

BALTIMORE PHILHARMONIA ORCHESTRA  
**2020-2021 Composer's Concert Contest**  
 REQUIREMENTS FOR SCORES AND PARTS

## INTRODUCTION

This document of the Baltimore Philharmonia Orchestra (BPO), gives requirements for scores and generated parts submitted to the BPO for its consideration. These requirements in some ways are less comprehensive and detailed than those of some music school submissions, however many portions are borrowed from and/or modelled after the Indiana University Jacobs School of Music's "Music Notation Style Guide," (IU- MNSG).

<http://www.music.indiana.edu/departments/academic/composition/style-guide/>

Thus, some aspects treated in detail in the IU-document are, in our case, left to the judgment of the submitting composer. The purpose of Section I, below, is to ensure a score that is easy for the conductor to use in rehearsal and performance. It will also help the BPO in evaluating and selecting pieces. Section II gives the guidelines for generating parts, should a piece be rehearsed and/or performed by the BPO. The purpose is to make sure parts are easily usable by the players. Section III includes commentary on length and orchestration for submission.

## I. SCORES

### A. GENERAL

Scores must be of quality resulting from a standard notation program (e.g., Sibelius or Finale), and accompanied by an MP3 recording.

### B. SIZES

A score for should be useful at a distance of 3 feet from the eye, and that has as few page turns as possible. Therefore:

1. STAFF height - minimum of 0.25 inches.
2. PAPER - Portrait, with maximum dimensions of width = 11" and height = 15". Smaller paper must be of similar proportions. E.g., 9"x12" is acceptable, but 8.5" x 15" is not.  
 If a notation program (e.g., Sibelius) will only recognize ledger size, 11" x 17", the required height of 15" (with a 1" bottom margin) may be achieved by setting the bottom margin to 3".
3. MARGIN size -  
 Electronic: 1.0" on all 4 sides.  
 Hardcopy: 0.75" - 1.0" for non-bound edges; 1.00"- 1.25" for a bound edge.

### C. STAVES with more than one instrumental line

For a large orchestral instrumentation two or three instrumental lines may need to be combined on one (0.25") staff for a system to fit completely on one page.

#### 1. Possible combinations on one staff are:

Fl 1, 2 (Picc generally separate; use a brace for the two staves).

Ob 1, 2 (En Hn should be separate; use a brace for the two staves).

Cl 1, 2, 3 (B.Cl. is generally separate, below; use a brace for the two staves).

Bsn 1, 2

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Hn 1, 2 together; Hn 3, 4 together; (use a brace for the two staves.)

Tpt 1, 2, 3 (Cornets separate);

Tbn 1, 2; (Tbn 3 and Tba together; brace for the two staves.)

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#### 2. Combine 2 percussion lines if absolutely necessary.

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#### 3. Any organ pedal part, unless a virtuoso line, can be written on the same staff as the left hand. This is widely used in organ music.

#### 4. Strings are generally separate; if absolutely necessary, Cb can be written with Vlc.

### D. OTHER REQUIREMENTS

Follow IU-MNSGfor:

BARLINES; BEAMING; BRACKETS;

MEASURE NUMBERS: a) and b);

METER; RHYTHM; TEMPO INDICATION / METRONOME MARKINGS

### E. CONSISTENCY

For "similar" sections (e.g., say, exposition and recapitulation) use identical meters.

E.g., if a section of the piece, is written: 4/4, 5/4, 4/4, at the recapitulation, do not write: 2/4, 2/4, 3/4, 2/4, 2/4, 2/4.

## II. PARTS

Should a piece be rehearsed and/or performed by the BPO, the parts should satisfy the following requirements.

### A. GENERAL

Parts must be of quality resulting from a standard notation program (e.g., Sibelius or Finale).

### B. SIZE

Generate them to be letter-sized.

The BPO Librarian will produce slightly magnified copies (117%) onto 10x13 paper.

## C. LAYOUT

Follow carefully the guidelines in IU-MNSG “Music & Style Guide”:

### 1. PARTS:

c) [Unless a part contains only two pages] Plan page turns carefully, on odd-numbered pages, starting with [page] 1. While in RARE cases it might make sense to start a part on the left side page, with the first page turn on 2, this should be avoided in preference for the professional publishing standard of a right-hand page start. There is no reason to begin a score with a left page.

- 1) Page Turns are more important than saving paper. Plan page turns where there is plenty of time, even if it means having just a couple systems on a page.
- 2) Instrumentalists should not have to play immediately following a page turn. In other words, try to have bars of rest either side of a turn. (No surprises!)
- 3) Place a warning (V.S.) when a quick page turn is necessary.
- 4) A finished part does not require a player to photocopy because page turns were not accounted for.

### 2. MEASURE NUMBERS:

Use measure numbers:

- c) At barlines following all multi-measure rests.
- d) Sprinkled liberally throughout the part, especially toward the right side of systems, where it might take some time counting to find certain bars in rehearsal. *After a part is edited and formatted, go through it once, adding measure numbers where appropriate.* [Bold Italics added by HLC to IU document.]

WARNING: Never use the system of placing measure numbers every 5 or 10 bars. This breaks up multi-measure rests into un-musical divisions.

## Part III: Comments

### A. COMPOSITION LENGTH

The composition should not extend beyond 6-8 minutes in length.

### B. ORCHESTRATION\*\*

The composition should adhere to the following orchestration, or some variation thereof.

Piccolo	Tuba
Flute (1, 2)	Piano
Oboe (1, 2), English Horn	Percussion
Clarinet (1, 2)	Timpani
Bass Clarinet	Violin I
Bassoon (1, 2)	Violin II
Horn in F (1, 2, 3, 4)	Viola
Trumpet (1, 2)	Cello
Trombone (1, 2)	Bass
Bass Trombone	

\*\* The Baltimore Philharmonia Orchestra requests the exclusion of contrabassoon and harp from submitted scores.