

MUSIC PREPARATION FOR THE SYDNEY SYMPHONY ORCHESTRA

This document specifies the minimum requirements for music prepared for the Sydney Symphony Orchestra.

Should clarification be required, please contact Alastair McKean, Library Manager (alastair.mckean@sydneyssymphony.com or +61 2 9215 4682).

It is assumed that score and parts are supplied as pdf files.

1. SCORE

1.1 Paper size

- Depending on the conductor's preference, the score will be printed on A3 (297mm x 420 mm), or on the SSO's custom variant of B4 (255mm x 358mm), or on A4 (210mm x 297mm). The pdf may therefore be laid out in the most convenient paper size for the composer.

1.2 Margins

Size	Left and right	Top	Bottom
A3	c. 25mm	c. 35mm	c. 30mm
B4 variant	c. 22mm	c. 30mm	c. 26mm
A4	c. 18mm	c. 25mm	c. 21mm

1.3 Bar numbers

- Bar numbers should appear in this position at the beginning of each system (except the first).



- Bar numbers should appear only above the topmost staff.
- It is not necessary to place bar numbers on every bar.

1.4 Transposition

- Scores should be transposing rather than in C.

2. NOTATION

2.1 Time signatures

- The conventional time signatures within the staff should be used.

2.2 Dynamics

- A standard dynamics font should be used (i.e. *f* and *p* rather than **f** and **p**).

2.3 Accidentals

- The notation where an accidental applies only to the note it precedes must not be used. See Gould pp. 78ff.

3.6 Multiple-bar rests

- Traditional rests must be used:



- Single-bar rests are numbered with a '1'.
- Font is the same as time signature.
- Multiple-bar rests in harp and keyboard parts are only used when both hands are resting. It is not necessary to have numbers on both staves.



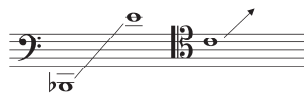
- For commercial music it is acceptable for all multiple-bar rests identical, as per the nine-bar rest above.

4. SPECIFIC INSTRUMENTS

4.1 Clefs

- Music should not be written outside the ranges given below, as it cannot be read.
- 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.

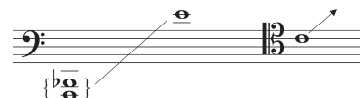
- **Bassoon:** do not use treble clef.



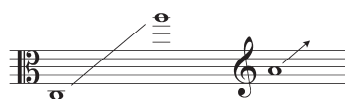
- **Horn:**



- **Trombone:**



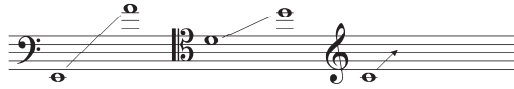
- **Viola:** alto clef should be used where possible. Treble clef should never be used below A440.



- **Cello:** use tenor clef rather than treble wherever possible.



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



- In a score with multiple parts on the same staff, it is occasionally unavoidable that music is forced into the wrong clef:



In such instances, care must be taken that the music is moved to the correct clef when the part is extracted.

4.2 Horns and trumpets

- It is preferred that horns and trumpets be written without key signature:



- Horns should be written in F.
- Trumpets can be written in C or B flat.

4.3 Timpani

- It is preferred that timpani be written without key signature:



4.4 Percussion

- Pictograms, either for mallets or for instruments, must not be used under any circumstances.

4.5 Harp

- The harp must always be notated on two staves. It is OK to use a single staff for an entire system of rests in the part (but not in the score).
- Wherever possible, top staff should always be treble clef, and bottom staff always bass clef.

4.6 Divisi in string parts

- For extended divisi, and/or for any divisi which are not in very simple rhythmic unison, each part must be given its own staff.

21 January 2020