

Program Style Guide

Adapted from *The Chicago Manual of Style*, 16th ed., Chicago: University of Chicago, 2010.

The official source for titles and composers' names is OxfordMusicOnline.com, regardless of what is printed on the score. A limited number of free licenses are may be accessed on the

TITLES AND MOVEMENTS

8.157 List titles in the original published language and retain the original punctuation spelling, and capitalization—regardless of the printed score.

English:	First and last words, all nouns, pronouns, adjectives, verbs, adverbs and subordinating conjunctions (known as headline style 8.167)
Old English:	Retain original capitalization
German:	First word and all nouns
French, Italian, Spanish:	First word and proper nouns

8.189 Use italics for titles of operas, oratorios, motets, tone poems, and long compositions. When a portion of a long composition has its own distinctive title, set in 10 pt. roman type without quotes, followed by the source title in italics, set off with punctuation.

Wohin, from *Die schöne Müllerin*
Largo al factotum, from *Il barbiere de Siviglia*

6.119 Here's a Howdy Do!, from *The Mikado*

Use a descriptive title for a portion of a long composition or a series of short compositions grouped together, set in roman.

Overture to *Don Giovanni*
Finale from *Faust*
Scenes from *Gianni Schicchi*

List titles of songs and short compositions, as well as vocal pieces cited by their incipits (that is, their opening words), set in roman type without quotes.

Un bel di vedremo, from *Madama Butterfly*

14.108 Include a translation of a title or movement when it would be helpful to the audience following the title, enclosed in parentheses.

La fille aux cheveux de lin (The Girl with the Flaxen Hair)
Jesus bleibet meine Freude (Jesu, Joy of Man's Desiring), from Cantata No. 147

8.190 Many compositions have no distinctive titles but are identified in an hierarchy order of form, instrument(s), key, and index identifiers.

Form (symphony, concerto, sonata, prelude, nocturne, scherzo, etc.)

Capitalize the form, which may include a *No.* (Number).

Concerto No. 1 . . .

Instruments/Scoring

Capitalize the instrument(s) following the form. The instrument maybe eliminated if the instrumentation is understood, as in a piano recital.

Concerto No. 1 for Piano and Orchestra . . .
Suite No. 1 for Solo Violincello

Key

Capitalize the key if key is modified by flat or sharp, the modifier is lowercase and the key phrase is hyphenated.

Concerto No. 1 for Piano and Orchestra in B-flat Major . . .

8.191 Index Identifiers

Use a publication number or a catalog number to identify a composition, but not both.

Use the abbreviations for the terms *op.* (opus) and *no.* (number) in lower case, set off with a comma.

Concerto No. 1 for Piano and Orchestra in B-flat Major, op. 23
Polonaise for Piano in E-flat Major, op. 26, no. 2

Use the current or most scholarly catalog for a particular composer's work, using the standard abbreviation, set in caps followed by a period. No period follows acronyms for catalogs.

Sonata for Piano in G Major, K. 11
Piano Trio in C Major, Hob. XV:27
Concerto for Three Harpsichords and Strings in C Major, BWV 1064
Concerto for Bassoon and Piano in G Major, RV 477

Include the composition date in parentheses after the title if neither publication numbers nor catalog number are known.

Suite for Piano (1940)

8.190 Include descriptive titles bestowed by their composers, critics, music historians, or the public set off in quotes.

String Quartet in D Minor, D. 810, "Death and the Maiden"

List movements in the order they are performed, indented directly under the title in 9 pt. roman type. No numbering system is necessary unless the movements are named as numerals.

[Allegro]	[Tempo understood, but not listed on original score]
Andante con moto	
Scherzo: Allegro molto	[Title of movement: tempo]
Allegro—Presto—Allegro—Presto	[Multiple tempos , separated by em dashes (—)]

COMPOSER CREDIT AND DATES

Place the composer's full name (use OxfordMusicOnline.com) flush right. Include birth and death years separated by an en dash (–) in 10 pt. roman type, under the composer's name (parenthesis surrounding dates are not necessary). Academic titles are not included, but formal titles are.

Spanish Serenade, op. 23	Sir Edward Elgar 1857–1934
For the Uncommon Woman	Joan Tower b. 1938
[ca. is the abbreviation for circa]	ca. 1505–1685
[fl. is the abbreviation for flourished]	fl. 1160–1215

List the arranger's name (without dates) in 9 pt. roman under the composer's dates flush right.

Joan Tower
b. 1938
arr. Tom Quick

List the transcriber's name under the title in 9 pt. roman

Suite No. 1 for Solo Violincello in C Minor, BWV 1011	Johann Sebastian Bach
Trans. by John Doe	1685–1750

Include translations or other text in 9 pt. roman.

Hide, hide your golden light!
She sleeps, my lady sleeps!
—Henry Wadsworth Longfellow

List titles without line spaces if they are to be performed without interruption.

Der Schmied	Johannes Brahms
Es hing de Rei	1899–1897
Ständchen	

A set title may be added in 10 pt. roman bold, flush left, with individual titles indented

Italian Madrigals Old and New	
Sfogva con le stelle	Claudio Monteverdi 1567–1643
Il giardino de Afrodite	Ildebrando Pissetti 1880–1968

PERFORMERS' CREDITS

Stack the ensemble name listed in bold, centered in 10 pt. roman type, above conductor and soloist(s) credits with instrument of voice set in italics.

BYU Philharmonic
Kory Katseanes, *conductor*
Kirk Te Kanawa, *soprano*

Rosters: List instrumental ensemble members in chair order by score order. List choir ensemble members in alphabetical order by voice.