New Zealand Symphony Orchestra
Te Tira Pūoro o Aotearoa

Requirements for Score & Parts Preparation

Please use this document as a checklist when preparing your score and parts for the NZSO. For advanced formatting of complex music, please refer to 'Behind Bars' by Elaine Gould (Published by Faber Music). If you have any questions, please contact Brendan Agnew, NZSO Music Librarian at brendan.agnew@nzso.co.nz or +64274031150.

The Score

Formatting and Notation

- Format the score for B4 or A3 sized paper - NZSO does not have facilities to print larger than A3
- Staves should have a staff size of a minimum of 3.7mm at x below when the score is printed
  This is equivalent to a space size of 0.92mm
  Scores with a smaller staff size will be rejected

- Pages should be numbered
- The NZSO library prefers Transposing scores – not scores in C
- Use bar numbers at the top left of the first bar of each system, and/or every bar placed under the bottom staff
- Use letters or bar numbers as rehearsal figures – place these in musically significant places. Ideally the conductor should not have to turn more than one page in either direction to find a rehearsal figure
- Make sure instructions such as tempo markings and time signatures etc. are printed in a font size which will be legible to the conductor
- Instrument names – in full on the first page of the score, abbreviations thereafter – be careful to make sure the abbreviations are updated to include the part number e.g., Clarinet 2 becomes 'Cl. 2' rather than just 'Cl.'
- The first page of the score should show all instruments, even if they are resting
- Instructions can be written in the following languages – English, French, German, Italian (Other languages may not be easily understood by the NZSO and may require translation sheets)
- Scores should also include cover pages and instrumentation pages as detailed below

Cover Page

This should include the:

- Title
- Year of composition (optional)
- Composer Name
- Arranger Name (if applicable)

Instrumentation Page

This should include the following:

- Whether the score is in C or transposed (also put this on the first page of music)
- List of instruments including doublings, keys of transposing instruments
- Number of percussion players required to play the piece
- List of all percussion instruments required (ideally break this down as a list of instruments for each player)
- Any electronic or synthesiser requirements
- Instructions for prepared instruments
- Approximate duration
- Diagrams of any special staging that may be required
- Any deviations from standard musical notation should be explained clearly with diagrams
- Anything whatsoever that might be considered an unusual addition to a symphony orchestra

Write instructions and special requirements in plain English – diagrams are generally very helpful – a picture is worth a thousand words!

Instrumental Parts

Formatting and Notation

- Format parts for A4. If this will result in a large number of difficult page turns, B4 parts will be accepted. Please consult with the NZSO library before choosing to format for B4
- Staves should have a staff size of between 7mm and 7.4mm at x below when the part is printed.
  This is equivalent to a space size of 1.75mm – 1.85mm
 Parts with a smaller staff size will be rejected

- If unusual notation or extended techniques are to be used, provide an explanatory note with diagrams on the inside of the front cover
- List transposition and doublings where required at the top of the part
- Aim for page turns in multi-rests where possible – front covers, blank pages and blank half pages are all acceptable to achieve good page turns
- Check page turns are possible in the time given – if not, repaginate your parts!

- Show instrument changes clearly – both at the point the new instrument starts playing and at the beginning of the rest bars that allow the change to happen
- For parts where players double on more than one instrument, ensure the first entry is clearly marked with which instrument they should be playing
- Use bar numbers at the start of each system
- Give bar numbers as a range for multi-rests, centred below the rest bars

Clefs

- Music should not be written outside the ranges given below, as it cannot be read easily.
- Changes of clef should be avoided wherever possible if the music can be accommodated with the primary clef.
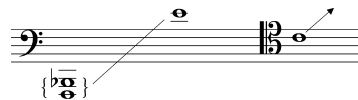- Note that there is usually some overlap between clefs.

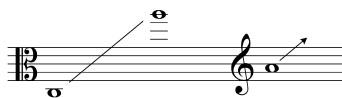- Bassoon: do not use treble clef.
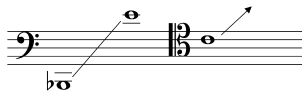
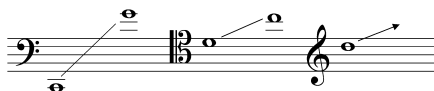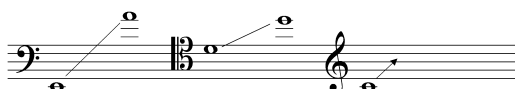- Horn: use modern bass clef notation.

- Trombone:

- Viola: alto clef should be used where possible. Treble clef should never be used below A4.

- Cello: use bass and tenor clefs rather than treble wherever possible.

- Double bass: bass clef should be used wherever possible.

Woodwind and Brass
- Use a single stave for each player – i.e. do not put both Clarinet 1 and Clarinet 2 on the same stave (this applies only to the parts – please feel free to combine lines within the score as necessary)
- For these standard transposing instruments, please write for instruments in the following keys in preference (for auxiliary instruments – please write in the appropriate key):
  - Clarinet – Bb and/or A
  - Horn – F
  - Trumpet – C
  - Trombone – C
- Please write for bass clarinet in modern notation written in treble clef sounding a major 9th below written
- Conventionally, horn and trumpet players are used to playing concert and commercial music that does not use a key signature. We ask that new works presented to NZSO do the same.

Percussion and Timpani
- List required instruments at the top of the part
- Provide parts for each player as well as a percussion score. Think of each part as a setup of instruments that the player will play without moving
- Timpani should be treated as a separate instrument – not as part of the percussion section
- In timpani parts, leave timpani tuning indications and pedalling to the discretion of the performer
- Conventionally, timpani players are used to playing concert and commercial music that does not use a key signature. We ask that new works presented to NZSO do the same.

Harp
- Leave pedalling to the discretion performer (though it is acceptable to use pedal diagrams to indicate pitch sets for glissandi)

Strings
- In complex divisi passages, split the parts out onto multiple staves
- If the work has extensive passages of divisi with three or more parts, it may be advisable to produce separate parts for each divisi line to avoid frequent page turns

Electronic Files

- Submit parts and scores as PDF files
- Extract parts as separate files – one for each instrument – label these clearly with the instrument name
- .zip folders can be used to contain multiple files if necessary
- NZSO can also accept files in the following formats:
  - Sibelius up to Sibelius 2023.8.2563
  - Dorico up to Dorico 5.1.21
  - Musescore up to Musescore 4.2.1

Proofreading

Please refer to this excellent blog post on proofreading music well.
http://www.rpmseattle.com/of_note/proofreading/

Proofing is best carried out in multiple passes with each pass dedicated to a specific aspect of music notation.

We encourage you to pay special attention to the following:
- Beaming of notes and rests in complex time signatures
- Clashing/overlapping symbols
- Hidden symbols e.g., short cresc. or dim. hairpins hidden behind other dynamic markings
- Cancelling technical instructions when they are no longer required