

Archaic techniques

Inserts

Corrections

Repairs

Manuscript Suggestions

Equipment and Supplies

🔊) for the Modern Orchestra Librarian

1. Insert notes in the space of a rest.

The conductor gives you a score which looks something like the following. He/she asks that you double the scale passage an octave higher in the 1st Violins (where they have 3 measures rest) and make the changes in subsequent measures (not shown).

Here is the space you have to work with in the 1st violin part.

My approach: Figure out how many measures must be inserted and how much space you actually have. In this case you have the space of 2 measures (3 bars rest + the measure before with one eighth note). You will need to put 4 measures of notes in that space. You must also raise the last four 8ths of the preceding line by one octave, marked 8va on the score page.

My solution is to put 5 measures on the line where the 3 measures rest are. Move one measure down to the next line where notes of longer value can be compressed without compromising legibility.

Prepare a section of manuscript paper consisting of 2 lines with size and spacing about equal to the area it will replace. Divide the first line into 5 roughly equal parts. The second line will have as the first measure, a space as wide as the measure above it. The remaining part of the line can be divided into 6 measures giving space relative to the number of notes in a particular measure. (ex. A measure with one whole note can be smaller than a measure containing 4 quarter notes.)

Copy the required changes. In this case, I tried to match the existing manuscript by copying with a fairly blunt pencil, using two strokes for the eighth-note beams. Tape the insert over the original.



Now make the 1/2-measure insert at the end of the line before the insert. In order to match the size of the staff, identify a section of staff lines where no notes are written and make a copy of it. (see example) Copy the notes and then cut out the piece you need and tape it on top of the existing notes.



Violini I

X. La Grande Porte de Kiew

Allegro alla breve. Maestosa con grandezza.

The musical score for Violini I consists of several systems of staves. The first system includes measures 103, 104, and 105, with a first ending bracketed around measure 105. The second system includes measures 106 and 107, with a first ending bracketed around measure 107. The third system includes measures 108, 109, and 110, with a first ending bracketed around measure 110. The fourth system includes measure 111. The score features various musical notations such as notes, rests, dynamics (div., ff, p), articulation (accents, slurs), and performance instructions (Fag., 12, 5, 11, 17, 4, 12). Measure numbers 103, 104, 105, 106, 107, 108, 109, and 110 are enclosed in boxes. The key signature is one flat (B-flat), and the time signature is alla breve (2/2).

2. Suggestions for correcting a series of wrong notes

How many times have you seen this type of correction? Notes penciled in with the note names written above.



1. Cover the area to be corrected with white-out or white tape and make a copy of it.



2. With a sharp pencil, draw the staff lines with the aid of a straight edge. It will take some practice to connect the lines without any overlap. Spin the pencil between your fingers as you draw the lines to keep the point sharp.



3. Copy the correct notes. Do the note heads first, then the stems on the 1st and last notes; next the beams, the stems for the inner notes and finally the articulation. You may want to use a blunt pencil for the note heads and beams and a sharp pencil for the stems and articulation. Use a straight edge to draw the stems; space the notes evenly and make the note heads the same size.



4. Make enough copies of the correction to paste into all the parts that need it; cut and use clear tape to make the corrected insert.

With method, you can make very clean corrections of all types where a section of music will be inserted over an existing error.

3. Torn corner of page with notes missing

In this situation you may be able to use a copy of another violin part to paste in but if it's a tuba part you may only have one copy. Don't forget the notes on the back of the page!

dim. rall. poco a poco al

mf *p*

20 Moderato assai, quasi andante.

pp

21

R

22 Ben sostenuto il te

pp

17

17

I suggest proceeding as follows:
 Place a sheet of white paper under the corner to be fixed, in position as the new page corner. Don't try to match the torn piece.

Cut out the corner on a straight line as shown.

dim. rall. poco a poco al
p

Andante.

