

USUALLY, IT IS BETTER TO SPECIFY THE SCORE TYPE:

1. Transposed
2. Concert
3. Conductors
4. Condense!

Score

110 bpm is not a Common Metronome Marking. USE 108, 112, or 116.

♩ = 110
♪ = 110 - Why twice?

Annotated by Mason Kistler.
From April 1st - 3rd

Land of Gods

In an earlier comment, you mentioned this to be an Original Work. So... Which is it? An Arrangement or Original work?

Lampros Marantos

arr: Antonis Karatzikis

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet in B♭ 1

Clarinet in B♭ 2

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Trumpet in B♭ 1

Trumpet in B♭ 2

Trombone 1

Trombone 2

Timpani

Xylophone

Percussion 1

Cymbal Line

Percussion 2

Percussion 3

Violin I

Violin II

Viola

Cello

Contrabass

More common to write "Percussion 1" and specify the instrument with it.

May be fitting to use % in alteration for percussion.

Off-Centered

you say "Percussion" but what instruments are playing here?

The score is getting cut off. Consider increasing the page size, Margins, or shrink the staff size.

Land of Gods

This musical score is for the second page of a piece titled "Land of Gods". It features a variety of instruments and includes several handwritten annotations in blue and red ink.

Flutes (Fl. 1 & 2): Both parts are mostly silent, with a few notes in the second measure. A blue circle highlights a note in Fl. 1 with the annotation "...too close".

Clarinets (B♭ Cl. 1 & 2): Both parts play a triplet figure starting in the third measure. A blue circle highlights a note in B♭ Cl. 2 with the annotation "f" and a red arrow pointing to it with the text "Move over".

Horns (Hn. 1 & 2): Both parts play a rhythmic pattern starting in the second measure. A blue circle highlights a note in Hn. 2 with a question mark "?". A red annotation "x Tessitura 2" is written above the staff.

Other Instruments: Oboes, Bassoons, Saxophones, Trumpets, Trombones, Timpani, Xylophone, Cymbals, Percussion, Violins I & II, Viola, Violoncello, and Contrabass all have parts throughout the score.

Land of Gods

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. 1 & 2
- Ob. 1 & 2
- B♭ Cl. 1 & 2
- Bsn. 1 & 2
- Hn. 1 & 2
- B♭ Tpt. 1 & 2
- Tbn. 1 & 2
- Timp.
- Xyl.
- Cym.
- Perc.
- Vln. I & II
- Vla.
- Vc.
- Cb.

Handwritten annotations include:

- Red:** "If you use a fermata, you must add one for ALL instruments." (with smiley faces); "Not sure the purpose of this double bar line?"; "Move to end of Bar"; "mp - Mezzopiano on a rest?"; "mp Double Stops or Divisi?"; "mp - On a rest?"; "ADD"; "Starting from what?".
- Blue:** "Clashing"; "Clashing"; "Slur & triplet are clashing"; "Clashing"; "Clashing".
- Purple:** "* Easier to understand if split into two Half note triplets."; "mf Crashing"; "mf Crashing"; "mf Crashing".
- Yellow:** Circles highlighting specific notes in various staves.

Land of Gods

Don't need to use double bar lines for time signature changes

* Why not use Quarter note triplet?

To what dynamic?

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- B♭ Cl. 1
- B♭ Cl. 2
- Bsn. 1
- Bsn. 2
- Hn. 1
- Hn. 2
- B♭ Tpt. 1
- B♭ Tpt. 2
- Tbn. 1
- Tbn. 2
- Timp.
- Xyl.
- Cym.
- Perc.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

Key annotations and markings include:

- Fl. 1:** A yellow highlight on a quarter note triplet with the note "Why not use Quarter note triplet?".
- B♭ Cl. 1:** A blue highlight on a triplet with the note "Crashing".
- B♭ Cl. 1:** A red circle on a rest with the note "Dynamic on a rest?".
- Bsn. 2:** A red circle on a note with the note "What dynamic?".
- Hn. 1:** A yellow circle on a note with the note "What starting dynamic?".
- Hn. 1:** A yellow circle on a note with the note "What Ending dynamic?".
- Vln. I & II:** Yellow highlights on quarter note triplets with the note "Quarter note triplet here, but not above?".
- Vln. I & II:** A red circle on a note with the note "Crashing".
- Dynamic markings:** *mf* and *f* are used throughout the score.
- Time signature changes:** Indicated by blue vertical lines at measures 22 and 23.

