many people. [That's why
I'm called Prince.] Mein Vater ist Fürst, der über viele
Länder und Menschen herrscht; darum
nennt man mich Prinz.

The Magic Flute - Die Zauberflöte
M O Z A R T



Editions

Facsimile

(photographically reproduced image of original manuscript)

Performance

(edited to provide as much information on the execution of a piece as possible)

Urtext

(Translation : original text - as close to original manuscript as possible. Sometimes controversial!)

Complete

(All compositions by a particular composer, often as subscriptions)

Scholarly

(Edited from primary sources to be as close to composer's intentions as possible, with all decisions documented)

Facsimile edition of The Magic Flute

K. 19.
N. 11.

Allegro

Oswald *Zauberflöte.*
Mozart's original manuscript. *K. 19. N. 11.*

Violini

Viola

Flauti

2 Oboe

*2 Clarinet
in B.*

2 Fagott.

*2 Cori
in C.*

*2 Basson
in C.*

Organo

Violoncelli

Contrabasso

Fori

LA
Städt. Musikbibl.
Bonn

LA
Städt. Regia
Musikbibl.

46

Performance Edition: Chopin, Op. 25, no. 9 (ed. A. Cortot)

STUDY N° 9

(Op. 25)



59

To be intelligently rendered, this Study demands a refined, humorous, somewhat carefree performance; the tone-quality should remain precise and light even in the passages played *ff*, and a mischievous rhythmic accent should mark the transition from the finger-legato to the wrist-staccato.

Therefore we find it more appropriate to consider this composition as a study for the perfecting of touch applied to octave-playing, rather than a study for octave-playing proper.

We have consequently suggested preliminary exercises with this in view; and, though they may appear to have but a remote connection with the object of this Study, they are actually very close to its true technical difficulties.

First of all, in order to render the legato passages, ensure an even action of the fingers of the right hand which play these passages.

A.  *smilze* play on chromatically etc. B.  play on chromatically etc.

Play the same exercise over again, adding the thumb, thus :

A^{II}  etc. B^{II}  etc.

Next, to avoid heaviness of the thumb, as follows :

C.  etc.

Then, practise the whole thumb-part in the right hand, first of all staccato :



D.  etc.

Next, practise binding the first quaver of each triplet to the second, thus :

E.  etc.

In both above exercises, be careful to avoid all heaviness; the fingers which are not playing should remain slightly curved.

Same practice for the upper part, introducing the inner note as a held note :

F.  etc. G.  etc.

Use also the following variants :

H.  etc. I.  etc. J.  etc.

Next, practise the octave-staccato :

 etc.

Then, the transition from the legato to the staccato.

Preliminary exercise :

 play on chromatically

60

Variants of the Study :

 etc.

Having practised the foregoing exercises which should be played alternately *f* and *p* - so that the difference of touch between the legato (the fingers playing the active, the hand the passive part) and the staccato (the wrist being here active and the fingers passive) - the preparatory work of this composition should be completed by frequently repeating the whole part played by the right hand as it is written, paying full attention to the dynamics in the text and each time quickening the tempo up to vivace.

In this manner, the student will acquire the necessary endurance to give the crescendo the intensity it requires and to ensure a perfect evenness of tone which — we repeat — must remain light and transparent when in the *ff*.

The accents on the quavers should be moderate and exactly in proportion to the general nuance : be careful they do not impart any heaviness to the thumb.

We recommend practising the left hand in the same manner as suggested for Study N° 4 (Op. 25), employing also the following variants :

 etc.

Great care should be taken, while performing, to keep a steady balance between the right hand and the left.

An excellent exercise for acquiring independence of tone for the fingers of the right hand consists in slightly emphasizing alternately the upper part, then the lower part of the octaves. A moderate use of these different timbres may prove further to be a useful element for interpretation.

Once the Study is perfectly known, we recommend to modify it by employing for both hands the following variants in detached octaves which are a sort of « *perpetuum mobile* » :

 etc.

In the left hand, play two octaves lower, practising with the dynamics of the text.

This light and rapid manner of octave-playing can only be achieved without strain by reducing to a minimum the movements required for each attack.

Consequently, avoid holding the hand too far back from the keyboard; also, be careful while practising the above variants in slow tempo, not to exaggerate the backward motion of the hand by throwing it back towards the wrist after each octave; the tips of the fingers which are playing the octaves should, on the contrary, remain almost continuously in contact with the surface of the keys without ever altering their stretch.

An even and perfect playing will be obtained by a sort of vibration — almost imperceptible — of the hand, a series of very short and strictly identical movements, whatever the dynamics.

To facilitate the quick and continuous rebound of the right hand regularly coming back to its starting point, keep the fingers rather stiff in opposition to the extreme flexibility of the wrist.

The forearm should be rather firm, the upper arm to the shoulder as relaxed as possible : both are passive here and should only serve to support the hand above the keyboard. In order to increase the tone, it will be sufficient to contract a little more firmly the fingers which are playing the octaves, of course without stiffening the wrist.

As a preliminary exercise for the rebound-movement, we recommend practising the following formulae, attacking very close to the keys :

For both hands :  play on chromatically

We recommend to transpose this Study into F major.

STUDY N° 9

(Op. 25)

61

Allegro vivace (♩ = 112)

1 min. 7

62

(*) This „ D ” may be held for the next three bars.

Urtext Edition: Chopin, Op. 25, no. 9

100 Allegro assai $\text{♩} = 112$ Opus 25 Nr. 9 - BI 78

9. *leggiero*

100 101 102 103 104 105 106 107 108 109

101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200

cresc.

ff appassionato

ritenuto

leggierissimo

dim.

pp

leggerrissimo

Examples of musical forms

Symphony

large orchestral work,
consists of several
movements varying in
tempo

Concerto

orchestral work,
several movements
varying in tempo with
a soloist - often piano
/string

Sonata

several movements
played by either 1 or 2
instruments OR first
movement of
symphony

Opera

staged, dramatic work
combining spoken text
& singing

Étude

Translation
= study

A piece designed for
practice of different
techniques

Tango

one of many
different dances

Choral music

composition for
several voices

Symphony:

Prokofieff, Symphonie
Classique, Op. 25

SYMPHONIE CLASSIQUE

I

Serge Prokofieff, Op. 25
1916-1917

Allegro. $\text{♩} = 100$

2 Flauti
2 Oboi
2 Clarinetti
2 Fagotti
2 Trombe
2 Corni
3 Timpani

Violino I
Violino II
Viola
Violoncello
Contrabasso

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Printed by arrangement: Boosey & Hawkes, Inc., New York.

D. & H. 8730

Printed in England

Piano Concerto No. 5 in E-flat Major, Op. 73
("Emperor")

Concerto:
Beethoven,
"Emperor" Concerto

Allegro.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in Es.

Trombe in Es.

Timpani in Es. B.

Pianoforte.

Allegro.

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

Sonata:

Beethoven, Op. 110

SONATE
Komponiert 1821

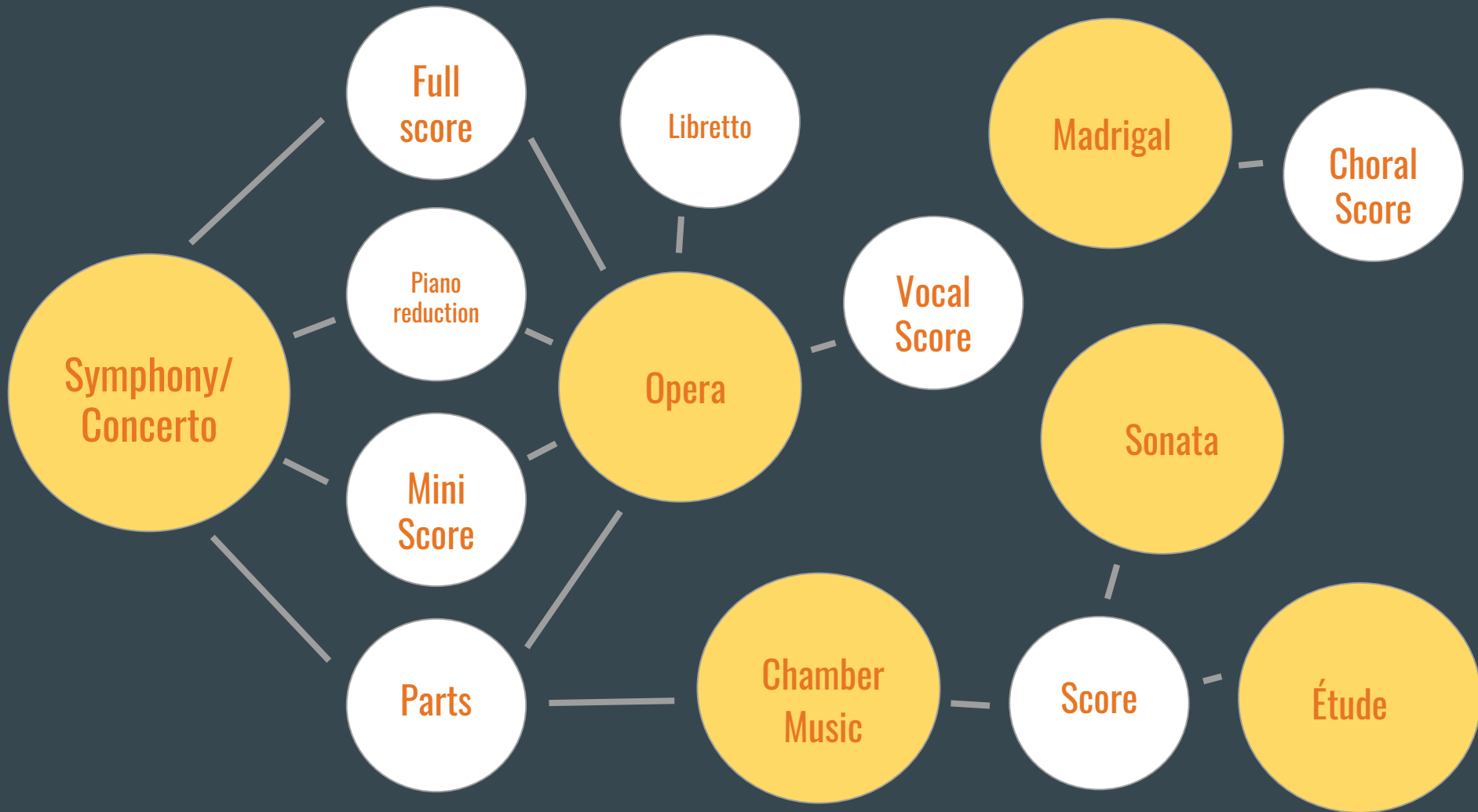
Moderato cantabile molto espressivo Opus 110

31. *p con amabilità (sanft)* *p*

cresc.

p leggiermente

cresc.