R

Ben sostenuto il t
pp

22

al

sostenuto il t

22

Handwritten musical score on the left page, featuring four staves of music. The notation includes various notes, rests, and dynamic markings. Annotations include the number '2' above the first two staves, '3' and 'fff' below the third staff, and '2' below the fourth staff.

Handwritten musical score on the right page, featuring four staves of music. The notation includes various notes, rests, and dynamic markings. Annotations include the number '2' above the first two staves and '2' below the third and fourth staves.

Hold the new corner in place with some temporary tape. Doing this will allow you to write on the paper directly. If you tape the corner in first, you will have to write on the tape that binds the seam; this produces less than satisfactory results.

Handwritten musical score on the left page, featuring three staves of music. The notation includes various notes, rests, and dynamic markings. Annotations include 'poco a poco al' above the second staff and 'p' below it.

Handwritten musical score on the right page, featuring three staves of music. The notation includes various notes, rests, and dynamic markings. Annotations include 'a poco al' above the second staff and 'p' below it.

Handwritten musical score on the left page, featuring three staves of music. The notation includes various notes, rests, and dynamic markings. Annotations include 'Ben sostenuto II' above the second staff and 'pp' below it.

Handwritten musical score on the right page, featuring three staves of music. The notation includes various notes, rests, and dynamic markings. Annotations include 'Ben sostenuto II tempo precedente' above the second staff and '1' below it.



VIOLIN 1.

Now, draw in staff lines, then copy the notes; don't forget the back! Tape the corner permanently into place and remove the temporary tape. Here it would be advisable to copy in ink or make a copy of your pencil work so that the insert would not be erased. (In this example, I have highlighted the tape to show the effect. Your work of course, would be absolutely clean.)

4. Manuscript techniques

Some secrets to good looking manuscript whether you use pencil or pen:

- 1) maintain consistent note head size,
- 2) use a straight edge for stems, barlines, and beams,
- 3) use a tool appropriate to the type of symbol you intend to draw,
- 4) leave space between notes, accidentals, barlines, etc.,
- 5) don't write too small or try to fit too much into a tiny space (if at all possible),
- 6) space measure items according to their relative values (i.e. a half note occupies about twice as much space as a quarter note.)
- 7) use a straight edge as a baseline for hand-lettering

5. Equipment and supplies

I have found that using an italic fountain pen can be hazardous for some people. It takes a certain amount of practice and experience to work successfully with pen and ink. A Rapid-o-graph style technical pen is easier to use but must be used and cleaned regularly. The choice of ink is very important because it must be totally black yet free flowing otherwise you will have constant frustration with clogging and caking on the nib. A pencil is easy to work with and corrections can be made much easier than with ink. In most cases, your copy-work will require photocopying and once photocopied, it's all toner. One difference is that ink does photocopy somewhat better especially if your copier is an older non-digital model. On a new well-maintained copier, pencil and ink generally copy equally well.

Use soft lead pencils. Lead is inconsistent among brand names. 2B is generally good for writing music but HB is harder and holds a point better.

For writing music symbols, a blunt point is better except for drawing staff lines, stems, hairpins, accents, and where ever a fine line is required. A sharp point can be maintained by rolling the pencil between your fingers as you draw a line along a straight edge. If you like mechanical pencils, a 0.5mm will do staff line and stems, hairpins etc. The advantage to a mechanical pencil is that you don't have to sharpen it.

Another pencil technique is to rub the point while holding the pencil at a fixed angle to the paper thereby creating a beveled edge for the look of an italic pen. You must continually keep the edge maintained in order to keep a consistent look to your copying..

Sharp Exacto knife and scissors.

Plastic erasers, Staedtler Mars Plastic is recommended.

A straight edge, long enough to draw an entire staff line. A small flexible straight edge or triangle is also useful.

If you are using a fountain pen, it is important to keep it clean for best ink flow and writing control in addition to neatness of copying. Use a toothbrush to clean nibs.

White Cover-Up tape, clear tape, removable tape, Filmoplast or similar clear document repair tape.

Electric eraser and erasing shield.

Beck

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