

Publishing 2.0



The Move Toward **DIGITAL**

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SPECIAL REPORTS

Introduction



It's been nearly 14 months since our first [Music Publishing Special Report](#), and to say that there have been some major developments since would be a gross understatement. In keeping with trends in the field, we focus this time on the move to digital scores and their delivery. We wanted to find out where artists and organizations are on the spectrum of print vs. digital.

In a word: Everywhere.

Some aren't even on it. At the Royal Opera House, Orchestra Manager Tony Rickard sees no reason to move into the digital realm. "We're still surprisingly untouched by technology," he tells author John Fleming in [Digital vs. Print: Three Music Librarians Weigh the Pros and Cons](#). At the other end of the technology wand, Wu Han, Chamber Music Society of Lincoln Center's co-artistic director and a self-described "gadget freak," sees little reason not to go digital. Keeping up with printed scores in the library is too labor intensive, she says, "when you make it all digital, it's so much easier."

In an attempt to get a sense of orchestra librarians' preferences, G. Schirmer, in partnership with a number of other major publishers, sent out a survey to the 200-member Major Orchestra Music Librarians (MOLA). Guy Barash, who devised the survey, describes the results in his article, [Digital Score Delivery—Finding a Universal Model](#). Virtually all of the respondents reflected a need for digital materials, though certainly not to the exclusion of print.

If digital delivery is a major change from delivery trucks dropping off paper scores at the stage door (see photo on page 4), so is music notation software a lightyear-leap from a team of copyists toiling over hemidemisemiquavers by hand. Maggie Heskin, director of editorial at Boosey & Hawkes, spells out the evolution for us in [Editing in the New Age](#). (She also explodes a few myths about what music editors actually do.)

With so many scores now available for download, it can be daunting for musicians and musicologists to find the best ones for their needs. Jane Gottlieb, VP for library and information resources at the Juilliard School, provides an overview of where to look in [Accessing Music Scores: Where to Look for What](#). Some of the collections she describes require a subscription fee, but the majority of them are free, including libraries all over the world that have made their holdings available on line at no charge.

Regards,
Susan Elliott
Editor, Special Reports

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Each article in this issue is also found on our website, [MusicalAmerica.com](#), in the [Special Reports](#) section.

DIGITAL SCORE Finding a Universal Model DELIVERY

By Guy Barash

The demand for digital materials and distribution systems continues to rise, especially among musicians and music organizations, from chamber ensembles to orchestras, opera companies, and choruses. In an effort to get a sense of its customers specific needs in this area, [Music Sales](#) devised a survey to distribute among the 300 members of the [Major Orchestra Librarians' Association](#) (MOLA). Our goal was (and still is) to create a cross-platform web application for secure digital delivery of copyrighted concert music materials, for use on tablet devices, laptops, desktops, digital music stands, etc.

The response rate to the survey was surprisingly high—about 40 percent—and comments were positive. The results, excerpts of which are shown in the following pages, were revealed at a panel entitled “Current and Future Delivery Methods of Rental Music” last spring to some 200 librarians at the 33rd MOLA Conference in Montreal. (Panelists included Elizabeth Blaufox, Boosey & Hawkes; Peter Grimshaw, BTM Innovation; Barash (Music Sales). Vi King Lim, of Symphony Services International, served as moderator.)



GUY BARASH

Guy Barash is a composer of contemporary concert music and a digital publishing specialist. As digital content manager and product owner for Music Sales Group, Barash leads the company's digital initiatives, manages digital content production, and oversees development teams both in the New York City office and overseas.

Whose job to print?

The respondents had confirmed that there was indeed a need for such a cross-platform distribution system, and that they are often approached by musicians requesting digital parts and scores. Their biggest concern was, if by delivering materials digitally, would

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publishers be transferring to them the responsibility of printing and binding materials? The answer is no, they will not be required to print but will have access to digital materials until physical sets arrive in the mail. We are looking to extend the existing print model with access to digital rather than to invent a new one, and to improve it where technology allows, providing, for instance, alerts to revisions of already rented materials. After hearing this, anticipated resistance quickly dissolved.

On the other hand, there were a few librarians who specifically inquired about the ability to print. As we are still in the process of formulating various access tiers, we are considering one that will include print capabilities as well.

The need for a universal model


Whatever system publishers come up with, it is essential that it be universal. One doesn't need to be a prophet to foretell the flop that multiple standards and solutions would be. Imagine how confusing and totally ineffective it would be, for example, if in order to play *The Rite of Spring*, an orchestra would need to download and install the free [Boosey & Hawkes](#) iPad app, and to play *Mathis der Maler*, the same orchestra would need to pull out of storage the [Schott](#) system (comprised of Android tablets connected to a Linux terminal) that they just recently purchased. Ouch.



Score deliveries, circa 1910. Courtesy Schirmer Historical Archive.