Land of Gods

This musical score page includes the following instruments and annotations:

- Fl. 1 & 2:** Handwritten red notes "On a rest?" with arrows pointing to rests in measures 30-31.
- Ob. 1 & 2:** Handwritten blue note "Not Aligned" with an arrow pointing to a note in measure 31.
- B. Cl. 1 & 2:** Handwritten red notes "On a rest?" with arrows pointing to rests in measure 30.
- Hn. 1 & 2:** Yellow highlights under notes in measures 30-31. Handwritten purple notes: "What is happening here?" (pointing to Hn. 1) and "What's going on here? Why are they different sizes?" (pointing to Hn. 2).
- Tbn. 1 & 2:** Yellow highlights under notes in measures 30-31.
- Timp. & Xyl.:** Blue highlights under notes in measure 31 with the handwritten word "Crashing".
- Cym. & Perc.:** Blue highlights under notes in measure 31 with the handwritten word "Crashing".
- Vln. I & II:** Blue highlights under notes in measures 30-31 with the handwritten word "Crashing".
- Dynamic markings:** *mp* (mezzo-piano) and *mf* (mezzo-forte) are placed throughout the score.

Slurs go to end of ties

This page of the musical score, titled "Land of Gods" and numbered "6", contains the following parts and annotations:

- Flutes (Fl. 1, Fl. 2):** Fl. 1 has a red slur over a triplet of eighth notes in the 3/4 measure, with the annotation "Slurs go to end of ties" pointing to it.
- Oboes (Ob. 1, Ob. 2):** Ob. 2 has a *p* dynamic marking in the 4/4 measure.
- Clarinets (B♭ Cl. 1, B♭ Cl. 2):** B♭ Cl. 1 has a red slur over a triplet of eighth notes in the 3/4 measure.
- Bassoons (Bsn. 1, Bsn. 2):** Bsn. 1 has a *p* dynamic marking in the 4/4 measure. Bsn. 2 has a *p* dynamic marking in the 4/4 measure.
- Horns (Hn. 1, Hn. 2):** Hn. 1 has a red slur over a triplet of eighth notes in the 3/4 measure.
- Trumpets (B♭ Tpt. 1, B♭ Tpt. 2):** B♭ Tpt. 1 has a red slur over a triplet of eighth notes in the 3/4 measure.
- Trombones (Tbn. 1, Tbn. 2):** No specific markings.
- Percussion (Perc.):** A yellow circle highlights a note in the 4/4 measure with the annotation "Need to specify what instruments are playing here".
- Strings (Vln. I, Vln. II, Vla., Vc., Cb.):** Vln. I and Vln. II have red slurs over triplets in the 3/4 measure. Vln. II, Vla., Vc., and Cb. have *p* dynamic markings in the 4/4 measure.

Land of Gods

You do not need double bar lines for time signature changes!! (ONLY key signature or large section changes)

Matte text larger! (too small)

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. 1 & Fl. 2
- Ob. 1 & Ob. 2
- B♭ Cl. 1 & B♭ Cl. 2
- Bsn. 1 & Bsn. 2
- Hn. 1 & Hn. 2
- B♭ Tpt. 1 & B♭ Tpt. 2
- Tbn. 1 & Tbn. 2
- Temp.
- Xyl.
- Cym.
- Perc.
- Vln. I & Vln. II
- Vla.
- Vec.
- Cb.

Key annotations and markings include:

- Time signature changes: 2/4, 3/4, 4/4, 2/2, 3/2, 4/4.
- Tempo markings: *rit.*, *a tempo*.
- Dynamic markings: *f*, *cresc.*, *fp*.
- Performance notes: "Crashing" (purple), "Double stops or Divisi?" (red), "Crashing" (red).
- Handwritten notes: "Matte text larger! (too small)" in red.
- Blue vertical lines mark specific measures across the score.