Searching for music



The right way

Searching for music

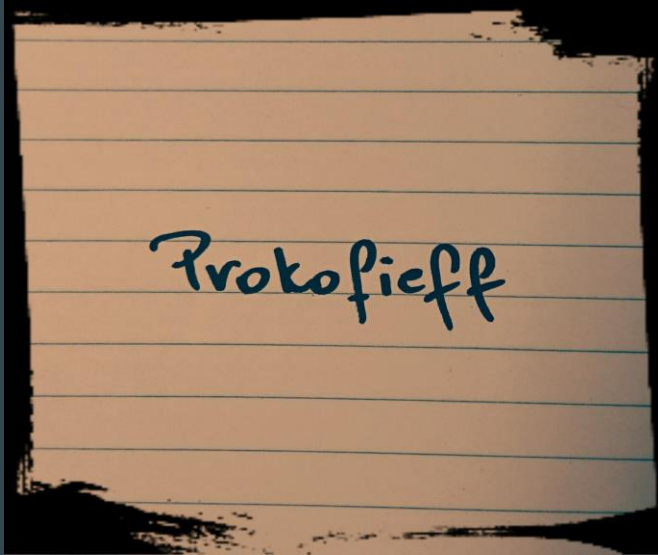
Trove

- + the most comprehensive catalogue of Australian resources
- + can narrow down to Printed music or Sound
- users group records under one 'work'
- not free of mistakes

Principles used can be applied across other catalogues & interfaces

Tip : get clients to write down titles / names you're not familiar with

Scenario 1 - spelling of names



“Do you have any Prokofieff scores?” (User writes it down this way as you were unsure of spelling yourself)



Use Library of Congress Authorities

← → ↻ 🏠 authorities.loc.gov

The Library of Congress

LIBRARY OF CONGRESS AUTHORITIES


Using *Library of Congress Authorities*, you can browse and view authority headings for Subject, Name, Title and Name/Title combinations; and download authority records in MARC format for use in a local library system. This service is offered free of charge.

>> [Search Authorities](#) <<

[Help on Searching Authorities](#) - [Frequently Asked Questions](#)

If you have questions or comments, please send us feedback using our [Help Desk](#) page.

or switch to the
 >> [Library of Congress Online Catalog](#) <<
 to search for and display catalog records for the over 18 million books and other items in the collections of the Library of Congress.

LIBRARY

SOURCE OF HEADINGS: Library of Congress Online Catalog

Authority Headings Search

Search Text:

Search Type:

- Subject Authority Headings
- Name Authority Headings**
- Title Authority Headings
- Name/Title Authority Headings
- Keyword Authorities (All)

Scroll down for Search Hints

References	22	0	Prokofiev, Sergej, 1891-1953	personal name
Authorized & References	23	2251	Prokofiev, Sergey, 1891-1953	personal name
References	24	0	Prokofiev, Serghei, 1891-1953	personal name
References	25	0	Prokofiev, Sergueï, 1891-1953	personal name

<http://authorities.loc.gov/>

Scenario 2 - nicknames and other variations on title



“Can you help me find Beethoven’s Eroica Symphony?”

Use Uniform / Preferred titles, part 1

Form preferred titles using FINK : *Form + Instrumentation + Number + Key*

- 'Eroica' Symphony = Symphonies, (*orchestra is assumed*), no. 3, op. 55, Eb major
- 'Moonlight' Sonata = Sonatas, piano, no. 14, op. 27, no. 2, C# minor
- 'Spring' Quartet = Quartets, strings, K. 387, G major (AACR)
- Quartets, violins (2), viola, cello, K. 387, G major (RDA)

In some catalogues it's worth checking the Subject Headings field to see if the preferred title is captured and hyperlinks to similar works

Understand abbreviations

Op. = Opus = work from Latin

WoO = Werke ohne Opuszahl = Works without opus number

K/KV = Köchel-Verzeichnis = Köchel Catalogue (for Mozart's works)

BWV = Bach-Werke-Verzeichnis = Bach Works Catalogue

Hob. = Hoboken-Verzeichnis = Hoboken Catalogue (for Haydn's works)

RV = Ryom-Verzeichnis = Ryom Catalogue (for Vivaldi's works)

Try these examples in Trove

Finding orchestral parts for a large work

Title: Symphonies, no. 3, op. 55 (*as a phrase*)

Creator: Beethoven

Subject: Symphonies scores and parts (*as a phrase*)

Format: Printed music

Finding smaller work

Title: Sonatas, piano, no. 14, op. 27, no. 2 (*as a phrase*)

Creator: Beethoven

Format: Printed music

OR

Keyword: op. 27, no. 2 (*as a phrase*)

Creator: Beethoven

Format: Printed music

Uniform / Preferred titles, part 2

distinctive - name is unique and in original language of composer

The Marriage of Figaro = Nozze di Figaro

Cinderella = Zolushka

Christmas Oratorio = Weihnachts-Oratorium

Tip : You can use Library of Congress Keyword Authorities

<http://authorities.loc.gov/webvoy.htm>

Scenario 3 - more on preferred titles



“I’m looking for a vocal score for
Mozart’s Marriage of Figaro”

Photo by Daniel Azoulay, The Marriage of Figaro Act III, Florida Grand Opera , 24th January 2019 via [https://commons.wikimedia.org/wiki/File:The Marriage of Figaro Act III \(46876975222\).jpg](https://commons.wikimedia.org/wiki/File:The_Marriage_of_Figaro_Act_III_(46876975222).jpg)
CC-BY-2.0

Try these examples in Trove

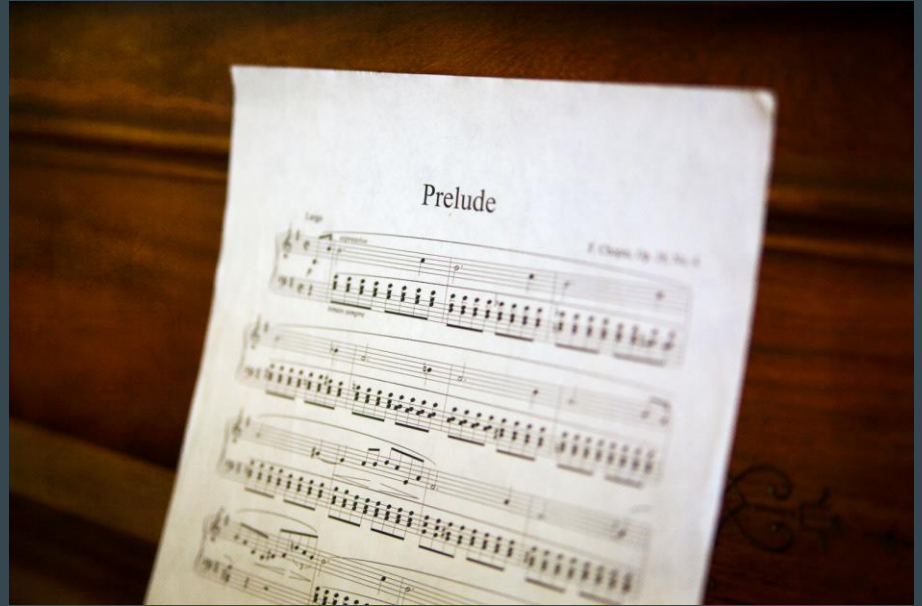
Finding a vocal score

Title: Nozze di Figaro (*as a phrase*)
Creator: Mozart
Subject: Operas Vocal scores with piano (*as a phrase*)
Format: Printed music

Finding a song

Title: Non piu andrai (*as a phrase*)
Creator: Mozart
Subject: Songs (Low voice) with piano (*as a phrase*)
Format: Printed music

Scenario 4 - specific editions



“I’m looking for an urtext edition of Chopin piano preludes”

Uniform / Preferred titles, part 3a

Form collective titles

Piano preludes = Preludes, piano

Sonatas for piano and violin = Sonatas, piano, violin

Woodwind quartet = Quartets, woodwinds (AACR)

Quartets, flute, oboe, clarinet, bassoon (RDA)

Try these examples in Trove

Finding a collection of pieces in a specific form

Title: Preludes, piano (*as a phrase*)

Creator: Chopin

Format: Printed music

Finding a specific edition of the same music

Title: Preludes, piano (as a phrase)