Music Sales has been working with other major publishers on this project; at this point it seems inevitable that, together with providers and end-users, we will form a consortium. (This would also spread the costs and increase the platform's credibility.) Our goal is to prepare for present and future demands of digital materials in both sales and rental. The biggest challenge will be to form that first group of founders and reach consensus on the details. After that, the technical challenges are relatively small. A beta-testing program will launch soon, and many orchestras have already signed up. Some have expressed interest in joining our advisory board.

The new platform holds the potential of being not only a delivery mechanism, but also a powerful discovery tool where users can explore music that was tagged by others with programming parameters like mood, style, era, etc.

Easier access to performance materials will also be an invaluable tool for scholars, teachers, reviewers, and program-note annotators. It will improve the process of online grant and performance applications and offer a new and improved distribution channel, not just for the big players, but for smaller publishers and self-published composers as well. We have reached a critical mass—the point of no return for an expedition to explore our joint future of digital-delivery options for rehearsing and performing. 



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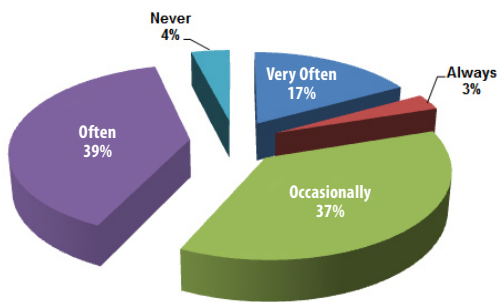
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Q: HOW IMPORTANT IS DIGITAL DELIVERY OF SCORES TO MUSIC ORGANIZATIONS?

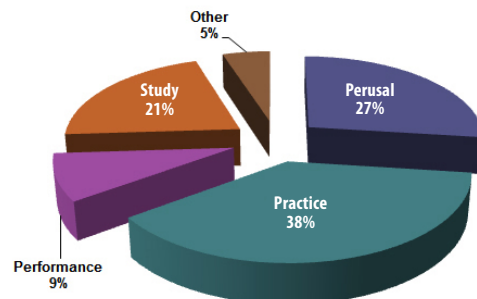
A: VERY

The following represents some of the results of a recent survey conducted among the members of the Major Orchestra Librarians' Association.

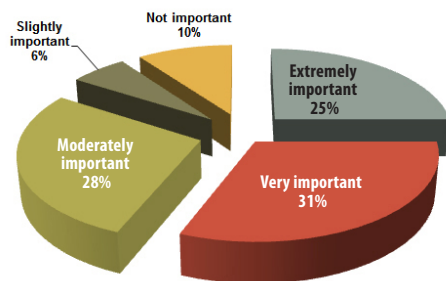
How often do you receive requests for digital materials?



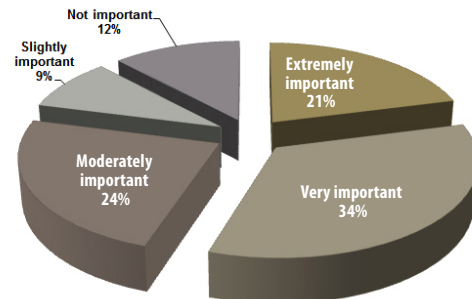
For what purpose(s) are digital materials requested?



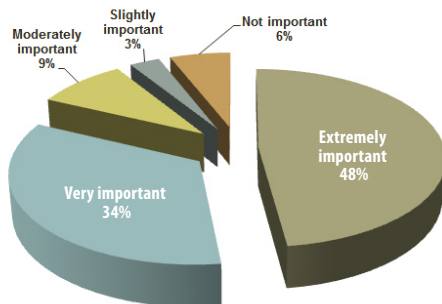
How important is the ability to access digital materials using any device (computer, tablet digital music stand)?



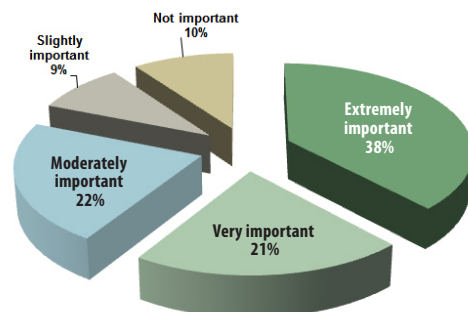
How important is it to have a tool for managing and distributing digital parts to musicians?



How important is it to have the system alert you to revisions to works you have rented?



How important is the ability to annotate digital materials?



Source: Musical Sales Corp./G Schirmer Inc.

DIGITAL vs. Print

Three Committed Converts

Many soloists and chamber groups have completely abandoned paper scores for tablets and iPads

By John Fleming



Ray Chen is a pioneer among digital-reader users.

Violinist Ray Chen

Ray Chen deserves at least a footnote in the history of digital scores. He was one of the first to play from a digital music reader in a major competition. At the 2009 Queen Elisabeth Competition in Belgium, he used a laptop, with a foot pedal for page turns, to play a commissioned work for violin and piano, *V. . .*, by Claude Ledoux.

