

## REQUIREMENTS FOR SCORES and PARTS SUBMITTED TO the BPO

### 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 are less comprehensive and detailed than those at music schools.

Many portions are borrowed from (or modelled after) the Indiana University (IU) Jacobs School of Music's "Music Notation Style Guide," (abbreviation: IU-MNSG) <http://www.music.indiana.edu/departments/academic/composition/style-guide/>.

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.

Thus, some aspects treated in detail in the IU-document are, in our case, left to the judgment of the submitting composer.

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.

Not included in this document are aspects otherwise to be determined for any individual situation by the BPO Board and/or the Music Director and/or the conductor:

1. Maximum/minimum length (in minutes).
2. Orchestrations and/or registrations.
3. Other requirements.

## 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 gotten 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 in order 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, 3 (CBSn is generally separate, below; use a brace for the two staves).

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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 and possible.

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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-MNSG for:

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:

### 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. Solve the problem before you hand the part out . . . .”

### 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.”