

* For a Symphonic Orchestra, use 11" x 17" Tabloid paper

Part or Movement?

The Great Lighthouse

Part I - Largo in A minor (Discovery)

Marek Neupauer
(b. _____)
Common to put birth year

Transposed Score

Fl. 1 *p* *ppp* *mf*
 Fl. 2 *p* *ppp* *mf*
 Ob. 1
 Ob. 2
 Bb Cl. 1 *ppp* *p* *ppp*
 Bb Cl. 2 *ppp* *p* *ppp*
 Bsn. 1 *ppp* *p* *ppp* *ppp* *mf*
 Bsn. 2 *ppp* *p* *ppp* *ppp* *mf*
 F Hn. 1,3 *p* *mf*
 F Hn. 2,4 *p* *mf* *Why not use half note?*
 Bb Tpt. 1 *ppp* *mf* *ppp* *This seems more for playback...*
 Bb Tpt. 2 *ppp* *mf* *ppp*
 Tbn. 1 *ppp* *mf* *ppp*
 Tbn. 2 *ppp* *mf* *ppp*
 Tba. *pp* *p*
 Timp. *mf*
 Sn. Dr.
 B. Dr. *mf*
 Cym. *p* *ppp* *mf*
 Hrp.
 Vlns. 1 *p* *mf* *f*
 Vlns. 2 *p* *mf* *f*
 Vlas. *p* *mf* *p* *mf* *f* *mf*
 Vcs. *p* *mf*
 Cbs. *p* *ppp* *mf* *ppp*

ppp = niente
All these rests seem unnecessary. Why not use a Quarter Note w/ staccato?
Why not use half note?
This seems more for playback...

14

Fl. 1 *ppp* *mf* ?

Fl. 2 *ppp* *mf* ?

Ob. 1 *f* *pp*

Ob. 2 *f*

Bb Cl. 1 *ppp* *mf* *ppp* *f* ?

Bb Cl. 2 *ppp* *mf* *ppp* *f* ?

Bsn. 1 *ppp* *f* ?

Bsn. 2 *ppp* *f* ?

F Hn. 1, 3 *f* *Half rest*

F Hn. 2, 4 *f* *Half rest*

Bb Tpt. 1 *f* *ppp*

Bb Tpt. 2 *f* *ppp*

Tbn. 1 *f* *ppp*

Tbn. 2 *f* *ppp*

Tba. *mf* *mf*

Timp. *ppp* *f* *Half rest*

Sn. Dr.

B. Dr.

Cym. *ppp* *f*

Hrp. *mf*

Vins. 1 *f* *ff* *mf*

Vins. 2 *mf* *f* *ff* *mf*

Vlas. *f* *mf* *f* *ff* *mf*

Vcs. *f* *mf* *f* *ff* *mf*

Cbs. *ppp* *f* *ff* *mf*

Dynamics?

26

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1,3

F Hn. 2,4

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Sn. Dr.

B. Dr.

Cym.

Hrp.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

use a half rest

Half rest

USE dotted half note

What dynamic?

** See Note on Harp @ the end.*

= Motif

Main Motif

Because of the way you notated this, it is confusing if the turn is quick or dispersed over the duration of only the half note or 3 beats total. It can be written out instead or you should simplify the notation.

83

Fl. 1 *ff* *f* *ppp* *f*

Fl. 2 *f* *ppp* *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Bb Cl. 1 *f* *ppp* *mf* *ppp*

Bb Cl. 2 *f* *ppp* *mf* *ppp*

Bsn. 1 *f* *ppp* *ppp*

Bsn. 2 *f* *ppp* *ppp*

F Hn. 1, 3 *f* *ppp* *mf*

F Hn. 2, 4 *f* *ppp* *mf*

Bb Tpt. 1 *f* *ppp* *f* *ppp*

Bb Tpt. 2 *f* *ppp* *f* *ppp*

Tbn. 1 *f* *ppp* *f* *ppp*

Tbn. 2 *f* *ppp* *f* *ppp*

Tba. *mf* *ppp* *f* *ppp*

Timp. *f* *mf*

Sn. Dr.