"The work was very difficult, full of complex rhythms, with impossible page turns, and most people in the competition either had to print out extra sheets of music and put it across like three stands or make a giant billboard," Chen says. "But since page turning wasn't a problem, instead of just playing the single line of the violin and having no clue of what the piano was doing, I used the whole score, so I could see the overall map of the piece. That



Chen in his winning performance at the 2009 Queen Elisabeth Competition.

really saved my butt in the competition and enabled me to focus purely on the music." (There's a video of the performance on the [competition web site](#).)

Chen won the competition, and ever since the iPad came out in 2010, it has been his constant companion as he performs around the world. For most concertos, he will have the work memorized and doesn't use the device (though he played Britten's First Violin Concerto from it last year with the Buenos Aires Philharmonic), but for chamber music it is invaluable. "For anything that's not a concerto—for the sonatas, for the quartets, quintets and trios that I play—I'll have the iPad there," he says.

The specifics of his setup are typical of digital score users: His iPad is connected to a Bluetooth foot pedal from [AirTurn](#), a company that makes wireless page-turners that was co-founded by Hugh Sung, a pianist and former faculty member of the Curtis Institute of Music, where Chen studied. He scans sheet music us-



JOHN FLEMING

John Fleming writes for Classical Voice North America, Opera News, and other publications. For 22 years, he covered the Florida music scene as performing arts critic of the Tampa Bay Times.

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ing his smartphone camera with software by [TurboScan](#), and the app [forScore](#) allows him to make annotations to the score.

"It's easy to use," Chen said. "You don't have to be tech savvy. I basically turn it on."



AirTurn wireless page-turner.

The Borromeo String Quartet

The Borromeo String Quartet, which began using digital readers in 2007, was an early adopter of the technology for strictly musical reasons. First violinist Nicholas Kitchen wanted to have the group read music from the full, four-part score rather than from individual parts, as is customary in most ensembles. Playing, say, a Beethoven quartet from the full score would take more than 100 page turns, many in very inconvenient places. With a foot pedal, however, the turns are virtually seamless.



The Borromeo String Quartet members use their computers to see the full, four-part score as they play.

"Once you get the hang of turning pages with your foot, there is no barrier to having a score with as many pages as you wish," says Kitchen, who reads his music off a MacBook Pro that has a 17-inch screen, larger than an iPad. "And reading from the complete score all the time has been a profound, wonderful change."

Cellist Matt Haimovitz

Matt Haimovitz plays off his iPad, through which he stores more than 750 scores in the cloud, accessible at the flick of a finger. "I




Matt Haimovitz stores some 750 scores on The Cloud, accessible on his iPad.

can travel anywhere and I have all those scores with me," Haimovitz says. "When I change up a program, or decide on the spot to play an encore, it's all right there."

He annotates his scores using forScore and a stylus. "A setting allows you to mark it up in different colors, which is easy on the eye and the brain," he said. "I can quickly go in there and change something. If I'm playing a Brahms piano trio with one violinist and pianist, and then two weeks later I play the same piece with different people, I can save a version of the score for each group, with different markings. I don't have to see all the erasures and markings that I would have had to make on paper."

In four years of playing from an iPad, Haimovitz has been remarkably free of glitches. "I've had it crash only once in concert, and that was partly my fault because I upgraded the forScore software without upgrading the operating system, so it just wasn't happy," he said. "It was in the middle of a Brahms piano quartet at the Beaux Arts Museum in Montreal. Fortunately I remembered the rest of the piece and was able to go on, but I was like a deer in the headlights."

Haimovitz commissioned six composers—Philip Glass, Du Yun, Vijay Iyer, Roberto Sierra, Mohammed Fairouz, and Luna Pearl Woolf (his wife)—to write overtures for the J.S. Bach Cello Suites, using the manuscript copy by Anna Magdalena, Bach's second wife. "I got the overtures digitally," he said before they were to be premiered this fall. "The composers sent me PDFs that went directly into my iPad library, and we made any revisions digitally. In the past we would have been mailing sheet music back and forth. I don't know how we did it." 

DIGITAL vs. Print

Three Music Librarians Weigh the Pros and Cons

Preference and practices among The Chamber Music Society of Lincoln Center, the Royal Opera House, and the Los Angeles Philharmonic

By John Fleming

While it's no longer a novelty to see soloists and chamber musicians playing off a digital reader like an iPad [see [Three Committed Converts](#)], symphony, opera, and ballet orchestras are still largely wedded to paper. Will that ever change? And if so, how? When?

These are questions pondered by many a music librarian, who deal with huge stacks of printed scores and instrumental parts, not to mention the constant shipment of rented sheet music back and forth to publishers. Here's how librarians at three organizations are balancing digital vs. print.