Creator: Chopin

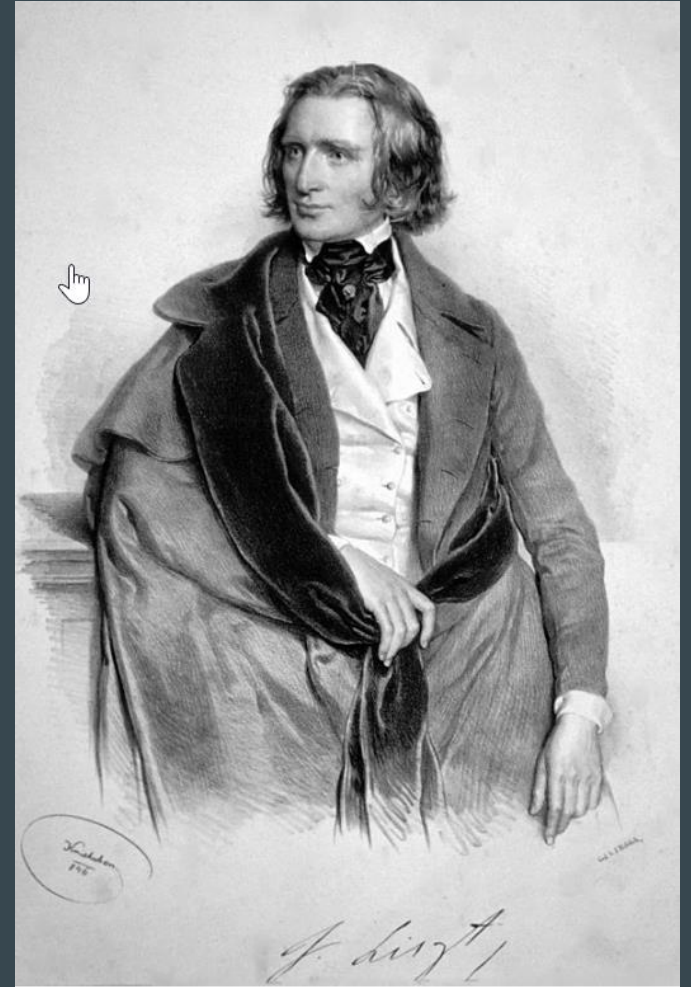
Keyword: Urtext

Format: Printed music

Scenario 6



“I’d like to study all of the compositions of Liszt”



Uniform / Preferred titles, Part 3c

General collective titles

The complete works of Liszt = Works

The complete works of Bach = Works

The complete works of Purcell = Works

Tip : you can type 'Complete works' into a title search

Try these examples in Trove

Finding a collection of all compositions

Title: Complete works (as a phrase)

(The word 'works' is too common to give us an exact match)

Creator: Liszt

Format: Printed music

Trove

All	Books	Pictures, photos, objects	Journals, articles and data sets	Digitised newspapers and more	Government Gazettes	Music, sound and video	Maps	Diaries, letters, archives	Archived websites (1996 – now)
-----	-------	---------------------------	----------------------------------	-------------------------------	---------------------	------------------------	------	----------------------------	--------------------------------

Advanced search

Enter search terms in at least one of the fields below

Title:	All of the words	Complete works
Keyword:	All of the words	
Creator:	All of the words	Liszt
Subject:	All of the words	

Limit your results to (optional)

Australian content In my libraries

Year
Return only items published between and
eg.1971 eg.1979

Format
Return only items in the format

Use subject headings

For more general searches or browsing, or to narrow to a specific medium use subject headings, for example;

- Violin -- Orchestral Excerpts (Studies)
- Choruses, Sacred (Mixed voices, 4 parts) with piano
- Songs (Low Voice) with piano
- Trios (Flute, violin , cello)
- Popular music -- 1981-1990
- Musicals

Music Copyright in Australian Public Libraries



Beginner's guide

Who looks after music copyright in Australia?

- Copyright Agency www.copyright.com.au
- Australian Copyright Council www.copyright.org.au
- APRA AMCOS www.apraamcos.com.au
- Music Aus: music&lyrics performance
- PPCA www.pzca.com.au (Sound recordings performance)
- ARIA www.aria.com.au Sound recording reproduction
- Various private agents for Musical Theatre Productions e.g. Hal Leonard



One

Music Copyright in Libraries - the basics

Music is made up of different parts with potentially different copyright owners

- tune including separate copyright for arrangements and improvisations
- lyrics
- recording
- print publication ie sheet music / score
- Duration of copyright for sound recordings :
 - Pre 1955 expired
 - Post 1955 70 years after publication
- Duration of copyright for music works & lyrics :
 - If composer died before 1 Jan 1955 out of copyright in Australia otherwise life of the creator plus 70 years
- Duration of copyright for published edition:
 - Publisher has exclusive right to control making facsimile of edition for 25 years from publication

Understanding which rules apply - usage

- Users copyright in a library setting
 - photocopying for study
 - photocopying for performance
 - live music events (performance rights)
- Library staff copying for library clients
 - community choirs - see Copyright Council Australia Information Sheet [G059v08*](#)
 - musical societies - as above
 - music students - CAL License & APRA / AMCOS licences
 - community radio
 - community events
 - musicians in bands - Copyright Council Australia Information Sheet [G088v05](#)

In a library setting - what can be copied

- For clients' research or study, generally 10% total pages or 1 chapter rule, 10% bars music under fair dealing unless out of print
 - With old unpublished material eg manuscripts and other original versions you can copy more because not available for purchase

Inter-library lending or Document Delivery (sections 49 & 50) generally follow 10% or 1 chapter rule as above - but no AV - only print

- Preservation - new Section 113H can copy anything as much as required, as long as not available for purchase
- Research - new Section 113J applies to print & AV in lib collection **where original (first) copy** - but must prevent other copies being made.
- Note that copying for performance is not covered!! Patrons need permissions from publishers
- Australian Copyright Council [Information Sheets available](#)

What about Audio Visual material? YouTube? Films?

- **Collection items:** If library has purchased legitimate copies of films, documentaries, concerts etc these can be borrowed and watched by users. Lending from non-profit libraries is not regulated by copyright generally.
- **YouTube and online sources:** There are many legitimate sites with music, whether recorded concerts or Vevo, the official YouTube music channel. There are no copyright problems with these being watched or accessed (not copied!) from a library.
- But also many illegitimate/fan sites where people have uploaded video or audio of different music. Don't assume just because it is on YouTube it is fine.

Library responsibility for actions of users

- If the whole of a commercially released film or album is online for free it is likely to be a 'pirate copy' and a breach of copyright.
- **Library responsibility:** For computer monitors and for printers at your library, you should have a regulation copyright warning notice beside the machines so that the library is not held responsible for the copyright infringing actions of their users on library machines.
- This doesn't mean libraries have no responsibility, just that they won't automatically be liable because they supplied machines for the public to use (See following slides for notice)

Notice for printing - hard copy - photocopying

Commonwealth of Australia

Copyright Act 1968

Notice about the reproduction of works and the copying of published editions

Warning

Copyright owners are entitled to take legal action against persons who infringe their copyright. A reproduction of material that is protected by copyright may be a copyright infringement. Certain dealings with copyright will not constitute an infringement, including:

- a reproduction that is a fair dealing under the *Copyright Act 1968* (the **Act**), including a fair dealing for the purposes of research or study; or
- a reproduction that is authorised by the copyright owner.

It is a fair dealing to make a reproduction for research or study, of one or more articles in a periodical publication for the same research or same course of study or, for any other work, of a reasonable portion of a work.

For a published work in hardcopy form that is not less than 10 pages and is not an artistic work, 10% of the number of pages, or one chapter, is a reasonable portion.

For a published work in electronic form only, a reasonable portion is not more than, in the aggregate, 10% of the number of words in the work.

More extensive reproduction may constitute fair dealing. To determine whether it does, it is necessary to have regard to the criteria set out in subsection 40 (2) of the Act.

A court may impose penalties and award damages in relation to offences and infringements relating to copyright material.

Higher penalties may apply, and higher damages may be awarded, for offences and infringements involving the conversion of material into digital or electronic form.

Notice for AV material or online access - plus also need hard copy notice

Commonwealth of Australia

Copyright Act 1968

Notice about the copying of audio-visual items

Warning

Copyright owners are entitled to take legal action against persons who infringe their copyright. Unless otherwise permitted by the *Copyright Act 1968* (the **Act**), unauthorised use of audio-visual items in which copyright subsists may infringe copyright in that item. It is not an infringement of copyright in an audio-visual item to use that item in a manner that is a fair dealing under section 103C of the Act.

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Higher penalties may apply, and higher damages may be awarded, for offences and infringements involving the conversion of material into digital or electronic form.

Combined notice (new)

Commonwealth of Australia

Copyright Act 1968

Notice about the reproduction of works and the copying of published editions and audio-visual items

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- (b) a reproduction that is authorised by the copyright owner.

It is a fair dealing to make a reproduction for research or study, of one or more articles in a periodical publication for the same research or same course of study or, for any other work, of a reasonable portion of a work.

For a published work in hardcopy form that is not less than 10 pages and is not an artistic work, 10% of the number of pages, or one chapter, is a reasonable portion.

For a published work in electronic form only, a reasonable portion is not more than, in the aggregate, 10% of the number of words in the work.

More extensive reproduction may constitute fair dealing. To determine whether it does, it is necessary to have regard to the criteria set out in subsection 40(2) of the Act.

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Unless otherwise permitted by the Act, unauthorised use of audio-visual items in which copyright subsists may infringe copyright in that item.

It is not an infringement of copyright in an audio-visual item to use that item in a manner that is a fair dealing under section 103C of the Act.

Section 103C of the Act relates to fair dealing for the purpose of research or study and sets out the matters that must be considered in determining whether a reproduction of an audio-visual item is a fair dealing.

