



Quality Guidelines

scodo Artistic Committee

All minimum requirements listed here will be reviewed by the scodo Artistic Committee of Universal Edition AG.



Content-related requirements

Genres: Universal Edition accepts works of all musical genres and instrumentations. Exceptions are Alpine folk music, rock, pop, rap and Schlager music. Cross-genre compositions are allowed.

Requirement: The demands in conception and notation of the submitted works must be professional.

Rights: Arrangements/ballads/songs/operas: If throughout the work a reference to another composer's or librettist's work is made or if the reference is part of the new work, the presenter must have the rights for it. Only works, for which the relevant rights can be presented at any time are allowed on the platform.

Minimum formal requirements

General requirements:

Handwritten sheet music cannot be accepted. Please submit a version of your work created with a music notation software.

- Legibility:** The score must be legible, practical and easily intelligible.
- First page:** The title **(1)** and the composer's name **(2)** are mentioned on the first page of music in each PDF file (full score, piano reduction, choral score, parts etc.).
- Page numbers:** The pagination (= page numbers) **(3)** must be set as follows:
- on each page
 - starting with the first page
 - within the type area
 - consistently in every PDF file
 - odd pages must always be on the right

Specific criteria for the full score:

The full score comprises the musical content and information of all individual parts (including electronics, if used).

- Intro:** The full score includes the prelims (= pages prior to the music), which holds all the information necessary for a performance. It must include the following aspects:
- Orchestration, including the specifications below: **(4)**
 - each instrument (incl. doublings **(4a)** and all percussion instruments **(4b)**)
 - the instruments' transpositions (clarinets, horns, trumpets etc.) **(4c)**
 - number of strings players within the string sections
 - whether the score is transposed or notated in C **(4d)**
 - Explanation of unusual notation and playing techniques (on a separate page) **(5)**
 - Specific seating plan, stage directions, special organisation, handling of electronics etc. **(6)**

All annotations, prefaces, pedagogical explanations, and other supplementary texts must be available at least in English.

- First page:** On the first page, at the beginning of the music, the complete instrument name must be noted. An abbreviation of the instrument's name meets the requirements of subsequent pages.

Specific Criteria for the Parts and Playing Score:

For each part, a separate PDF must be uploaded.

Within a part, each page of music must be provided with the corresponding instrument name (or an abbreviation) in the same page position throughout (e. g. at the top of the page in the middle). **(10)**

- Wind instruments:
 - In orchestra and ensemble literature wind instruments of the same instrument group should always be notated in separate parts. (e.g. 1st flute and 2nd flute in two separate parts; 1 part = 1 PDF).
 - If one musician has to play several instruments (e. g. flute and piccolo flute), this has to be specified on the first page of the sheet music. **(7)**
 - The instruments' transpositions (e.g. clarinet in B flat and E flat) must be noted on the first page of music. **(8)**
- Percussion:
 - Percussion instruments can be grouped in a "percussion score", however each instrument should be notated in a separate stave. **(9)**
 - The instruments used must be listed on the first page of music. **(9a)**
- Strings:
 - For each string section, a separate part must be created (Violin I, Violin II, Viola, Violoncello, Double bass)

Staff sizes: The staff sizes must be no less than 7 mm (rather 7.5 mm or more, especially regarding parts of orchestra music). **(11)**

Page-turns: The musician must be able to turn the page while performing at the end of all odd pages. **(12)**

Musical symbols: Special musical symbols and techniques must also be explained in the parts.

General recommendation:

Copyright: We recommend that you indicate the copyright in the lower left corner of the first page of each edition as follows:
(c) Copyright [year of composition] by [your name]
Distributed by Universal Edition

*For further information regarding music notation, we recommend the following source of reference:
Elaine Gould – Behind Bars: The Definitive Guide To Music Notation (Faber Edition)*

Technical requirements

- File type:** Only files in PDF format can be uploaded.
- Fonts:** All fonts used must be embedded in the respective PDF file.
- Page format:** Approved formats: A4 (approximately 8.27 x 11.69 inches / 210 x 297 mm) and A3 (approximately 11.69 x 16.53 inches / 297 x 420 mm). Landscape format is not supported.
- Type area:** There must remain a blank space of at least 0.48 inches at each page margin.
- Colours:** Please note that every edition will be printed exclusively in black and white.
- Separate files:** Each item (score, piano score, choral score, each part, etc.) must be uploaded as a separate PDF file.

2. Klarinette in B
(auch Klarinette in A und C)

Werktitel (1)

Eine Tondichtung für großes Orchester (1922)

Komponistennamen
(2) (1896–1969)

1. Satz

Langsam. Schleppend ♩ = 56–60

(11) Klar. in B (7) *Echoton* Più mosso ♩ = 104 accel.

12 rit. molto rit. Tempo I **1** ♩ = 60 (1. Klar.) Più mosso ♩ = 104 (Trp.)

24 accel. accel. molto rit. Tempo I Più mosso 1. Klar. (B) Tempo I

36 **2** Più mosso accel. molto rit. Tempo I **3** Più mosso

47 Tempo I. Nicht schleppen! Allmählich in das Hauptzeitmaß „Gemächlich“ übergehen

59 **4** Im Anfang sehr gemächlich (♩ = wie früher) (♩ = 88) **5** 1. Klar. (B)

84 **6** 1. Fl. **7** Langsam belebend

(3)

110 1. Klar. (B)

117 **8**

fp *fp* *fp* *fp* 3 *p* *mf* *p*

128 **9**

mf 1 *f*

134 $\text{♩} = 116$

ff *mf* **10**

139

ff *f*

146 **11** Noch ein

ff *ff*

152 wenig beschleunigen

f *mf* 2

159 Etwas zurückhaltend **12** $\text{♩} = \text{wie früher die } \text{♩} (\text{♩} = 96)$ nimmt Klar. in C

4 3 *pp* 1 10

180 **13** 1. Klar. (C) rit. **14** Immer noch zurückhaltend

1 1 2 3 1. Klar. (C)