Chamber Music Society of Lincoln Center

Chamber musicians are among the early adopters of digital readers, especially Wu Han, co-artistic director of the [Chamber Music Society of Lincoln Center](#). "I'm a gadget freak," says Wu, who uses an iPad to read scores and store her music library. The devices are especially attractive to pianists because they can solve the page-

turning problem with a foot panel. [See sidebar: [Page turners are nice people, but...](#)]

"The digital score, for me, is the way to go," Wu says. "Our physical library is filled with shelves of paper music, and it is very time-intensive to keep it in good order. The artists come in and out, they pull music,

parts go missing, and then we have to reorder it, rebind it, and re-categorize it. Or if we decide not to let the parts out, then if an artist wants a part, we have to copy it. And that's also cumbersome and time consuming. When you



Robert Whipple, library manager for the Chamber Music Society of Lincoln Center.

make it all digital, it's just so much easier to control."

Enter Robert Whipple, librarian and operations manager, who is just a few years out of the Sunderman Conservatory at Gettysburg



JOHN FLEMING

John Fleming writes for *Classical Voice North America*, *Opera News*, and other publications. For 22 years, he covered the Florida music scene as performing arts critic of the Tampa Bay Times.

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College and now in his fourth season with the Society. He has been charged with helping to bring the 46-year-old organization into the digital age. "It is a priority," Wu says.

Whipple spends quite a lot of time scanning scores and parts into PDFs that are uploaded onto servers and organized with [ArtsVision](#), a software program used by the CMS to manage data. "Usually, before the season starts, I scan most of the music that's going to be performed," he says. "That way, if people need music, I don't have to make a copy, I already have it uploaded so I can just print it out or send them a PDF."

The Chamber Music Society is still a long way from having anything like a complete digital library, but Whipple is making progress. "Previously, we didn't scan everything,



Wu Han plays from her iPad while Gilbert Kalish prefers the traditional printed page in a performance of Bartok's Sonata for Two Pianos and Percussion.

PHOTO: Hiroyuki Ito

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“PAGE TURNERS ARE VERY NICE PEOPLE, BUT...”

The problem of page turns has drawn many pianists to digital technology. In chamber music, pianists typically play from full scores that, since they can't be turning pages all the time, require them to have page turners next to them. “Page turners are very nice people, but if you don't get a good one, it's hell onstage,” says pianist Wu Han, co-artistic director of the Chamber Music Society of Lincoln Center. “The digital reader not only gets rid of that, but it's great for radio broadcasts and recordings. There's no paper noise.”

She reports that about half the pianists on the Chamber Music Society roster use digital readers, such as Gloria Chien, Inon Barnatan, and Juho Pohjonen, but among string players, only about 10 percent do. One who does not is her co-director and husband, cellist David Finckel. Says Wu with a shrug: “He just doesn't like it.”

but I have been pushing for it because it's ultimately easier,” he says. “If I have everything scanned, I don't have to copy things year after year. Once something is scanned, it's in the system forever. So I've just been doing that each season—everything we play, if not all the parts, at least the scores.”

More players are using digital readers for practice. “I'd say it's about half and half between musicians asking for PDFs versus hard copies,” Whipple says. “A lot of people who may not be reading off of [a tablet] in concerts still request scores or parts digitally so they can look at the music another way, or just for quick access to a score if they have a question.”

The CMS has an extensive touring program, and it's not unusual for Whipple to get a call from a musician in the field who needs a part in a hurry. “Once I've scanned something in, they can print it out wherever they are. It's great for emergency situations.”

Unlike the symphony orchestra and opera librarians canvassed

for this article, Whipple is not so concerned with including annotations on scores, such as bowings. For the most part, chamber musicians do their own. “I like scans to be as clean as possible so that anyone in the future could make their own notes,” he says. “I erase excessive markings before getting music to the players, though it can be valuable to have some minimal marking in the part if it's a lesser-played piece.”

For all of Whipple's digital orientation, the Chamber Music Society and its librarian still have an old-school backup: “Anytime we do a performance we always have paper copies backstage.”

Royal Opera House

“We're still surprisingly untouched by technology,” says Tony Rickard, who has been manager of the library of the orchestra of the [Royal Opera House](#) at Covent Garden since 2007. “My colleagues in the library... spend most of the day working with pencil and eraser on paper.”

No one plays from a digital reader in performance—uniformity is the rule in the orchestra, and besides, the screens of most tablets are too small to accommodate the traditional two string players per part. Rickard has had demonstrations by manufacturers of paper-free electronic music stand systems, such as [eStand](#) in the United States and [Scora](#) in



Tony Rickard, library manager for the Royal Opera House Orchestra.



eStand score reader

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Europe. With music on all stands linked, a conductor (or librarian or even publisher, theoretically) can send annotations from a central device to everyone's parts. Some see this as the future for orchestras. Rickard is not so sure.

"The main problem that it seems to solve is the one of page turns, particularly with long orchestra pieces, and you can imagine opera parts that go on forever. But it doesn't really seem to solve much else that couldn't be solved in other ways, taking into account the cost and inconvenience of switching to a new system."

Rickard figures that the Royal Opera would need a digital system for up to 100 players in the orchestra. "At a rough estimate," he says, "you're probably looking at 60,000 euros [about \$67,000] or more to replace a paper system that works fine. And what about the built-in obsolescence of most technology? Would we need to buy a new system every few years? This is probably me just being old-fashioned, but I don't see it happening."