Song permissions - licences and searching databases

Public libraries check whether your council has a licence that covers your music event – see <https://onemusic.com.au/licences/government/>

- CISAC CisNet : public access search allows you to search by title, or songwriter name or IPI number and match ISWC Codes <https://iswcnet.cisac.org/logon.do>
- APRA AMCOS Works Search - <http://apraamcos.com.au> then select 'Search Works' from the dropdown
- ASCAP – Ace Search - <https://www.ascap.com/repertory#ace/> gives writers, publishers, performers, publishers and their contact information
- BMI Repertoire Search - <http://repertoire.bmi.com/>
- SGAE (Spain) - <https://enlinea.sgae.es/RepertorioOnline/>
- GEMA (Germany) - <https://online.gema.de/werke/search.faces>
- ACUM (Israel) - <https://nocs.acum.org.il/acumsitesearchdb/>
- SIAE – (Italy)- <https://www.siae.it/en/archivioOpere>

Questions??



"Question mark in Esbjerg" by alexanderdrachmann is licensed under CC BY-SA 2.0

Reference Resources



For the rich and for the poor

Reference resources - printed

Boccagna, D 1999, *Musical terminology - a practical compendium in four languages*, Pendragon Press, Stuyvesant, NY

Annual Publications:

International Who's Who in Classical music, Routledge

International Who's Who in Popular music, Routledge

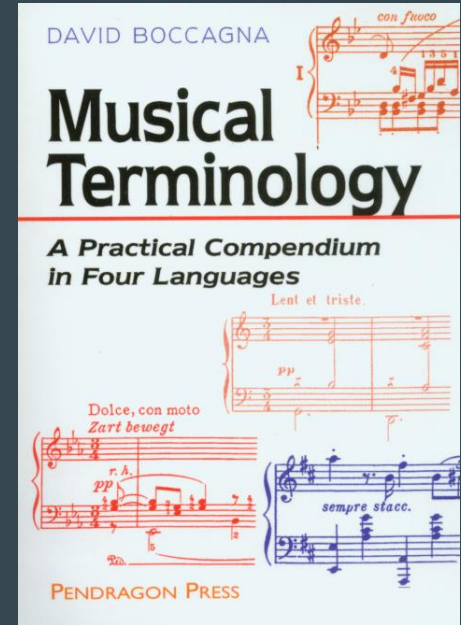
Australasian Music Industry Directory (AMID), Street Press Australia

Manual of Syllabuses, Australian Music Examinations Board

Performing Arts Yearbook

Green, A., & Duffy, M., 2013, *Basic music reference : a guide for non-specialist librarians, library assistants, and student employees*. Middleton, Wis. : Music Library Association.

First Stop for Music: the basic quick reference guide to music (2005) <https://iaml-uk-irl.org/publications>



Reference resources - online

The State Library of Victoria offers free access to music databases

<https://www.slv.vic.gov.au/search-discover/free-journals-databases-ebooks>

Become a Library member for free – register online and receive free access to our resources from home

<https://www.slv.vic.gov.au/search-discover/free-journals-databases-ebooks#databasebysubject>

Music In the movies for Naxos Records:

<https://www.naxos.com/musicinmovies.asp>

(You can view lists by 'Movie Title' or by Composer

Reference resources – online - subscription

Oxford Music Online - www.oxfordmusiconline.com

ProQuest

- Music Periodicals Database (formerly IIMP)
- Performing Arts Periodicals Database (formerly IMPA)

Alexander Street Press Music Online

- Garland Encyclopedia of World Music
- Classical Music Reference
- African American Music Reference
- Classical Scores Library Volumes I - IV

JSTOR Arts & Sciences

Reference resources – online - subscription

EBSCO

- RILM Abstracts of Music Literature: 1967 – present
- RIPM Retrospective Index to Music Periodicals: 1766 – 1962
- RISM Series A/II: music printed or published before 1900
- Index to Printed Music
- Music Index: 1970 to present
- Film & Television Literature Index

Index to Printed Music - www.ipmusic.org

IPA Source - www.ipasource.com

Musicians and Composers of the 20th Century - www.salempress.com

Reference resources – online - subscription

- Rock's Back Pages - magazine article archive (some articles free)

www.rocksbackpages.com

<https://www.rocksbackpages.com/Library/Free>

- Academic Rights Press : Music ID - chart data

www.academicrightspress.com/entertainment/music

- AEM : Arts & Entertainment Management Database

www.informit.org/index-product-details/AEM

Reference resources – online - free

The Aria database

www.aria-database.com

Allmusic

www.allmusic.com

Shazam / Soundhound

available on iPhone and Android

Musipedia

www.musipedia.org

Links Directories;