191 Klar. in C nimmt Klar. in B

1 *pp* 6

2
(3)

Schl **(10)**

175 Vc. 1. Ob. **13** Gr. Tr. **13** Etwas zurückhaltend
1 *pp*

183 rit. **14** Immer noch zurückhaltend Sehr zurückhaltend
1 4 (Ob.) 12 (Klar.) 2 *ppp*

15 Sehr gemächlich ungefähr ♩ wie die ♩ der letzten beiden Takte *♩ = 66*
207 Etwas bewegter, aber immer noch sehr ruhig **16** Von hier an wird das Tempo bis zum Zeichen * in sehr allmählicher unmerklicher Steigerung belebt
13 5 7 11

17 poco accel. **18** „Gemächlich“ eingetreten
243 (1. Ob.) 8 1 18 Trgl. *pp*
1. Trp. (F)

260 2

269 **19** Ganz unmerklich etwas zurückhalten **20** Etwas gemächlicher als zuvor **21**
2 4 4 3 16 10 (1. Fl., 1. Klar.) (1. Fg.)

308 **22** Zurückhaltend (Pk.)
1 3 2 3 1. Trp. (F) 2. 4. Hr. (F)

322 rit. **23** a tempo Zurückhaltend rit. a tempo
p 1 2 2 p 1

333 (Gr. Tr.) 24

1 1 1 *ppp poco a poco cresc.*

Immer noch etwas zurückhaltend

343

5 6 *mf* *f*

352 26 **a tempo** (Hauptzeitmaß) 26 **Più mosso**

ff *ff* *ffp cresc. - - f* $\text{♩} = 84$

T.-T. klingen lassen Bck. (klingen lassen)

4 1 4 1 4 1

27 Etwas bewegter $\text{♩} = 92$

364 28 Von hier wird das Tempo 29

f (Pk.) (Pk.)

4 6 2 5 6

30 bis zum Zeichen * in unmerklicher, aber stetiger Steigerung immer lebhafter

391 30 *ff*

1. Trp. (F)

405 (Trgl.) 31 $\text{♩} = 112$ 32 * Hier ist bereits ein ziemlich

1. 2. Pos.

7 8 5

430 33 accel. G. P.

4 1 2 Pk.

442 **Sehr schnell (bis zum Schluss)**

G. P. (Pk.) G. P. *ff*

1 3 1

Appendix 2 – Intro sample

Instrumentation

(4)

Orchestra

2 Flutes (1st and 2nd also Piccolo flute, 2nd also Alto flute (=4a))
2 Oboes (2nd also English Horn)
3 Clarinets in Bb and A (=4c) (1st and 2nd also in Eb, 2nd also Bass clarinet in Bb)
2 Bassoons (2nd also Contrabassoon)

2 Horns in F
2 Trumpets in Bb
Trombone

Timpani

Percussion (2 players):

1st: Xylorimba, Glockenspiel, Snare drum
2nd: Triangle, Cymbal, Bass drum (=4b)

Harp

Piano (also Celesta and Synthesizer)

Violin I (min. 2 / max. 6 players)
Violin II (min. 2 / max. 6 players)
Viola (min. 2 / max. 4 players)
Violoncello (min. 2 / max. 3 players)
Double Bass (min. 1 / max. 2 players)

Characters / Singers

Herzog Ferdinand Baritone
Alma Soprano
Almas Vater Bass
Almas Mutter Mezzo-soprano
Die jungen Frauen silent

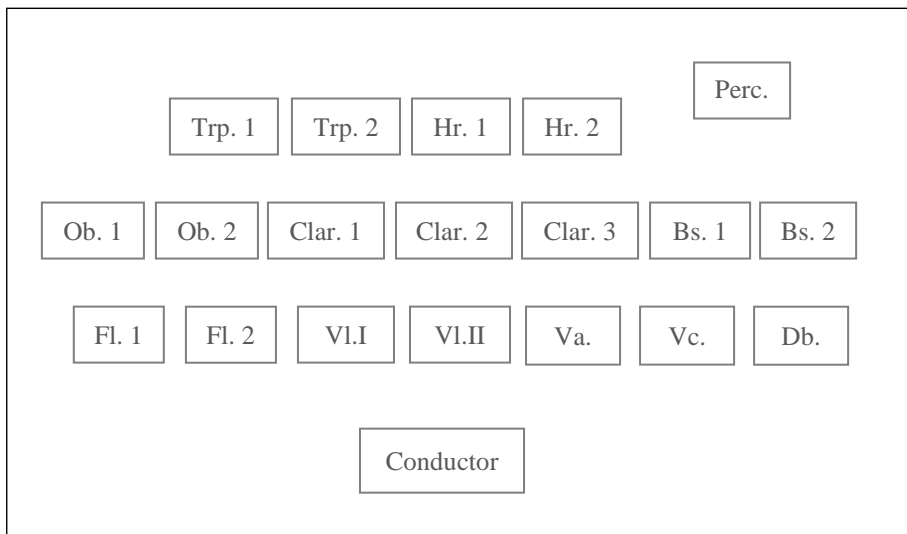
Choir (SATB)

The score is written in C. (=4d)

Duration: ca 80 minutes



Seating plan (6)



Explanation of special symbols: (5)

Λ < \smile < — fermatas (short to long)

\blacktriangle \triangle as high as possible

\diamond Strings: harmonic (very few pressure)

\blacklozenge Strings: semi-harmonic

— < — Strings: pressed bowing