Then there's the issue of reliability. To work properly, the Scora system needs strong, uninterrupted wifi—not always a sure

thing. "What you really couldn't have is a performance conking out because of some technical glitch. It happens occasionally onstage. . . but there you can sort of see when it isn't working, and the audience has a tolerance for it. But if the music stands go down, I don't think that would go over very well."

With its history reaching back to Handel's appointment as musical director, in 1719, the Royal Opera has a vast stock of music on paper, which includes not just opera but also ballet, stored throughout its building and offsite. Where digital technology often comes into play now for its librarians is when they use software like [Photoshop](#) or [Sibelius](#) for notation to prepare new sets of standard repertory. "Fixing page turns, bar numbers, bowings, errata, that sort of thing," Rickard says, citing recent projects to clean up *La Traviata* and *Eugene Onegin* scores.

They also move into the digital realm with commissions, especially with the the inevitable last-minute changes. When Thomas Adès's *The Tempest* was set to premiere at the Royal Opera, the libretto was rewritten very late in the process. Instead of working from a printed score, as is customary, the company received a stream of revisions digitally from the publisher.

"Adès made quite a lot of edits after having heard rehearsals, and then it was my job to implement them," recalls Rickard. "In the old days, we would have had couriers running around London all day, every day, but I was able to make the changes from PDFs. A similar situation happened with Mark-Anthony Turnage's *Anna Nicole* in 2011."

Los Angeles Philharmonic

To supplement its own library of scores, a symphony orchestra rents a greater volume of music than any classical organization, and especially the [Los Angeles Philharmonic](#), with its summer [Hollywood Bowl](#) concerts. "We rent up to 70 pieces of music a year in addition to our standard, non-copyrighted works [that the orchestra owns] and the works we have commissioned," librarian



Los Angeles Philharmonic Librarian
Kazue McGregor.



Library Manager Tony Rickard in the stacks of the Royal Opera House.

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Kazue McGregor says. For the most part, the orchestra still gets its rental music on paper, but pops programs often entail digital parts.

"In the summer we do a lot of original arrangements for Hollywood Bowl concerts," says McGregor, who has worked in the library since 1984. "Rock groups like Bright Eyes or Death Cab for Cutie often haven't performed with an orchestra before, so they'll have some orchestral arrangements done, and they'll arrive to the library on PDFs." Those have to be downloaded and printed out. When there a lot of them, as in last year's four movie nights with all original arrangements, things can get complicated—not to mention a little crazy.

When Harry Connick Jr. played the Bowl, his band members played off digital readers. McGregor was intrigued by their system. "They had 40 to 60 pieces on their readers, and all the librarian had to do was put the music in order on the [digital] system."

"That certainly would solve the problem of playing outdoors and having your music fly off the stand," she continues. "We use old-fashioned clothes pins."

Everything the LA Phil performs is on paper, but last season, the orchestra purchased iPads for percussionists to use in Michael Gordon's *Timber*, an hour-long piece for six percussionists on the Green Umbrella contemporary music series. With sticks in their hands and no break in the music, the players couldn't turn pages quickly enough. "We try to accommodate, even with paper copies, complex page turns by using multiple

music stands and so forth," McGregor explains. "But this involved unending, complex page-turning." Enter the iPad.

Old World vs. the New World

McGregor thinks it will take a turnover in players before symphony orchestras really go digital. "When you have a whole generation of musicians who went through music school playing on tablets, the transition will be easier. Right now, we have too many people with a mental and emotional connection to the sheet music. They don't want the generic look of digitized music. They want the older feel, and I respect that."

Is podium resistance also an issue? "Absolutely," says McGregor. "I run into conductors who don't even want to use a newly revised version of a score because they grew up learning the old one. Even though it's ugly and has corrections written in all sorts of colored pencil, that's the one they want. So I doubt they're going to want to switch to a tablet."

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 #Opus1 #QuoVadis #BornFree #IWantToHoldYourHand #ABBA #SgtPe
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EDITING

in the

NewAge

SAME JOB,
DIFFERENT TOOLS

By Maggie Heskin

If technology is changing the way scores are distributed and read, so is it changing the way they look, to say nothing of the tools that composers, editors, and copyists use to create them. For an editor, the goal remains the same: to ensure that the music on the page looks uncluttered, well organized, and as clear as possible to read.

What is a music editor?

Contrary to popular wisdom, music editors do not rewrite works as they'd prefer to hear them, nor do we orchestrate from a composer's score sketch, or produce recordings. Like a prose editor, a music editor prepares the product for publication, whether in digital or print form, ensuring that it is presented in its most accurate and understandable form. The terms engraver, copyist,

and editor are sometimes used interchangeably. Technically, an engraver notates music for the purpose of performance or study, and is a combination of highly skilled music notator and graphic artist. A copyist copies out or inputs pre-edited and pre-formatted pages prepared by the editor. The following outlines the editor's responsibilities.

