

## Music Librarian Job Description (updated April 2021)

The role of the Music Librarian is to provide choral scores for the chorus.

The role is to:-

- Receive a program for future concerts from the Musical Director, and establish which published edition is preferred. This should be as early as possible and ideally at least 6 months before the first rehearsal of that piece of music.
- Do a preliminary search to establish the general availability of scores and which editions are available in the required numbers from music libraries, for the dates we require them. Most music libraries now have on-line catalogues. (One of the starting points I used in the past was an on-line music catalogue called “encore !” it is no longer up-to date, but offered a rough guide).(see Libraries most often used below)
- If scores are not available to hire through music libraries, establish the costs for hiring scores from publishers hire departments or the best deals available for buying scores, from music suppliers (I usually use Forwoods Music by Mail) or direct from publishers.
- Liaise with treasurer regarding expected costs and the budget for forth coming concerts.
- Report back to M.D and discuss alternative solutions if there are any problems.
- Keep Chair and Secretary informed of progress and any major problems being encountered.
- Establish whether a significant number of the choir have their own scores, and reduce the number of hired scores, if appropriate.
- Reserve scores from music libraries or order from music suppliers etc.
- Collect music sets from music libraries.
- Check, clean, mend and number scores before issue.
- Supply rehearsal pianist with suitable scores, before first rehearsal if required.
- Liaise with Membership Secretary and Treasurer on the current membership, and maintain access to the up-to-date list.
- Create lists to record who has which numbered score.
- Assemble team of six to help hand out scores and record all scores on loan, at the first and possibly second rehearsal of each term. The team also checks for any change of addresses etc. in September.
- Pass any money collected for hiring or buying music to the treasurer.
- Pass receipts to the treasurer for reimbursement of any costs incurred.
- Keep music library accounts and records up to date.
- Liaise with concert manager and membership secretary who is and who is not singing in the concert.
- Contact non singers about 2 weeks before the concert to arrange return of hired scores. Receive back any scores from non-singers, hopefully, by the last rehearsal before the concert.
- Buy and replace any missing or damaged scores.
- Assemble team to help clean scores.
- Collect all scores at the end of the concert, and distribute music to cleaning helpers. (Collecting the scores up at the end of the concert is really important, because if any are taken home it becomes an administrative nightmare!)

- Collect a list of scores being cleaned by others. Check returned scores against scores issued.
- Contact any members who still have a score following the concert and arrange return.
- Receive back any scores that have been cleaned by others.
- Reassemble sets of music to go back to the various music libraries, and check, clean and mend if necessary.
- Return music sets to music libraries. There is usually a tight time limit following the concert, of 1 - 2 weeks.
- Occasionally issue information to members about looking after hired scores.
- Store the societies set of document wallets, and issue them when they are required to keep music clean, tidy and protected.
- Assist the Carol Concert Musical Director with music scores, as required.
- Attend regular committee meetings.

### Choir folders

- Store new choir folders and sell folders to new members 2-3 weeks before a concert
- Store second hand choir folders and loan out to members as required.
- Pass monies to treasurer.
- Liaise with treasurer when a re-order is required.
- Order new choir folders (from Discassette, Ely, Cambridgeshire, usually an order of 30 at a time). As we changed over into larger folders in 2020 the order size was increased to 60 on two separate occasions.

I also store the Carol books; Misa a Buenos Aires, Palmari scores; and various other printed sheet music sets. Other music the society owns is stored at Lansdowne Church Hall, Malvern.

Sometimes I arrange to print music and make copies. I liaise with the Music Director on which downloads of sheet music are preferred, and pass the links to our Website Manger and Secretary to share with members. This enables members to print their own copies. I use <http://www.cpdli.org> the Choral Public Domain Library, and the Petrucci Music Project <https://imslp.org> the International Music Score Library Project. IMSLP is a subscription-based scheme and The Musical Director has a subscription which speeds up access.

I used to make the new scarves and I bought replacement fabric in London when the stock ran out. We have run out of scarf material but I still have some new coloured bowties in stock. The ladies no longer use coloured scarves.

On one occasion I sourced the orchestral scores from Germany. This is usually done by the Orchestral Co-ordinator (i.e., Diggory Seacombe for Regency Symphonia) or the Musical Director.

I have an up-to-date file containing the details of the Music Libraries I most frequently contact, the progress of reservations for future concerts and details of scores out on loan. I have a separate accounts file. I also have previous historical librarian records.

## **Libraries**

I hold library cards and I am the named contact on behalf of Malvern Festival Chorus for:-

**Worcester Music Library**, collection now owned by The Elgar School of Music and run by volunteers (most of the choral music is currently, April 2021, stored at Severn Arts, Malvern Gate, Bromwich Road, Worcester. I am a volunteer with this music library).

**Birmingham Music Library;**

**Cumbria Music Library**, Carlisle; (just off the M6 motorway enroute to SW Scotland)

**The Henry Watson Music Library**, Manchester;

**Plymouth Music Library;** They respond quickly to e-mails and post music out.

**Leeds Music Library**, which holds the very large county music collection that used to be in Wakefield, Yorkshire;

**Ewell Music Library**, Surrey; In 2019 I took out an annual membership of Ewell Music Library to enable us to hire the preferred edition of St Matthew Passion scores.

**Gloucester Music Library;** In 2017, the only local library in this group which operated an inter-library loan arrangement, with other music libraries nationally was Gloucester; however, they did not have reciprocal links with all music libraries and I found it much easier to deal with music libraries direct. I had problems with Gloucester not letting me know they had been unable to source scores for us, necessitating me having to find music at a late stage from other sources, after we had advertised concerts. They also introduced a system where money was required up front with a request before they could even guarantee being able to supply the scores. In the event that they couldn't supply an order, this money was non-refundable, and was to be carried forward on account for future requests. This would not have helped MFC financial accounts where money is allocated to specific concert costs.)

Music Hire costs vary, and joining some libraries involves a registration and/or annual membership fee. Some libraries require you to collect and return music in person. Some will post music to you. During the Covid pandemic I was requested to return music via courier. I am not sure what arrangements will be in place following the Covid pandemic. (Libraries are just starting to plan for reopening and are just starting to take advance orders. April 2021)

I also source music from local church libraries, school music libraries, music publishers and music suppliers both in the UK and abroad, and from the hire departments of publishers.