- Harvard College Library
- Digital Librarian

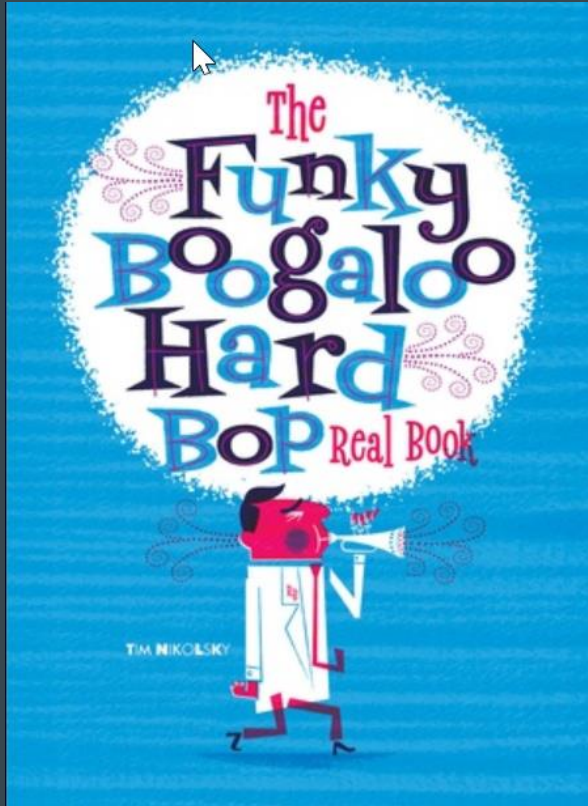
<http://>

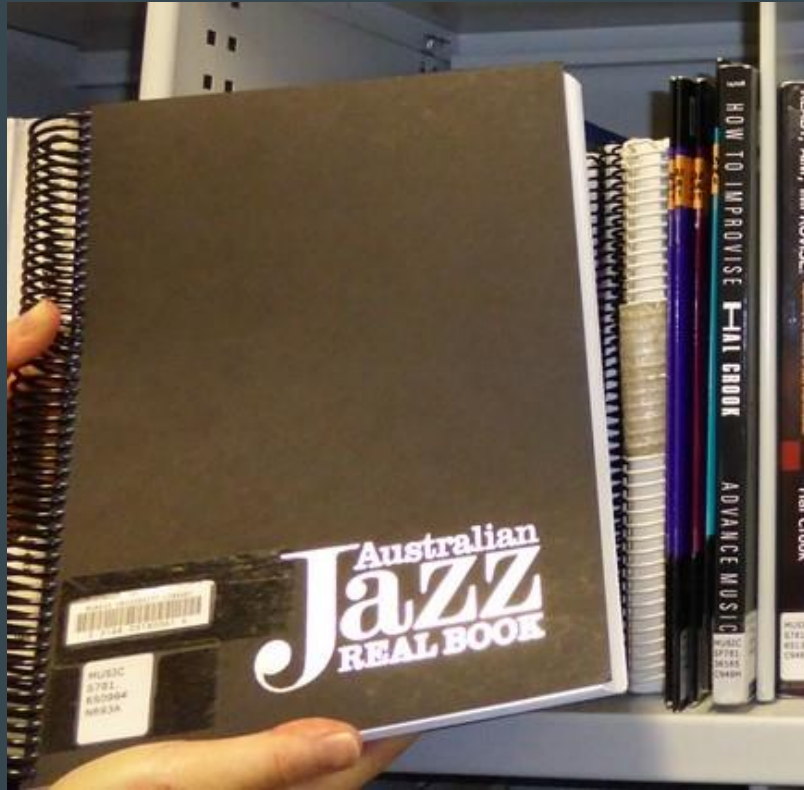
<https://the-digital-librarian>

Common requests



Real Books



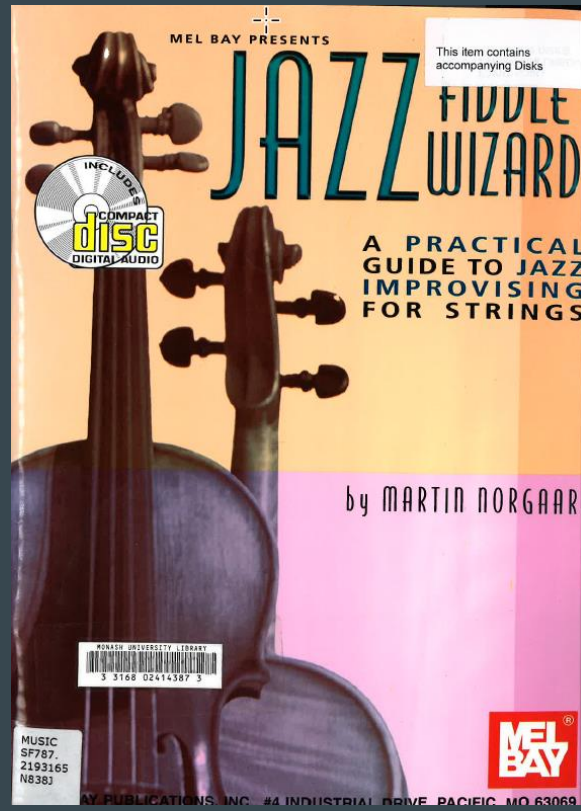
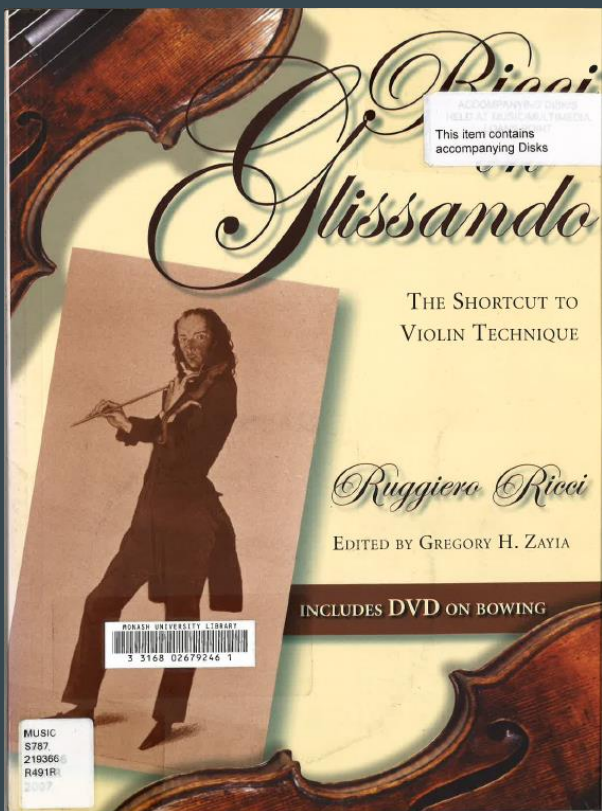


australianjazzrealbook.com

The Australian Jazz Real Book aims to digitally curate Australian jazz tunes from Australian composers.

It is also available in print.

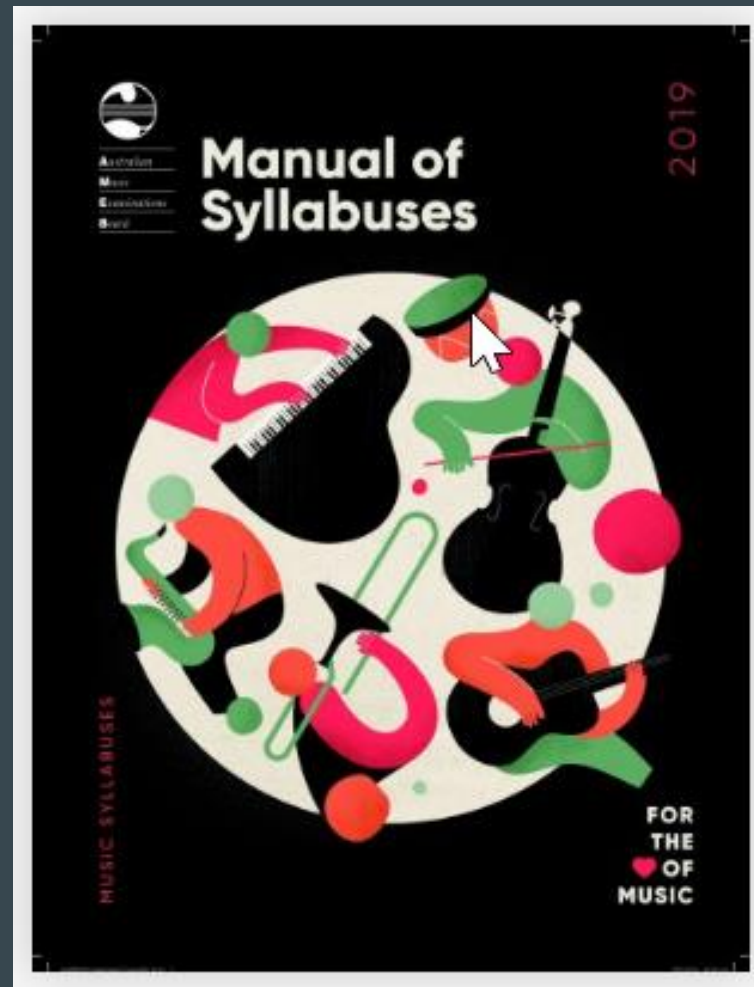
Methods



AMEB

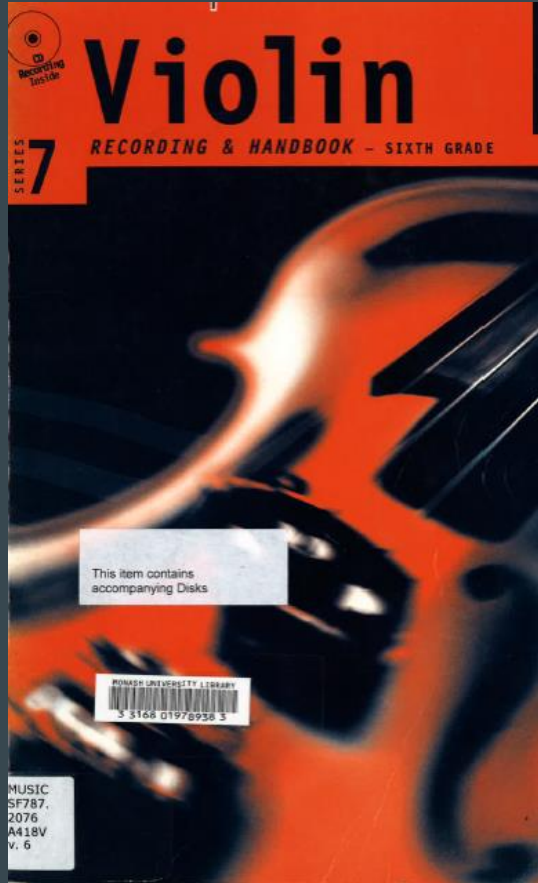
Complete guide to taking AMEB practical and written music examinations in 2019 including the new Piano syllabus, and further information about comprehensive and repertoire examinations. This collection of music syllabuses outlines the requirements for taking exams at all grade and diploma levels. This publication includes written exam dates, general requirements, test requirements, regulations, successful candidates, and complete syllabuses for all music subjects except Accordion, Rockschool, Ensemble and Speech & Drama which are available as digital downloads only.

Please note this product is a hard copy publication. If you would prefer to purchase a digital download of the Manual, please click here: [2019 Manual of syllabuses \(complete download\)](#).



Technical Workbooks and Repertoire for exams

Clarinet Sight Reading & Transposition
2000



Piano Technical Work: 2018



Orchestral Excerpts / Probespiel / Test Pieces

42

„Also sprach Zarathustra“

Richard Strauss
op. 30

Sehr breit Feierlich

I. II. Trp. in C
p f p f mf f

III. IV. Trp. in C
p f mf

THIS BOOK CONTAINS
ACCOMPANYING DISCS

ORCHESTER PROBESPIEL

TEST PIECES
FOR ORCHESTRAL AUDITIONS

TROMPETE

TRUMPET

(Piquett / Lösch)

EDITION PETERS

EP 5064

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erhältlich
available

Oxford Music Online Works List

Editions:

Ludwig van Beethoven's Werke: Vollständige kritisch durchgesehene überall berechtigte Ausgabe, i–xxiv (Leipzig, 1862–5/R), xxv [suppl.] (Leipzig, 1888) [GA]

Beethoven: Sämtliche Werke: Supplemente zur Gesamtausgabe, ed. W. Hess (Wiesbaden, 1959–71) [HS]

Beethoven: Werke: neue Ausgabe sämtlicher Werke, ed. J. Schmidt-Görg and others (Munich and Duisburg, 1961–) [NA]

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Works are identified in the left-hand column by opus and woo (Werk ohne Opuszahl, 'work without opus number') numbers as listed in G. Kinsky and H. Halm: *Das Werk Beethovens* (Munich and Duisburg, 1955) and by Hess numbers as listed in W. Hess: *Verzeichnis der nicht in der Gesamtausgabe veröffentlichten Werke Ludwig van Beethovens* (Wiesbaden, 1957). Works published in GA are identified by the volume in which they appear (roman numeral) and the position in the publisher's continuous numeration (arabic number); works published in HS are listed in the GA column and identified by volume number. Works published in NA are identified by category (roman numeral) and volume within each category (arabic number).
p parts s full score vs vocal score