B. Dr.

Cym.

Hrp.

Vlns. 1 *ff* *ppp* *f* *ppp*

Vlns. 2 *f* *ppp* *mf* *ppp*

Vlas.

Vcs.

Cbs.

Half note!

???

89

Fl. 1 *f* *ppp* *ff* *ppp*

Fl. 2 *f* *ppp* *ff* *ppp*

Ob. 1

Ob. 2

Bb Cl. 1 *f* *ff* *ppp*

Bb Cl. 2 *f* *ff* *ppp*

Bsn. 1 *ppp* *f* *ff* *ppp*

Bsn. 2 *ppp* *f* *ff* *ppp*

F Hn. 1 3 *mf* *ppp* *f* *ppp*

F Hn. 2 4 *mf*

Bb Tpt. 1 *mf* *f* *ppp*

Bb Tpt. 2 *mf* *ppp* *ppp*

Tbn. 1 *p* *ppp* *p*

Tbn. 2 *p* *ppp* *p*

Tba. *p* *mf* *ppp*

Timp. *mf* *f*

Sn. Dr.

B. Dr. *mf* *f*

Cym. *mf* *ppp* *f* *ppp*

Hrp. *f* *ppp*

Vlns. 1 *f* *ff* *ppp*

Vlns. 2 *mf* *ppp* *f* *ppp*

Vlas. *mf* *f*

Vcs. *mf* *f*

Cbs. *f* *ppp*

93

Fl. 1 *f* *ff* *ppp*

Fl. 2 *f* *ff* *ppp*

Ob. 1

Ob. 2

Bb Cl. 1 *f* *ff* *ppp*

Bb Cl. 2 *f* *ff* *ppp*

Bsn. 1 *f* *ff* *ppp*

Bsn. 2 *f* *ff* *ppp*

F Hn. 1 & 3 *mf* *ppp* *f* *ppp*

F Hn. 2 & 4 *mf* *ppp* *f* *ppp*

Bb Tpt. 1 *f* *f* *ppp*

Bb Tpt. 2 *mf* *ppp* *mf* *ppp*

Tbn. 1 *ppp* *p* *ppp* *p* *ppp*

Tbn. 2 *ppp* *p* *ppp* *p* *ppp*

Tba.

Timp. *mf* *p* *mf* *ppp*

Sn. Dr. *mf* *f*

B. Dr. *mf* *f*

Cym. *mf* *ppp* *f*

Hrp. *mf* *f*

Vlns. 1 *f* *ff* *ppp*

Vlns. 2 *mf* *ppp* *mf* *ppp* *f* *ppp*

Vlas. *mf* *f*

Vcs. *mf* *f*

Cbs. *f* *ppp*

MOVE RESTS OVER!

p Would be "chanted"

probably played as a slow to fast roll

Stem direction

101

Fl. 1 *mf* *ppp* *mf* *ppp*

Fl. 2 *mf* *ppp* *mf* *ppp*

Ob. 1 *mf* *ppp* *f* *ppp*

Ob. 2 *mf* *ppp* *f* *ppp*

Bb Cl. 1 *f* *ppp*

Bb Cl. 2 *f* *ppp*

Bsn. 1 *f* *ppp*

Bsn. 2 *f* *ppp*

F Hn. 1 3 *f* *ppp* *f* *ppp*

F Hn. 2 4 *f* *ppp* *f* *ppp*

Bb Tpt. 1 *mf* *ppp*

Bb Tpt. 2 *mf* *ppp*

Tbn. 1 *mf* *ppp*

Tbn. 2 *mf* *ppp*

Tba. *mf* *ppp*

Timp.

Sn. Dr.

B. Dr.

Cym. *ppp* *mf* *ppp*

Hrp.

Vlns. 1 *mf* *ppp* *mf* *ppp*

Vlns. 2 *ppp*

Vlas.

Vcs.