Land of Gods

Too small

$\text{♩} = 160$

53

Fl. 1 *dim.* * *Dim. on a rest?*

Fl. 2 *dim.*

Ob. 1 *dim.* *mp* *cresc.*

Ob. 2 *dim.* *mp* *cresc.*

B♭ Cl. 1 *dim.* *mp* *cresc.*

B♭ Cl. 2 *dim.* *mp* *cresc.*

Bsn. 1 *dim.* *mp* *cresc.*

Bsn. 2 *dim.* *mp* *cresc.*

Hn. 1 *dim.* *mp* *cresc.*

Hn. 2 *dim.* *mp* *cresc.*

B♭ Tpt. 1 *fp* *dim.*

B♭ Tpt. 2 *fp* *dim.*

Tbn. 1 *dim.* ?

Tbn. 2 *dim.* ?

Timp. *dim.*

Xyl. *dim.* *mf* *cresc.*

Cym. *dim.*

Perc. *dim.*

Vln. I *dim.* *mp* *cresc.*

Vln. II *dim.* *mp* *cresc.*

Vla. *dim.* *mp* *cresc.*

Ve. *dim.* *mp* *cresc.*

Cb. *dim.* *mp* *cresc.*

$\text{♩} = 160$ - Too small

Make bigger

Land of Gods

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- B♭ Cl. 1
- B♭ Cl. 2
- Bsn. 1
- Bsn. 2
- Hn. 1
- Hn. 2
- B♭ Tpt. 1
- B♭ Tpt. 2
- Tbn. 1
- Tbn. 2
- Timp.
- Xyl.
- Cym.
- Perc.
- Vln. I
- Vln. II
- Vla.
- Ve.
- Cb.

Key annotations and markings include:

- Tempo/Beat Markers:** $\bullet = 126$ (circled in red) and $\bullet = 110$ (circled in yellow).
- Dynamic Markings:** *mf*, *cresc.*, and *f* are used throughout the score.
- Handwritten Notes:**
 - "Crashing" (in blue) is written near the woodwinds and percussion.
 - "Too Close" (in blue) is written near the Oboe 1 part.
 - "Forte on a rest?" (in red) is written near the Bassoon parts.
 - "On a rest?" (in red) is written near the Xylophone and Cymbal parts.
 - "Crashing" (in red) is written near the Percussion part.
- Performance Indicators:** Red shaded areas are present in the Bassoon 1 and 2 parts, and blue shaded areas are present in the Xylophone and Cymbal parts.

Why is this here?

Probably too Close

Dynamic?

Not all same size.

Crashing

The image shows a page of a musical score for the piece "Land of Gods", page 10. The score is arranged in a standard orchestral format with staves for various instruments. A vertical blue line is drawn through the score at measure 65. Handwritten annotations in blue, red, and purple ink provide commentary on specific musical elements. A blue line also highlights a section of the score starting at measure 65. The score includes dynamic markings such as *mf* and *tr*.

Land of Gods

End of the piece but no official double bar line?

Too close

cresc. on a rest?

On a rest?

Crashing

Why not just use triplets?

Fermatas on ALL Instruments!

NEXT PAGE

The musical score is arranged in a standard orchestral layout. The instruments listed on the left are: Fl. 1 & 2, Ob. 1 & 2, B♭ Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Trumpet 1 & 2, Trombone 1 & 2, Timpani, Xylophone, Cymbals, Percussion, Violin I & II, Viola, Violoncello, and Contrabass. The score begins at measure 72. Key features include:

- Flutes and Oboes:** Both parts feature a *cresc.* marking and play a melodic line with triplets.
- Clarinets and Bassoons:** Both parts have a *cresc.* marking and play a rhythmic accompaniment of eighth notes.
- Trumpets and Trombones:** Both parts have a *cresc.* marking and play a rhythmic accompaniment of eighth notes.
- Violins and Cellos/Double Basses:** All three parts have a *cresc.* marking and play a melodic line with triplets.
- Woodwinds:** Horns and Bassoons have *cresc.* markings. The Trombone parts have *cresc.* markings.
- Handwritten Annotations:**
 - Red circles highlight fermatas on the final notes of many instruments.
 - Red arrows point to specific notes in the Clarinet and Bassoon parts with the text "On a rest?".
 - A blue arrow points to a triplet in the Percussion part with the text "Why not just use triplets?".
 - A blue arrow points to a note in the Trumpet 2 part with the text "Crashing".
 - A purple arrow points to the end of the score with the text "End of the piece but no official double bar line?".
 - A purple arrow points to the first measure with the text "Too close".
 - A red arrow points from the "NEXT PAGE" text to the right.