Piano sonatas

No.	Title, Key	Composition, First performance	Publication	Dedication, Remarks	GA	NA
WOO47	Three Sonatas ('Kurfürstensonaten'), E♭, f, D	?1783	Speyer, 1783	Archbishop Maximilian Friedrich, Elector of Cologne	xvii/156–8	
WOO50	Sonata, F (2 movts)	c1790–92	Munich and Duisburg, 1950	Franz Gerhard Wegeler; facs. publ in L. Schmidt: <i>Beethoven-Briefe</i> (Berlin, 1909)	HS ix	
op.2/1	Sonata no.1, f	1793–5	Vienna, 1796	Joseph Haydn; 2nd movt uses material from Pf Qt WOO36 no.3	xvii/124	vii/2
op.2/2	Sonata no.2, A	1794–5	Vienna, 1796	Joseph Haydn	xvii/125	vii/2
op.2/3	Sonata no.3, C	1794–5	Vienna, 1796	Joseph Haydn; 1st movt uses material from Pf Qt WOO36 no.3	xvii/126	vii/2
op.49/1	Sonata no.19, g	?1797	Vienna, 1805		xvii/142	vii/3
op.49/2	Sonata no.20, G	1795–6	Vienna, 1805		xvii/143	vii/3
op.7	Sonata no.4, E♭	1796–7	Vienna, 1797	Countess Barbara von Keglevics	xvii/127	vii/2
op.10/1	Sonata no.5, c	?1795–7	Vienna, 1798	Countess Anna Margarete von Browne	xvii/128	vii/2
op.10/2	Sonata no.6, F	1796–7	Vienna, 1798	Countess von Browne	xvii/129	vii/2
op.10/3	Sonata no.7, D	1797–8	Vienna, 1798	Countess von Browne	xvii/130	vii/2
WOO51	Sonata, C, frag.	completed ?1797–8	Frankfurt, 1830	Eleonore von Breuning; 1st edn completed by Ferdinand Ries	xvii/159	
op.13	Sonata no.8 'Pathétique', c	1797–8	Vienna, 1799	Prince Lichnowsky	xvii/131	vii/2
op.14/1	Sonata no.9, E	1798	Vienna, 1799	Baroness Josefine von Braun	xvii/132	vii/2
op.14/2	Sonata no.10, G	?1799	Vienna, 1799	Baroness von Braun	xvii/133	vii/2
op.22	Sonata no.11, B♭	1800	Leipzig, 1802	Count von Browne	xvii/134	vii/2
op.26	Sonata no.12, A♭	1800–01	Vienna, 1802	Prince Lichnowsky	xvii/135	vii/2
op.27/1	Sonata no.13 'quasi una fantasia', E♭	1801	Vienna, 1802	Princess Josephine von Liechtenstein	xvii/136	vii/3
op.27/2	Sonata no.14, 'quasi una fantasia' ('Moonlight'), c♯	1801	Vienna, 1802	Countess Giulietta Guicciardi	xvii/137	vii/3
op.28	Sonata no.15 ('Pastoral'), D	1801	Vienna, 1802	Joseph von Sonnenfels	xvii/138	vii/3

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- The full score for Chaminade's *Konzertstück, Op.40* suite, published by Enoch & Cie.
- The first edition of Billings's *The Continental Harmony*, published by Isaiah Thomas and Ebenezer T. Andrews.
- The manuscript of Graun's *Merope*, GraunWV B:I:32 from Österreichische Nationalbibliothek.
- The first edition of Berlioz's *Tristia, Op.18, H 119*, published by Richault.
- The autograph manuscript of Caldara's *Gloria in C major* from Österreichische Nationalbibliothek.

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News

- 29 December 2014 - 300,000 scores.
- 21 November 2014 - 86,000 works have scores or parts on Petrucci Music Library.
- 1 July 2013 - We are happy to receive news of the successful incorporation and launch of Petrucci Music Library

About us

IMSLP stands for **I**nternational **M**usic **S**core **L**ibrary **P**roject. The logo is a capital letter A, taken from the very first press-printed book of polyphonic music, the *Harmonice Musices Odhecaton*, published in 1501. Its printer, Ottaviano Petrucci, is this library's namesake.

Scores

- National Library of Australia digitised scores
- Australian Music Centre - Score eLoans www.australianmusiccentre.com.au/
- Alexander Street Press Classical Scores Library (Study Scores)
- Australian Jazz Real Book Digital Edition <http://australianjazzrealbook.com/>
- Hal Leonard selected digitised scores via eBook platforms
- Sher Music Digital Real Books & downloads from many websites e.g. SheetMusicPlus, MusicNotes
- Boosey & Hawkes <https://www.boosey.com/>
- Peters <https://www.editionpeters.com>

Pioneering research in music scores published in Australia

- Binns, Georgina. (1989) Patriotic and nationalistic song in Australia to 1919 : a study of the popular sheet music genre. Thesis. <http://hdl.handle.net/11343/35295>
- Neidorf, Prue. (1999) A guide to dating music published in Sydney and Melbourne, 1800-1899. Thesis <https://ro.uow.edu.au/theses/2926/>

Sheet music covers tell a story too

Sheet music has played an important role in the homes of many Australians, as a source of entertainment and self-expression. A book by Robyn Holmes and Ruth Lee Martin describes a range of rare treasures in the National Library's sheet music collection and explores how Australia's music reflects our sense of ourselves as a nation.

Holmes, Robyn and Ruth Lee Martin. (2001) The collector's book of sheet music covers. Canberra: National Library of Australia.

The Pioneer Schottische, or the Alligator Hop

Performed by the Grenadier Guards in London, 1886, at the Colonial & Indian Exhibition

‘New Music’

12 February, 1887 in *The Queensland Figaro* published by Gordon & Gotch, Brisbane

New Music.

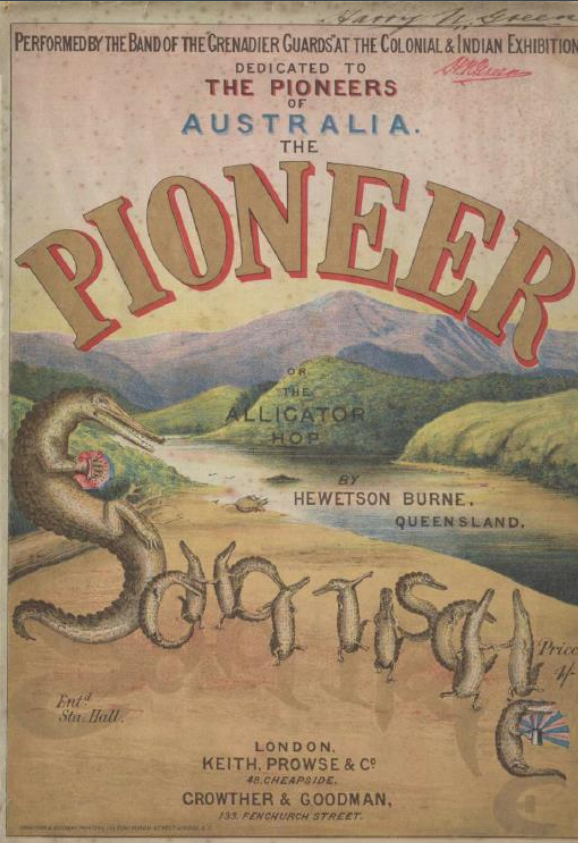
The "Moonlight Promenade Waltz," by F. N. Rosenstengel, published by H. J. Pollard & Co., Brisbane.

The "Pioneer Schottische," by Hewetson Burne, published by Gordon & Gotch, Brisbane.

The above two recent compositions just to hand are, in point of appearance, excellently got up, the printing being clear and free from the unsightly blemishes too frequent in colonial music typography. Herr Rosenstengel's work is, as might be expected from such a veteran ball-room musician, of a character well suited for dancing, the first and third numbers especially being flowing and tuneful. The others savor of forced writing to make up the required volume of a "set" of waltzes, which tradition rather than inspiration demands. Indeed it would seem as if originality in the waltz as in other dance forms of music were nigh exhausted in the numerous publications issued yearly by the music markets of the world.

Mr. Burne is happy in his "Alligator Hop," the measure being lively and capitably marked for dancing. The prevailing key F, changing to B flat, brings it within the reach of youthful players, and the schottische should, with the waltz above referred to, be largely in demand for the coming winter.

Performed by the Band of the Grenadier Guards at the Colonial & Indian Exhibition.
Dedicated to
THE PIONEERS
OF
AUSTRALIA.
THE
PIONEER
OR
THE
ALLIGATOR
HOP
BY
HEWETSON BURNE.
QUEENSLAND.



Ent^d Sta. Hall.

LONDON,
KEITH, PROWSE & CO
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CROWTHER & GODMAN,
133, FENCHURCH STREET.

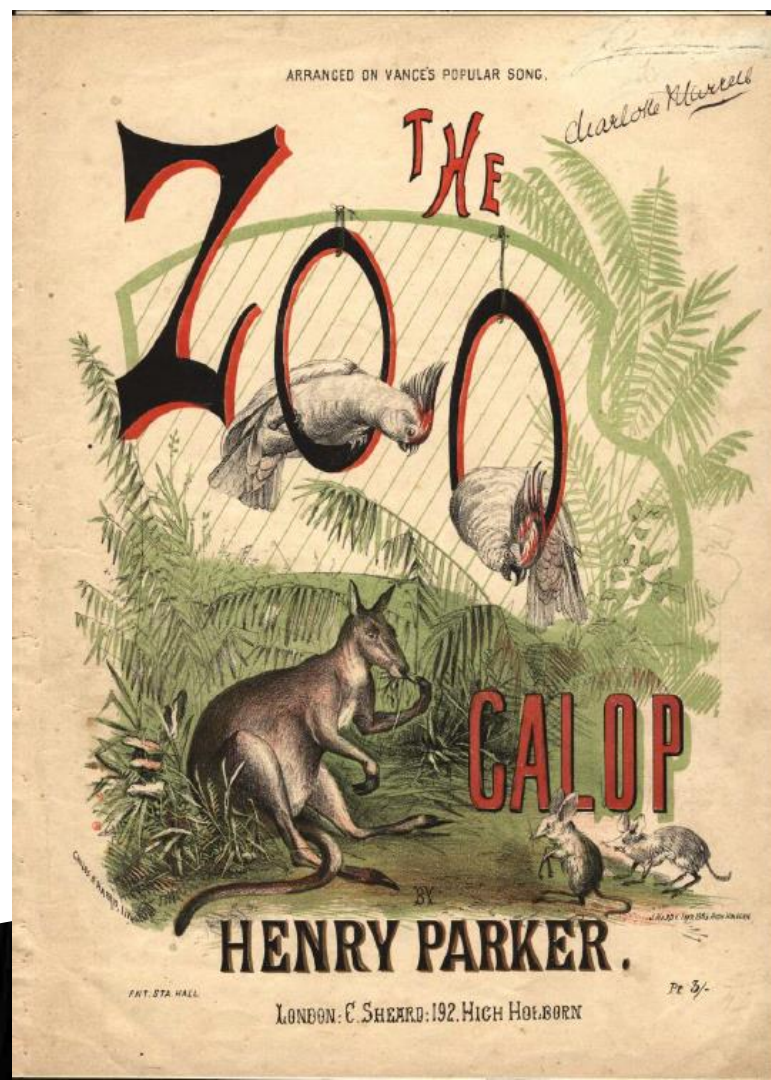
Price 4/-

The Zoo Galop (187-?)