Cbs. *mf* *ppp*

- NOTES -

Not a bad start to a major work! To keep it simple, I am compiling my comments into a single page for simplicity. It was my goal to treat this work with an outside opinion of the same caliber I would with my peers.

While enjoyable to listen to, this work is flawed in various stages. On my first dive of analysis, I noticed a LOT of mistakes with the engraving; most of which lay with the dynamics and note durations. It is most evident that a bulk of decisions came down to playback versus its literal meaning to a performer.

It is understandable that you will manipulate a computer to provide the results you hear in your head. However, if you wish to do this, consider making two scores: one for playback and one for performance. There are too many points where you use "Triple Piano" (pianississimo) as a means to make the instrument fade to nothing. At certain points, there are two sets of dynamic values crushed on top of each other (measure 68 for example). On Musescore, I would recommend to just click or highlight those decrescendos and ppp markings and press "V" to make things invisible from the printed/ final version. Another trick is to space out the measures per system/ page by using the layout tools in Musescore.

The last major thing on this front is the note duration(s). You often break long-duration notes into two segments. One example being a dotted half note: you often made them 2+1 just so you can add a "fade to nothing" at the end. To be blunt, this is redundant. As a composer, we have to keep track of MANY things in our head. Not only do we have to write the music, have good engraving skills, format our own music, and do the work to publish our music, but we must also realize how it will be performed and rehearsed in practice.

If you have any points of confusion or if you write something that will make a performer ask a question, it wastes time in rehearsal and will take away the precious time to prepare your work to its fullest quality. Tying back in, the choice to break up a dotted half note or write a 16th note for "staccato" is one of the moments where it looks weird or non-typical to the standard repertoire. It is my opinion that practical music is more effective than theoretical music, or in this case, playback music. Please consider amending these spots as it will give your music a better chance to be performed live or treated seriously.

Now, on to the music. →

The main critique with the music is it sounds too similar for too long. At the same time, there is something that makes the piece more ineffective and that is the main theme. It is my opinion that there is no distinct theme present in the work, instead, a two-bar motif that is continuously passed around the ensemble for eight minutes. Depending on the goal in your writing, understand that people will react to it in various

ways. Some will scorn, cry, smile, weep, enjoy or judge in their own way. What I like to strive for is to cast images in my music. Literally help an audience member think of an image or scene in their head when listening to my music, or sometimes, cast a specific emotion. In this case, it seems you are trying to portray the idea of looking at a lighthouse through a morning fog. Maybe it is a lonely boy looking from atop the lighthouse out towards the sea and imagining what the vast ocean holds for him. This is a good basic sense of the work, but it does not go anywhere. It loses the attention of an average listener as you do not give them a direction to follow.

To fix this, there feels like an infinite set of possibilities. To start, you can keep the melody in one instrument family for longer versus passing it around so quickly. On a bigger scale, you can separate the music into different segments; possibly call them “chapters” such as the following:

Section A – Section B – Section C [END]

This way, we have a clear direction and can see the music change over time. As another suggestion, you can even bring back the opening themes, motif, or section at the end to make a little music sandwich: Section A – Section B – Section A (again) [END]. This works well in music as it brings a sense of closure or familiarity to the work. This also allows creativity to spawn as we can change things up and add new material in the Middle section(s).

Moving on to my last point, consider the balance or texture of the instruments. You have a lot of instruments, and they mostly seem to occupy a fixed role. Why can't the low-brass and low strings have the melody together? Why not isolate the French Horns and Clarinets together as a section duet? Why not make the horns have the melody with nothing but the strings play the accompaniment? You have a number of ideas and pairings to use, and each one has different effects. Consider doing some reading into orchestral instrument pairs as it will begin to refine your orchestration skills. Finally, during such a slow movement, you should find a way to create motion in the accompaniment. An idea to do so is just pulse the harmony in the accompaniment instruments on the beats or every other beat. If the percussion isn't playing, the group can possibly lose the sense of pulse at certain moments if they are not watching the conductor.

Thanks for sharing the music and I am eager to see what you do in the next version or the next movement!

Sincerely,

 