

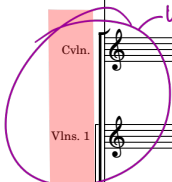
This is a big no-no. You MUST display every instrument stave that you have written for on the FIRST page of your work. It is okay to omit them afterwards if they are not playing.

2

The musical score for page 2 includes the following staves and annotations:

- Picc.**: *rit. - - - - a tempo* (yellow highlight)
- Fl. 1, 2**: *pp*, *ppp*, *Why rest on the downbeat?*
- Ob. 1, 2**: *pp*, *... to what?*, *Will go very soft + sharp at dynamic. Very hard to control*
- E. Hn.**: *pp*, *fp*, ** Alt suggestion: Half note triplet*
- Cl. in Bb 1, B. Cl.**: *mf*, *Why switch here?... They don't play.*
- Bsn. 1, 2/cbn**: *mp*, *Move over*, *On a rest?*, *fix*, *... to what?*
- Hn. in F 1, 2**: *mf*, *Crashing?*
- Hn. in F 3, 4**: *pp*, *ppp*, *Piano on a rest?*, *REST MOVE*
- Tpt. in Bb 1**: *mp*, *REST MOVE*
- Tbn. 1, 2, 3/Bt.**: *mp*, *Isn't this just a big decrescendo?*
- Tba.**: *mp*
- Cel.**: *pp*, *These are redundant. Use regular symbol instead*
- Hrp.**: *pp*, *Tempo information here*
- Cvln.**: *pp*, *Where were they on page 1?*
- Vlins. 1, 2**: *pp*, *Double stops or Divisi.?*
- Vlas.**: *fp*, *Only 3 need*
- Vcs.**: *fp*, *Can't decrease on a rest...*
- Cbs.**: *ppp*, *Fix positions*

RIP PERCUSSION (Thomas Snapped)



Double bar line on KEY CHANGES!

Add to Strings

Con moto

The image shows a page of a musical score for orchestra, page 3. The score includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets in Bb 1 and 2, Bassoons 1 and 2, Horns in F 1, 2 and 3, 4, Cello, Harp, Violins 1 and 2, Viola, Violoncello, and Contrabass. The score is annotated with handwritten notes in red and blue. A red double bar line is drawn at the beginning of the piece, with the note "Double bar line on KEY CHANGES!". A yellow highlight under "Con moto" has an arrow pointing to it with the note "Add to Strings". In the Bassoon 1 part, there are blue highlights under some notes with the note "IF Contrabassoon is playing. Why are these notes smaller?". In the Cello part, there are blue highlights under some notes with the note "Aren't 16th notes inst this normally?". In the Violin 1 part, there are blue circles under some notes with the note "They need dynamic information". In the Viola part, there is a yellow highlight with the note "Tempo information here".

IF Contrabassoon is playing. Why are these notes smaller?

Aren't 16th notes inst this normally?

Don't need.

Tempo information here

They need dynamic information

Change to double bar line



33

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

Cl. in Bb 1

Bsn. 1

Cbsn.

Hn. in F 1,2

Cel.

Hrp.

Cvln.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

pp

piu forte *molto morbido*

pp

What dynamic?

Small ... Normal ... Small?

Why here?

Not all harps can go this high ... It's me

Okay... you MUST specify if these are Divisi. A single player CANNOT play this as written.

RIP Double Bass

If you use a fermata, you must write one for ALL instruments!!

The image shows a page of a musical score for orchestra, page 5, starting at measure 46. The score includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinet in Bb 1, Bassoon 1, Contrabassoon, Horn in F 1 & 2, Cello, Harp, Violins 1 and 2, Viola, Violoncello, and Double Bass. The score is annotated with several handwritten notes:

- Purple:** A vertical line spans from measure 46 to measure 50, with the note "If you use a fermata, you must write one for ALL instruments!!" written above it.
- Blue:**
 - "On a rest?" is written in blue above the Oboe 1 and Bassoon 1 staves at measure 49.
 - "Dynamic?" is written in blue below the Contrabassoon staff at measure 49.
 - "Need new dynamic info." is written in blue above the Violin 1 staff at measure 50.
 - "Dynamic?" is written in blue below the Double Bass staff at measure 50.
- Red:**
 - "Add fermatas" is written in red above the Horn in F 1 & 2 staff at measure 49.
 - "Move" is written in red above the Cello staff at measure 50, with an arrow pointing to a note.
 - "Woah... big jump. This will not be played legato." is written in red above the Viola staff at measure 48, with an arrow pointing to a note.
- Yellow:** Numerous yellow circles are scattered across the score, primarily in measures 48, 49, and 50, highlighting specific notes or rests.