New work:

- Look for errors and inconsistencies, such as instrument ranges, proper spellings with respect to key signatures, accurate beaming/flagging for rhythmic values, mutes on or off, doublings, etc.
- Review the score with the composer
- Cast off the full score, that is, decide what goes on each page (with practical turns wherever possible) and recommend page dimensions
- Assign a copyist to the score



MAGGIE HESKIN

Maggie Heskin is director of editorial at the New York offices of Boosey & Hawkes, working on the music of John Adams, Steve Reich, Elliott Carter, Osvaldo Golijov, Carlisle Floyd, David T. Little, among many others. Prior to B&H, she was senior editor at Peermusic Classical, and before that editor at Carl Fischer.

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- Assign a proofreader to proofread the engraving against the manuscript, which can be either the composer's hand-copied score or the original computer file
- Make corrections where necessary
- Extract the parts, have them proofread, make corrections
- Send the score to print/digital file and to the performing group premiering it

- Receive parts and score back for any errata entered in by hand by the performers

Existing work:

- Update older/hand-copied scores by computer engraving
- Extract new parts
- Work with composers who wish to make revisions to their scores, implement changes into all files for all performance materials

Tools of the times

From woodblock and movable type to lithography, plate engraving/punching, music typewriter, dry transfer, stencil, and computer software, music engraving has always mirrored the print capabilities of the time. Below are some of the most commonly used tools through the years.

Hand copying

In the 14th century, music was taught orally and performed from memory. Manuscripts such as this one, which could only be hand-copied, acted more as a guide than a precise representation of the music. The notes are square because the pen tips were square; rhythms were indicated by the interrelationship of the notes—the closer together, the shorter the duration.



Introit Gaudeamus omnes, 14th century.

Movable type

Each musical symbol was given a separate piece of type on a five-line staff. After all the type was put together like a jigsaw puzzle, a reverse image would be made from it.



Prima Stella de Madrigali, ca. 1570.

Plate engraving

Music was engraved on pewter plates, first carving out the staff lines with a scorer, then sketching out the layout backwards with a steel pencil, then turning the plate over and punching (hammering) and carving in the symbols. From the plate, a negative was made, which was then used to print the score.

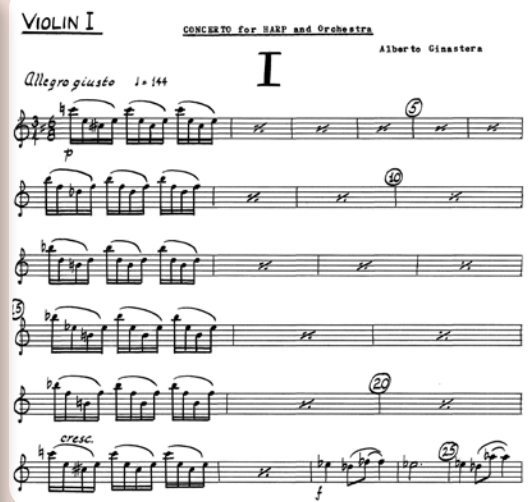
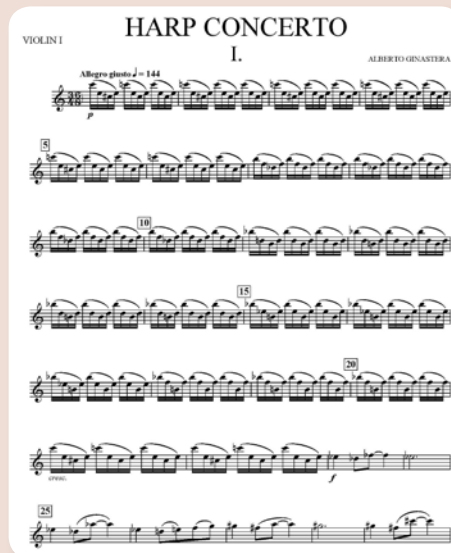


String Quartet, 1976.



Computer re-engraving

There are thousands of works still in circulation that are hand-copied. This is an example of a part originally engraved by hand using stencils and a T square ruler and the same page re-engraved by computer.



Violin part for Alberto Ginastera's Harp Concerto, hand copied in 1965 and re-engraved in 1974.

Music typewriter

Music typewriters, now obsolete, required a great deal of preparation and were limited in what they could produce. Any curved lines would have to be hand drawn or stenciled, and spacing—of measures, page turns, etc.—was a matter of trial and error.