Alfred Vance (1839-1888) was a British Music Hall performer.

One of his best known songs was 'Walking in the Zoo' (1869). Henry Parker here has composed a 'Galop' based on the popular song.

The galop was a fast and lively dance in 2/4 time, popular in the mid-Victorian era



The Cascade Waltz (1909)

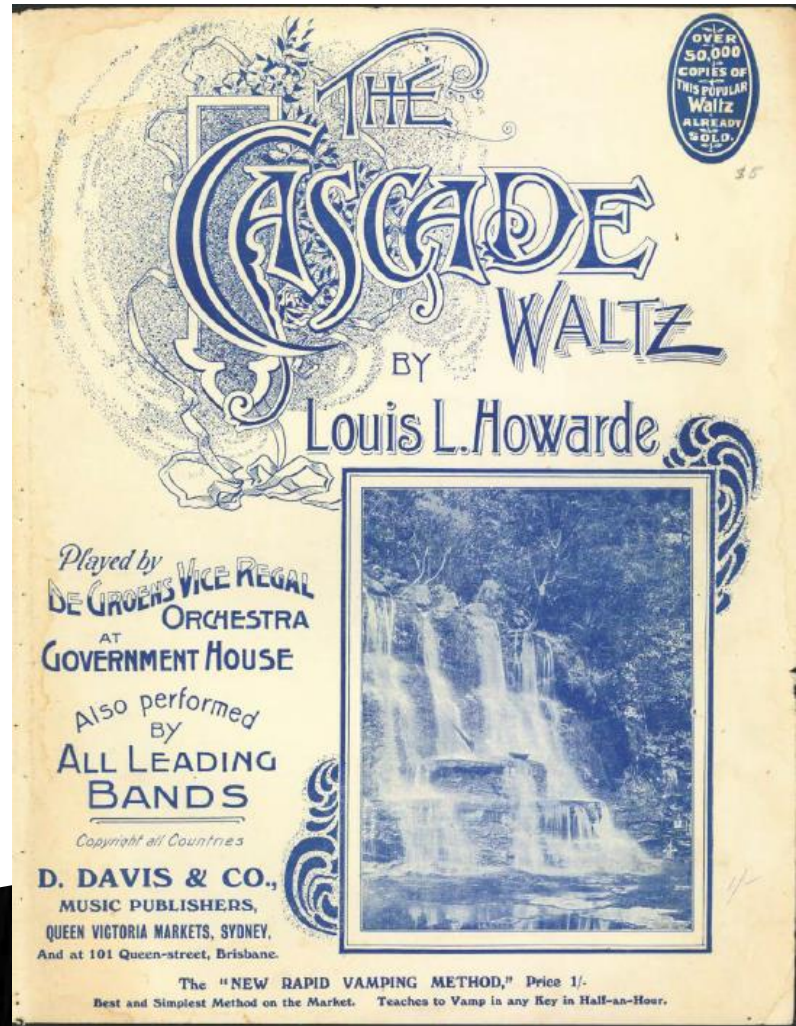
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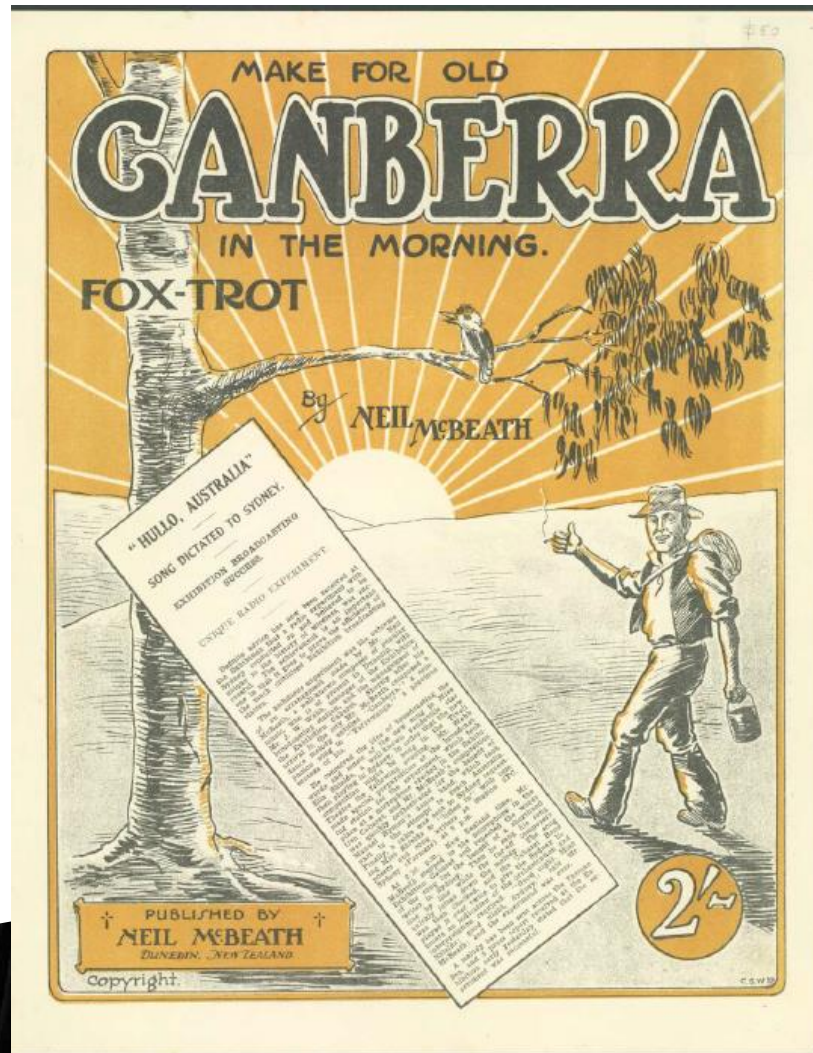
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Make for old Canberra In the morning (1925)

“Hullo Australia”

The newspaper clipping tells of the success of an Exhibition trans – Tasman broadcasting station.



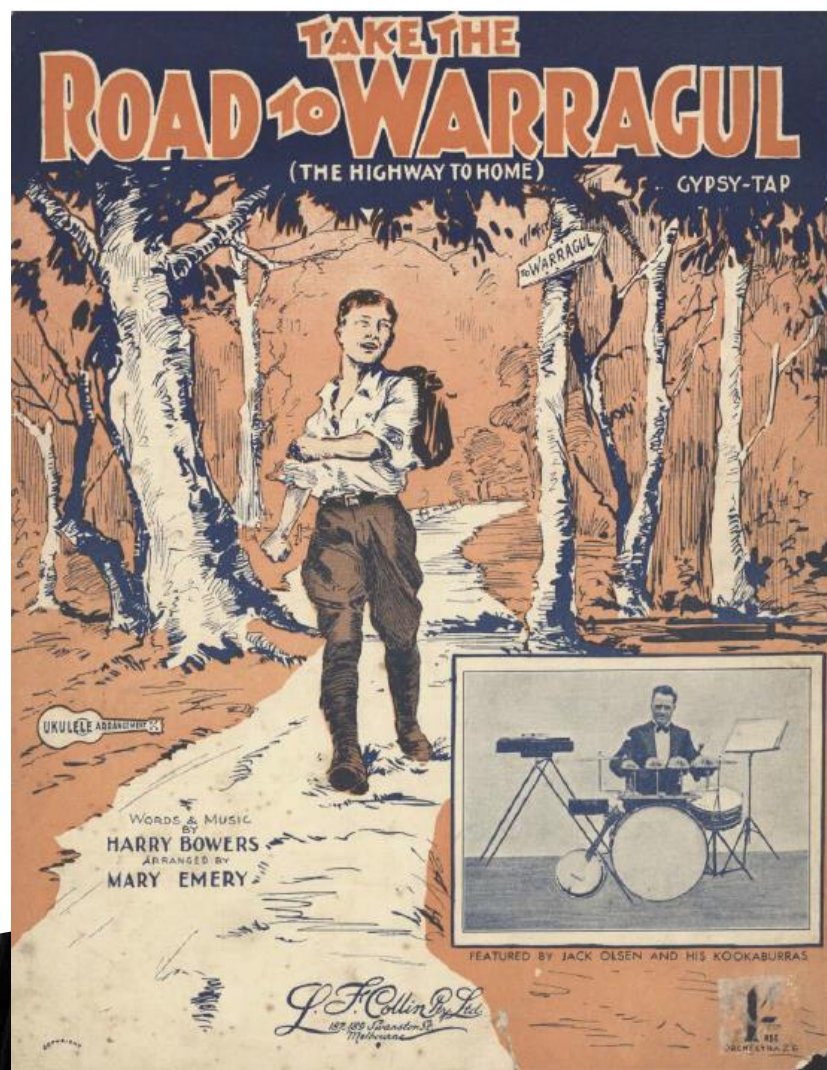
Take the Road to Warragul (1937)

Includes chord symbols
and tab for ukulele



Ukulele arrangement of the song "Take the Road to Warragul". The score includes a melody line with notes and rests, and a bass line with chords. The lyrics "To-ward the old fam - il - iar place That's" are written below the melody. Chord symbols are present above the staff.