- 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.

You have put a wonderful sense of energy in this work. The biggest critique of the work is that it feels ineffective, and that it feels too vertical; like it is made of a bunch of “blocks” that were thrown together to be a piece:



Before getting to this point, I wish to focus our attention and format these comments into two main points going forward: Engraving and Music.

With engraving, you can see the bulk of my comments on the literal score from the previous pages. To reiterate only some, be careful of how you notate multiple notes in the strings. If you write “chords” in the string family, you must notate Double Stops (To play multiple strings at the same time) or Divisi (Two or more players separate and play a single note respectively). If you do not specify, most of time, they will assume double stops. To add, be careful writing slur markings in the string family as a slur to a string player means ONE bow stroke. If you write a long slur with multiple notes, it will equal a single bow motion for all notes. Now, a string player is smart enough to know when and how to bow, however, be careful as you may write something and a performer will just ignore your instructions to do something better. (or they will just do that by default).

With more engraving, be careful with your use of double bar lines. It did not make too much sense to see double bar lines for every time signature change. To performers, double bar lines are quite heavy and will imply a sense of pause, anticipation or arrival to or before a new section. It makes more sense to see them before key changes, or large section/ orchestration shifts to show the transition. Out of the two, key signatures will ALWAYS get a double bar line before the new key versus a section change which *may* get one.

As a minor comment, be careful of your sound fonts, I noticed at times the instruments felt out of tune. Measure 35 was a distinct moment for this in the F Horns where they sounded sharp compared to what was written. This said, this may be an issue to only my ears, and I would still encourage an extra listen to see if you noticed any issues of sound font tuning.

MUSIC

I wanted to mention this word **Tessitura**. This word describes the properties of every instrument depending on where they are playing in their range. For example, if you write a C-natural, third space in the treble clef, in both a Trumpet and French Horn in concert pitch. The French Horn will be heard more prominently compared to the Trumpet, EVEN THOUGH it is the same pitch! The F Horn needs to put out more air as they are very high in their range compared to the Trumpet who is relatively in the center of their range. So, if we now look at your work, and focus on one spot around mm. 9, we see one of these moments. By the sheer properties of the French horn, it will sound noticeably louder than your Trumpets, and your second Trumpet more so out of the two. It is in my opinion that you have written the second Trumpet as a French horn, and I think you should swap the Horn and Trumpet parts in this section.

I wish to have more time to explain it with some examples, however, I cannot do justice to the beauty of Tessitura in less than a paragraph. One example I can provide is with the Flutes. A flute sounds very airy and “whispery” when they play low in their range. It is a quiet sound that needs a thin texture/ accompaniment to be heard with easy distinction. This is only one example of Tessitura, and I highly encourage looking into this term and see what it can hold.

To near our end, we can step back and look at the whole of the work where there are a few spots of ineffective writing. If this work was played live, you will find multiple instruments sound out of balance compared to what you expect to hear. In terms of musical structure, I would not agree that it flows well. It feels too forced on a listener and I encourage you to revisit how you use fermatas as a means of pause and transition. One final suggestion would be to break up the copy and paste and dance or imitate your themes around the ensemble. We hear a lot of strings and brass over the entire work versus having moments of development where we can follow a melody morph over time.

I wish you luck with this work and the next set of works you may create! May these comments only serve to aid your journey and if you have any questions or concerns about the above passages, I will do my best to address them. Keep it up!

Sincerely,

A handwritten signature in black ink, followed by a simple line drawing of a piano keyboard with two keys. A horizontal line is drawn across the bottom of the signature and keyboard area.