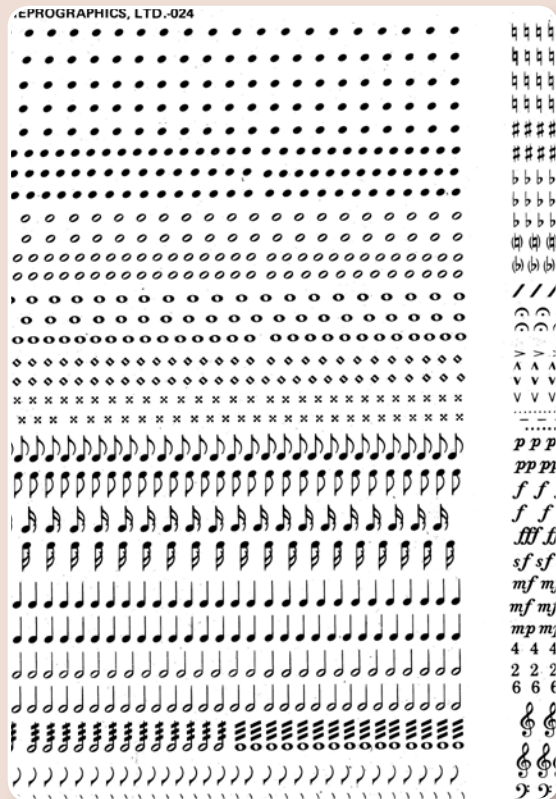


Steve Reich's *Tehillim*, 1981.



Dry transfer

Dry transfer sheets required engravers and copyists to literally transfer a music symbol onto a manuscript page by placing it over the staff and scratching it off with a spatula or pencil.



Elliott Carter's Oboe Concerto, 1988.

Music software

The three main music software programs used by publishing houses today are Score, [Finale](#), and [Sibelius](#).

All have their strengths and weaknesses in different areas. Whether inputting via a midi keyboard, a mouse, or a computer keyboard, the whole piece must first be carefully checked, along with making decisions about page and staff size.



John Adams's *El Niño* 2000.

Accessing MUSIC SCORES on the WEB

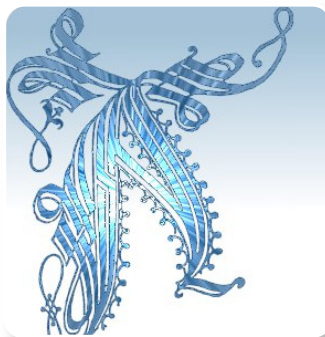
By Jane Gottlieb

Where to Look for What

While the days of transporting bulky cases of music scores to rehearsals and performances are not quite behind us, an ever-expanding number of practicing musicians now rely on accessing scores online and downloading them to their computers and tablets. Depending on precisely what you are looking for (and how much you're willing to pay, if anything), there are any number of sources available on the Web. Here are a few.

Free from IMSLP/Petrucchi Music Library

Perhaps the most common site used to access online scores is the so-called Wikipedia of music: [IMSLP/Petrucchi Music Library](#): IMSLP stands for the International Music Score Library Project, to which the founder has added the name of Ottaviano Petrucci, renowned as the publisher of *Harmonice musices odhecaton* (1501), the first collection of polyphonic music to be printed by moveable type. In fact, the site uses the image from the title page of *Odhecaton A* as the logo for its main page.



The IMSLP logo.

Founded by Edward W. Guo in 2006 when he was a student at New England Conservatory (he later went on to get a J.D. degree from Harvard Law School), IMSLP uses a Wikipedia-like “crowd-sourcing” model of allowing individuals to upload digital scores, or take them from other web sites (more about that below). Soon after its debut (and in part as a result of its popularity), music publishers took note of the site's easy access

to scores, and brought charges of copyright violation. Guo responded by taking it down, and then re-launched it in 2008 with new modes of access and copyright protection, notably hosting it primarily on servers in Canada, where copyright laws are less restrictive.

On October 3, 2015, IMSLP reported holdings of more than 329,000 scores by 13,225 composers. (It has also added recordings, noting inclusion of some 37,000 this summer and bringing other legal complexities that are beyond the scope of this article.) The majority of the scores on IMSLP are in the public domain—that is, published prior to 1923. Thus, when performers access scores of works by Beethoven, Haydn, Mozart, or Schubert, they are likely finding a reprint of the composer's 19th-century *Complete Works*

JANE GOTTLIEB



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edition (or *Gesamtausgaben*), the same scores that are commonly reprinted by Dover, Kalmus, Masters Music Publications, or other reprint houses. A search for Beethoven's song "An Die Ferne Geliebte," Op. 98, brings up this page from the 19th century *Beethoven Complete Works* edition, published by Breitkopf and Hartel:

Results of an IMSLP search for a public-domain work.



Cover of Beethoven's original MS for "An Die Ferne Geliebte."

As noted, IMSLP also allows its contributors to upload digital scores that are found elsewhere on the Web, with or without permission of the repositories of the scores (which are usually library collections). So, also found with the Breitkopf and Hartel edition is the manuscript score and S.A. Steiner first edition, both of which are housed in the Beethoven Haus in Bonn.



Cover of S. A. Steiner first edition of "An Die Ferne Geliebte"

While IMSLP encourages libraries to add their own digital images to the Web site, in many cases such images have been uploaded by others.