60

Picc.

Fl. 1

Fl. 2

Ob. 1

Bsn. 1

Cbsn.

Tbn. 3/Bt

Tba.

Cel.

Hrp.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

Use whole note?

Why small?

Bstrm.

Dynamic?

See attached video in YCF comment thread.

Slur crashes

Too many accidental changes for a comfortable Harp passage

Add System break

66

Fl. 1

Cbsn.

Cel.

Hrp.

Cvln.

Vlns. 1

Vlns. 2

Vlas.

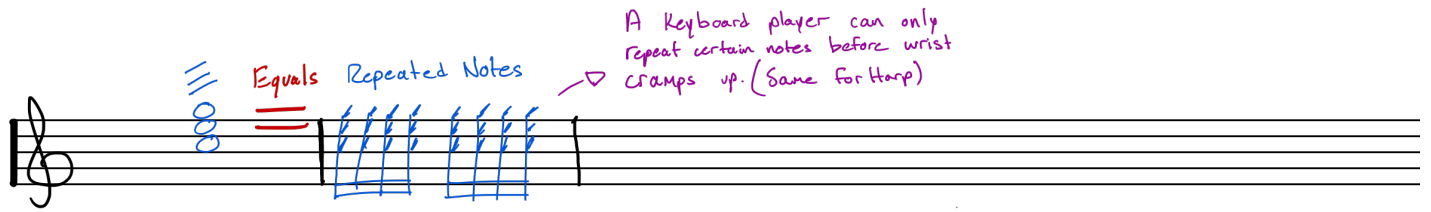
Vcs.

Cbs.

SEE NEXT PAGE

please add "Between two hands".

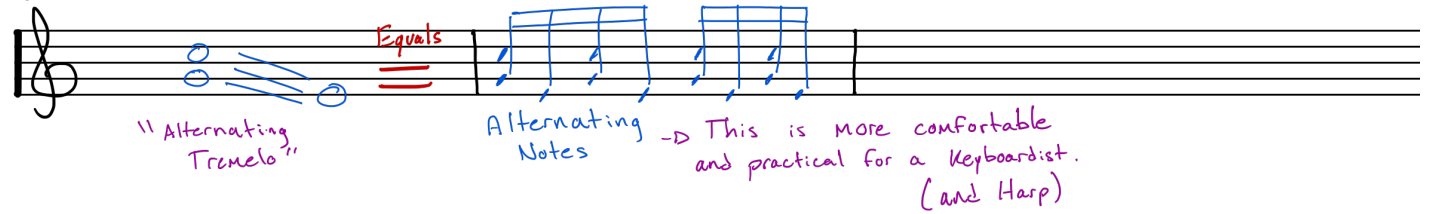
TREMELOS ON KEYBOARD :



A musical staff in treble clef. The first measure contains two notes with three slanted lines above them, labeled "Equals". The second measure contains a single note with three horizontal lines above it, also labeled "Equals". The third and fourth measures each contain a sequence of five notes, each with a vertical line above it, labeled "Repeated Notes".

A keyboard player can only repeat certain notes before wrist cramps up. (Same for Harp)

What would be Better:



A musical staff in treble clef. The first measure contains two notes with three slanted lines above them, labeled "Alternating Tremelo". The second measure contains a single note with three horizontal lines above it, labeled "Equals". The third and fourth measures each contain a sequence of five notes, each with a vertical line above it, labeled "Alternating Notes".

-> This is more comfortable and practical for a Keyboardist. (and Harp)



Continue

74

Woah... Big Gap . . .

Three dynamics? I think it makes more sense to consolidate to ONE dynamic.

81

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *f*

E. Hn. *f*

Cl. in Bb 1 *sfz*

Cl. in Bb 2 *sfz*

Cl. in Bb 3 *sfz*

Cbsn. *ff*

Hn. in F 1,2 *sfz*

Hn. in F 3,4 *sfz*

Tpt. in Bb 1 *sfz*

Tpt. in Bb 2 *f*

Tpt. in Bb 3 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3/Bt *f*

Tba. *f*

Hrp. *mf*

Cvln. *ff*

Vlins. 1 *ff*

Vlins. 2 *ff*

Vlas. *ff*

Ves. *ff*

Cbs. *ff*

... decresc. on a rest?

Cresc. on a rest?

Decrescendo on a rest?

Decresc. on a rest?

Divisi or Double Stops?