Featured by Jack Olsen
and his kookaburras



TAKE THE ROAD TO WARRAGUL
(THE HIGHWAY TO HOME) GYPSY-TAP

UKULELE ARRANGEMENT

WORDS & MUSIC BY HARRY BOWERS
ARRANGED BY MARY EMERY

FEATURED BY JACK OLSEN AND HIS KOOKABURRAS

J. F. Collins Pty. Ltd.
157-159, Flinders St.
Melbourne

1937
MONASH UNIVERSITY

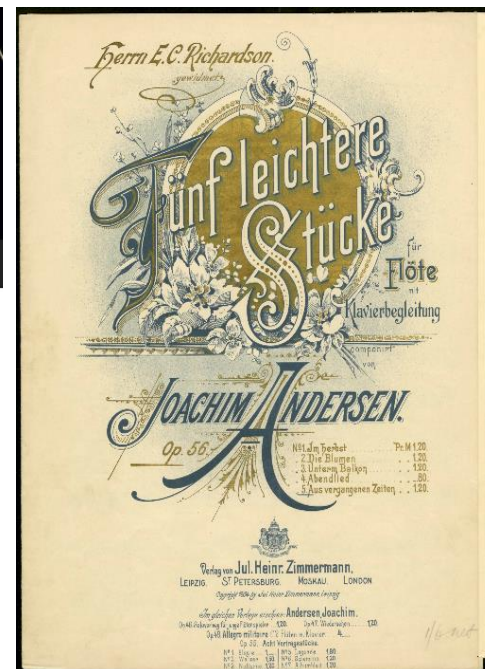
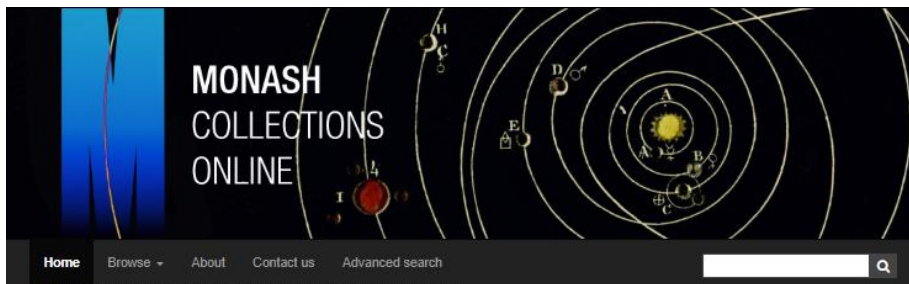
The cover art depicts a man with a backpack standing on a dirt path in a wooded area. A signpost on the right points towards 'WARRAGUL'. In the bottom right corner, there is a small inset photograph of a man in a suit playing a ukulele on a bicycle. The publisher's name and address are at the bottom, along with the year 1937 and the Monash University logo.

Exhibition catalogues are online



<https://www.monash.edu/library/collections/exhibitions>

Victorian Flute Guild



Digital Audio & Visual Music Services for Libraries



Audio & video streaming services & digital scores

Music audio subscription services for libraries

- Freegal - public libraries only, 3 free downloads per week
- Overdrive
- Alexander Street Press
 - Classical Music Library
 - Smithsonian Global Sound
 - Contemporary World Music
 - Jazz Music Library
- Naxos
 - Naxos Music Library (Classical)
 - Naxos Jazz Library
 - Naxos World Music (Smithsonian Folkways)

Note there is currently no contemporary music streaming subscription service available for academic libraries in Australia.

Major players in the commercial streaming world

- Spotify
- Deezer
- Pandora
- TIDAL
- Google Play Music
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- Rhapsody
- YouTube including Vimeo
- SoundCloud
- Bandcamp

Goodbye to RDIO, Guvera, JB HiFi
Streaming.....

Video streaming services

- Alexander Street Press
 - Classical Performance in Video
 - Opera in Video
- Medici TV www.medici.tv
- Kanopy www.kanopystreaming.com
- Berliner Philharmoniker's Digital Concert Hall www.digitalconcerthall.com
- New York Philharmonic <http://archives.nyphil.org/> (open access)
- EduTV from Informit
- ArtFilms Digital
- Play with a Pro <https://www.playwithapro.com/> (has free introduction lessons)

In a library setting - obtaining originals (sheet music)

- Trove www.trove.nla.gov.au - great way to check if something is held at another library, State Library, or National Library. Includes former MusicAustralia collection.
- Zinfonia www.zinfonia.com - useful if you need to find out if ensemble music is available for purchase or can only be hired (and who the agent is)
- Library subscription services;
 - Classical Scores Library (Alexander Street Press)

What's happening in your libraries?



IAML Australia would love to hear about your projects and initiatives. Email information to info@iamlaustralia.org.au

Access to archive collections

- National Library of Australia
- InConcert : Towards a collaborative archive of music ephemera
<http://inconcert.datatodata.com>
- New York Philharmonic Archives
www.archives.nyphil.org/
 - Database of all performances since 1842
 - Digitised scores
 - Company archives
- Anzac Sight Sound
www.anzacsightsound.org/
 - AV Materials from WW1
 - Partnership with NFSA & NTSV (NZ)
- Musica Brasilis on Apple Store
 - Brazilian music scores
 - 200 artists
 - 1000 scores
 - Artists include Villa Lobos & Villani-Cortes
- Fraser Coast Libraries : Local History
Local Music
<https://www.historypin.org/en/local-history-local-music>

Live Music & Music Events

- City of Sydney
Street Pianos
Late Night Library series
www.facebook.com/LNLSydney
 - Live events across art forms
 - Talks, live music & more
 - Across different venues
- New Zealand Music Month
www.nzmusic.org.nz/nz-music-month
 - Initiatives across NZ libraries
 - Workshops / performances
 - Promote library collections / services
 - Blogs featuring guides to local artists
- Get it Loud in Libraries
Lancaster Public Libraries
www.getitloudinlibraries.com
 - Audience of 28,000 in 9 years
 - Claims to introduce major artists
Florence + The Machine, Adele
 - Initially free, now small charge
- Griffith University : Music in the library
<https://griffithlibrary.wordpress.com/tag/music-in-the-library/>
 - Student performances

Promoting & archiving local music

- Iowa City Public Library : Local Music Project
<http://music.icpl.org/>
 - Library initiative to stream local contemporary music
 - License agreements created
 - Musicians paid
 - Accessible to local library card holders only
- Volume Denver
<http://volumedenver.org/>
- Johnson County Libraries
Listen Local Blog
www.jocolibrary.org/we-recommend/listen-local
- Edmonton Public Library :
Capital City Records Project
www.capitalcityrecords.ca/about
 - streaming & downloading local music
 - digital poster archive

Other initiatives

- City of Sydney & Wyong Libraries
 - Ukulele lessons & hire
- Tikkurila Library, Finland
 - Karaoke booth!
<http://www.bbc.com/news/blogs-news-from-elsewhere-37034264>
- Lopez Island Library, Washington
www.lopezlibrary.org/music/
 - Instrumental lending
 - guitars, violins, recorders, keyboards, cello, banjo, French Horn, Flugelhorn
- Wellington City Libraries, NZ
 - Vinyl is back!
<http://www.wcl.govt.nz/blog/index.php/tag/vinyl/>
- Northfield Public Library, Minnesota
Read & Sing Opera Event
www.northfieldpubliclibrary.blogspot.com.au/2015/08/the-minnesota-opera-is-coming.html
 - Partnership with Opera Minnesota
 - New perspective on reading using music
 - Children's event
- Open Music Library
www.openmusiclibrary.org/
 - Alexander Street Press
 - "A new initiative to build the world's most comprehensive open network of digital resources for the study of music"

Music technology in 'maker spaces'

- Library @The Dock
Melbourne City Council
 - creative production labs
 - recording studio
 - practice space
 - access to instruments ie kit, piano
 - performance space
- The Edge, Brisbane
Launched by State Library of Queensland
www.edgeqld.org.au
 - cross disciplinary creative space
 - includes digital media lab
 - recording studio
- André Malraux Public Library, Strasbourg
Orchestronique Project
www.facebook.com/orchestronique
www.vimeo.com/132462649
 - digital orchestra project
 - using smartphones / tablets
 - Weekly rehearsals for over 14s

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www.iaml.info/iaml-mailing-list

Annual conference : July

Cataloguing

www.rdatoolkit.org/musicbestpractices

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15. Score covers from University of Melbourne. Image from photo.
23. Reprint. Originally published: Die Zauberflöte. Leipzig : C.F. Peters, 18--?, Dover, 1985.
24. Score based on: Neue Ausgabe sämtlicher Werke (Kassel : Bärenreiter, 1970), Faber, 1984.
25. Magic flute = Die Zauberflöte, International Music Company, [1949]
26. Arie No. 14 from the first violin part, Leipzig: Breitkopf und Härtel, n.d., Reprinted: New York: E.F. Kalmus, n.d.(1933-70<<https://imslp.org/wiki/Special:ReverseLookup/353531>>
27. 10 arias from operas for coloratura sopranos, International Music Company, [1960]
28. Libretto extract from CD liner notes , Harmonia Mundi: HMC 902068.70, 2010.; Cover of *English National Opera Guide No. 3*, J. Calder, 1980.
30. Die Zauberflöte : K. 620 : facsimile of the autograph score, Staatsbibliothek zu Berlin
- 31-32. Twelve studies, op. 25 for piano. E.M.S. 5065, A Éditions Salabert,
33. Etüden: nach Eigenschriften, Abschriften und Erstausgaben, Henle, 1983.
35. Symphonie classique : op. 25 / Serge Prokofieff., Boosey & Hawkes, 1926.
36. No. 5 in E-flat major, op. 73 (1809) in Complete piano concertos : in full score, Dover, 1983.
37. Sonata Op. 110 in Klaviersonaten = Piano sonatas, G. Henle, 1980.
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