Many performers are perfectly happy to download a free score that's a reprint from a 19th-century edition, but others will seek out more scholarly approaches to edited musical text, notably a 20th- or 21st-century complete works edition (many are published by Barenreiter), or performing editions published by Henle Verlag, a publishing house that's renowned for its scholarly editorial practices. Since these kinds of scores are published more recently and still protected by copyright, fewer are available for free on the Web. A notable exception is the *Neue Mozart Ausgabe*, the 20th-century Mozart Complete Works edition published by Barenreiter, which has made it freely available online, as part of the [Digital Mozart Edition](#).

This site also incorporates digital copies of manuscripts and other scholarly resources.

Mozart's Sonata in D, K. 448 for 2 pianos, available for free as part of Barenreiter's *Digital Mozart Edition*.

Free from Consortial Library Collections

Library collections around the world are actively digitizing their manuscripts and early editions and sharing such treasures freely on the Web. Many of the manuscript images “grabbed” by IMSLP and placed on its web site are in fact from library collections (as was the case with our Beethoven manuscript). In most cases it’s preferable to go to the site of origin for the digital copy, as the quality of reproduction is better. Libraries also participate in consortial projects, enabling users to search for materials more easily. Such projects include:

- [Worldcat](#): The world’s largest database of library collections, which includes links to digital copies when available.
- [Internet Archive](#): Includes hundreds of music scores.
- [HathiTrust Digital Library](#): Similar to Google Books but full usage is only available to participating libraries.
- [Europeana](#): Features digital collections from European national libraries.

Specialized

- [Music Treasures Consortium](#): Hosted by the Library of Congress, this site features digital copies of manuscripts and early editions from partner institutions including Juilliard, the Morgan Library, Harvard University, the British Library, Beethoven Haus in Bonn, and many other repositories.
- [Bavarian State Library in Munich](#): Has not only digitized many of its own significant music holdings, but has also developed an invaluable search tool for music collections titled the *Virtual Library for Musicology*, or [VifaMusik](#). This “discovery” tool provides unified searching of music collections and catalogs from around the world.

Those looking for so-called “sheet music” of popular songs will find an abundance of online collections of pre-1923 titles. Such sites include:

- [Brown University collections of African-American Sheet Music](#)

- [Library of Congress Yiddish American Popular Sheet Music](#) or [Baseball Sheet Music](#)
- [UCLA’s Sheet Music Consortium](#): Provides unified searching of its own extensive sheet-music collections, as well as those held by other libraries.



Brown University’s collection of African-American sheet music is one of the most comprehensive.



Yiddish American Popular Sheet Music available on the Library of Congress web site.

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Not free: Subscription-based Digital Score Collections

While so much is available for free, performers will still need to legally access works that are protected by copyright. There are several excellent digital score databases that include works by 20th- and 21st-century composers who, along with their publishers, rightfully expect to receive some small monetary return from their publications. (Composers may upload their works to IMSLP and make them available free of charge; many have chosen to do so as a way to simply connect with performers.)

Such databases are made available to libraries on a subscription basis, and libraries in turn provide access to their users through systems of “authentication,” insuring that the database is only used by registered students and faculty at an institution. The subscription fees paid by the library help to support the use of copyrighted materials. Examples of such databases include:


- [Classical Scores Library Package](#): Part of Alexander Street Press’s “Music and Performing Arts Subscription Channel,” a database of online scores, recordings, and reference resources, Classical Scores Library features both works in the public domain as well as those still under copyright. The latter group includes compositions by Thomas Adès, Benjamin Britten, Elliott Carter, Peter Maxwell Davies, and Igor Stravinsky, among others. The site features full scores and vocal scores, but not individual parts.
- [LibraryMusicSource.com](#): Formerly called CD Sheet Music, LibraryMusicSource.com includes scores and parts of works by composers of all historic periods in newly engraved editions available for downloading. It’s also available to individuals for a fee.
- [Naxos Sheet Music](#) Includes newly engraved scores for downloading, with links to Midi files for playback. The scores also include a transposition function.

Publisher Sites, Scores for Sale

▪ [www.musicnotes.com](#): One of the largest sites for downloading digital scores, Musicnotes.com features close to 300,000 digital scores, most of them newly engraved editions created especially for the web site. It is ideally suited for musicians who seek quick access to arrangements of popular songs, although it does include categories for classical, jazz, country, Christian, and new age.

Many music publishers have established their own sites for downloading digital copies of their publications. Boosey & Hawkes, for example, has its [Digital Music Store](#). Other publishers have or will have similar sites in the time ahead.

- [Sheet Music Plus](#): One the largest sites for purchase of printed music, now includes a section for [digital downloads](#) as a mechanism for composers and new artists to disseminate their works.
- [www.newmusicaltheatre.com](#): Created by music theater composers Kait Kerrigan and Brian Lowdermilk as a Web portal for digital-only “distribution and promotion of a new generation of musical theater writers who self-publish their own digital sheet music. Its goal is to create a direct connection between the people who write music and the people who want to perform and listen to it.”

The world of online sheet music is rapidly expanding, and while it’s difficult to predict just how many musicians will opt to forgo their printed scores for online access, it’s clear that there’s no turning back to a world consisting entirely of paper. It’s an exciting new realm for all of us. 

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