Change to double bar line

Really unstable at soft dynamics

93 rit. $\text{♩} = 54$

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

Cl. in B \flat 1

Cl. in B \flat 2

Cl. in B \flat 3

B. Cl.

Bsn. 1

Cbsn.

Hn. in F 1,2

Hn. in F 3,4

Tpt. in B \flat 1

Tpt. in B \flat 2

Tpt. in B \flat 3

Tbn. 1

Tbn. 2

Tbn. 3/Bt

Tba.

Timp.

Trgl.

Tamb.

Cel.

Hrp.

Cvln.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

What dynamic?

On rests?

What dynamics?

Move

Triangle

Tambourine

Move

only need 3

Hairpins on rests?

Page is too small. Cbs. are getting cut off!

101

Picc. *ppp* *rall.*

Fl. 1 *ppp*

Fl. 2 *ppp*

Ob. 1 *ppp*

Cl. in Bb 1 *pp*

Cl. in Bb 2 *pp*

Cl. in Bb 3 *pp*

B. Cl. *pp*

Hrp. *mf*

Vlas. *p*

Vcs. *pizz.*

Cbs. *pizz.*

What's going on here.

other dynamics

Decresc. to what?

NEXT PAGE



- NOTES -

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

There are a satisfying and poetic feeling when you write a piece of music depicting your home. Even as a listener, you can feel the sense of pride you have put into your work, and it is admirable to experience. I wish you the best of luck in getting it performed, and in saying that, there are a few things I have to say.

As of late March 2026, I have been jumping between various scores on YCF and reviewing a few works. This said, I have noticed a recent trend between new users: **playback versus practicality**.

In your work, Philly, it is noticeably clear when you have written something intending for the playback versus how a performer would read/ interpret it. On the first page, we see a crescendo from Pianissimo to Pianissimo. This is confusing information on the surface level. How can we crescendo to the same volume? In this case, it seems correct to assume that you did it for playback versus literal performance.

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. With this said, I do not mean to double down on this point. You can review my annotations for the various points in which we see it become confusing.

Moving on, I wish to talk about the overall score layout. I think the page size is still too small or there are simply too many staves for the work. You can consolidate certain instruments into a single staff (i.e. Flutes 1 & 2, Trumpets 1 & 2, etc.). This will help ensure everything can stay on a single page without being cut off at the bottom as we saw on page 9. Just double check your page size, margins and staff size. Tabloid size paper, 11"x17", is very common for large orchestras.

MUSIC:

With the literal music, I think the main critique is that it feels very still for such a large ensemble thus far. Since it is the first movement, that can be just for this one, and we can see more activity for later movements. Focusing on this opening, however, it does make me want to ask are all the instruments necessary? For some parts, they have what seems to be a page or two of just rests. While it is not a bad thing, it is room for discussion at a later date.

Continuing on, to address the stillness of the work, I would recommend adding some texture or moving gestures in the accompaniment lines. It doesn't have to be a concerto-like accompaniment, but a simple pulsing of the harmony or oscillation of the harmony can be a good way to move the piece forward. Without the percussion or some type of instrument to help keep the pulse going, it will feel hard for even professional musicians to keep the sense of beat internalized with so many notes or measures of long tones.

It is no secret that not everybody watches the conductor and even the risk can mean someone will get lost and possibly ruin the effect of the work. To amend this, one way is to add something in the texture to help the pulse stay moving forward, especially in moments like page 3.

Another comment is your implication of Contrabassoon and Bass Trombone. You make a quick note in the score for contrabassoon to be sounding, but you make the notation small, which conveys that it is *suggestive* versus *literal*; as if the contrabassoon *could* be playing there. If they are playing there, please keep the noteheads large/ normal sized.

To add, if we move to the string family, two main points: layout and multiple notes. One large ensemble scores, you **MUST** add the tempo information above the string section. It is expected in the professional scene currently. With multiple notes for any string instrument, you must specify the difference between Divisi (meaning divide between players) or double stops (to play across multiple strings). If you **DO NOT** specify Divisi, it tells a string player to play all 2-4 notes together across multiple strings. In moments I have specified on page four for example, you have written something a singular string player cannot play.

The literal makeup of the instrument does not allow for those cluster chords to be played. Lastly, with writing multiple notes, it is worse for the Double Basses. Bass strings are very large and in basic terms, you cannot treat double stops like you would a violin.

To end, overall, it is a nice work to listen to. You created a very welcoming sense of imagination. I felt myself imagining a fog in the morning just after waking up and looking over the city from a hill. The brass conveyed cars or traffic in my head too! I hope these annotations serve you well as I am eager to see what you can do with the rest of the suite. Keep it up!

Sincerely,

